THE MEANING OF ARTEMIS FOWL'S LIFE
AS SEEN IN EOIN COLFER'S ARTEMIS FOWL

A THESIS

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to Obtain the Sarjana Pendidikan Degree
in English Language Education

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Drs. Antonius Herujiyanto M.A., Ph.D.  Date 8 June 2011
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I honestly declare that this thesis, which I have written, does not contain the work or parts of work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, 18 July 2011

The Writer

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ABSTRACT


This study analyzes the novel of Eoin Colfer, Artemis Fowl. The novel portrays a boy as the main character and the conflicts that he faces. This study discusses the way of the main character respects his life as a boy.

This study aims at finding out the meaning of Artemis Fowl’s life, the main character of Eoin Colfer’s Artemis Fowl. The problems to answer in this study are how Artemis Fowl is described and how Artemis Fowl respects his life as a boy.

This study is a library research. The writer read the novel and some books for gathering the data. The study used two kinds of sources, namely primary and secondary sources. The primary source is the novel Artemis Fowl. The secondary sources are those related to the novel such as books, journals and the internet. This study employs the theory of character and characterization, the theory of motivation and the theory of achievement motivation. The approach used in this study is the psychological approach because this study deals with the main characters’ view of life.

There are two findings in this study based on the analysis. The first finding identifies and analyzes the characterization of Artemis Fowl. Artemis Fowl was a 12-year-old Irish boy who was very rich and he was selfish. He was introvert because he did not have many friends. There was just one person who was closed to him, Butler, his servant. His family had done criminal work for centuries, including Artemis’s father. Artemis lost his father in an incident in Russia and it put his family riches into jeopardy. Artemis decided to take the responsibility to restore the family’s riches by abducting and exploiting a new group of creature, the fairies. Combining his genius, ambitious, careful and confident, he succeeded in finding the fairies’ existences and abducting one of them to be used as a hostage of demanding a ton of gold. Artemis’ characteristic of loving his family and people around him disturbed him many times while he was in the process of this crime.

The second finding identifies and studies the view of respecting life as a boy of Artemis Fowl. As a normal boy, Artemis should have gone to school and study as his parents wish but he chose to do crime, the same with his ancestor had done for centuries, and gave his vow to restore his family’s riches. His passion and love in crime forced him to create a plan of abducting one of the fairies and got some gold as the demand. He took the advantage of his mother’s illness to do this crime. He declared a war between him and the fairies that he thought they were only creatures to be hunted. He also declared a war between his true heart and his ambition, combining with his love and passion in crime.
Finally, the writer would like to propose two suggestions for the future researchers and for teaching English using the literary works. For the future researchers, the writer suggests to analyze and study the conflicts in Eoin Colfer’s *Artemis Fowl*. Another suggestion is for the implementation of *Artemis Fowl* as a material to teach English, especially for teaching Intensive Reading 1.
ABSTRAK


Skripsi ini bertujuan untuk mencari makna hidup dari Artemis Fowl, karakter utama dalam novel Artemis Fowl karya Eoin Colfer. Permasalahan yang akan dijawab dalam studi ini adalah bagaimana Artemis Fowl digambarkan dan bagaimana Artemis Fowl menghargai hidupnya sebagai seorang anak laki-laki.


Analisa kedua mengidentifikasi dan mempelajari pandangan dari Artemis Fowl dalam menghargai hidup sebagai seorang anak laki-laki. Sebagai seorang anak laki-laki yang normal Artemis seharusnya pergi ke sekolah dan belajar sebagaimana yang diharapkan oleh orang tuanya, tetapi Artemis memilih untuk melakukan tindakan kriminal sama seperti yang dilakukan para pendahulunya selama lebih dari satu abad dan memberikan janjinya untuk mengembalikan kekayaan keluarga. Hasrat dan cintanya pada tindakan kriminal memaksanya
untuk membuat rencana penculikan salah satu dari para peri dan mendapatkan emas sebagai tebusannya. Artemis mengambil keuntungan dari penyakit yang diderita ibunya untuk melakukan pekerjaan kriminal ini. Artemis mengobarkan peperangan antara dirinya dan kaum peri yang dia anggap hanya makhluk untuk diburu. Artemis juga mengobarkan peperangan antara hati nuraninya dengan ambisi dan juga cinta dan kesenangannya pada tindakan kriminal.

Terakhir, penulis ingin mengajukan dua saran bagi peneliti selanjutnya dan pengajaran bahasa Inggris menggunakan karya sastra. Untuk peneliti selanjutnya, penulis menyarankan untuk menganalisa dan mempelajari konflik yang terjadi di dalam novel Eoin Colfer, Artemis Fowl. Saran selanjutnya adalah untuk penerapan novel Artemis Fowl sebagai material dalam pengajaran bahasa Inggris, khususnya untuk mengajar Intensive Reading.
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CHAPTER I
INTRODUCTION

This chapter consists of four parts. The first part is the Background of the Study. It explains the reasons of choosing the novel, Artemis Fowl, as the primary data of this study. The second part is the Problem Formulation. This part discusses the problems to answer in this thesis. The third one is the Objective of the Study. It talks about the aim in conducting this study. The last part is the Definition of Terms. It explains the terms that are used in this study.

A. Background of the Study

The relationship between literature and human life is very close. Literature moves from human experience in life and from literature people are able to learn about life. When we read, for instance, a novel, we do not simply enjoy it only by seeing and hearing through the language, but we will also give response to the content. It feels like we involve our personal judgment. It happens because a literary work can function, not merely as a means of pleasure but also as a medium for learning about life. We can understand the story or particularly get its significant message by reading it thoroughly with the help of literary elements, such as theme, plot, setting and characters.

Character analysis in a novel will get more portions in a literature discussion than the analysis of any other elements. The characters are created in such a way that they represent many personality types of human beings. The
fact that there is likeliness in the characters to human beings makes it more interesting to analyze. Characters can speak much about our life that can be explained from many aspects of life, such as historical, social, and psychological aspects. If the characterization is successfully done, the writer will achieve his best in the world of literature.

Most of Colfer’s stories tell about fantasy. There are many things of which existences are impossible and it will draw a big question mark for people to believe. Colfer likes to use fairies, goblins, trolls, even hobbits as his characters. It is such nonsense for educated people, but seeing the successful of *Harry Potter* series novels proving that many people still love fantasy story.

The writer becomes interested in this novel because of the title. A title of a novel is important because it will make a novel become more interesting and attract one's attention. Therefore, in making a title, someone must really understand the essence of the story or the idea of making the novel and also on picking up the right words so that people will get more interested in reading the novel.

The title of this novel is simple and sensible. When I read the title for the first time, I felt curious. Actually, *Artemis Fowl* is the name of the main character in this novel. In order to answer my curiosity, I decided to read and use this novel as my thesis. Besides, I wanted to know about Eoin Colfer’s ideas on choosing this title.

The novel is not only interesting from the background of the story but also from the frame of human psychology. Colfer presents “alive” characters
attributed by their various personalities that could give a strong influence to the readers psychologically. One of the characters in this novel simply draws my interest on reading the novel. He is Artemis Fowl, the main character in this novel. Artemis is a 12-year-old criminal mastermind. He is the son of Artemis Fowl Senior and he is a very genius person. Artemis’s family is very rich and they gained money by doing crime.

The purpose of this study is, therefore, to see why one decides to become a criminal as the purpose of his or her life as we can see through Artemis Fowl. Therefore, this study is focused only on the description of Artemis Fowl and the way he respects his life as a boy.

In order to do so, there are some theories applied, namely the theory of character, the theory of characterization, the theory of motivation and the theory of psychology. The approach is psychoanalysis approach. This study is expected to be beneficial for any reader especially those who want to become a teacher in the future.

B. Objective of the Study

The aim of this study is to find out the meaning of Artemis Fowl’s life as seen in Eoin Colfer’s Artemis Fowl.

C. Problem Formulation

Based on the background above, the writer has two questions to analyze and solve. They are:
1. How is Artemis Fowl described in the novel?

2. How does a boy like Artemis Fowl respect his life?

D. Benefits of the Study

This study is expected to be beneficial for:

1. For the readers

   Readers are expected to be able to understand the way to act in the right way as well-educated people and also able to understand how to give worthiness to this life.

2. For the writer

   This thesis writing is expected to help the writer to obtain the Sarjana Pendidikan Degree. As the last assignment for the writer in his education in bachelor degree, the maximum efforts are put to finish this study about respecting life as seen in Artemis Fowl in Artemis Fowl.

E. Definition of Terms

1. **Genius** = n (pl genius) [U] exceptionally great mental or creative ability: a man of genius. [C] person who has this ability: Einstein was a mathematical genius. (1989: 514).

   In this study, one of the descriptions of Artemis Fowl is that he is a genius boy. It refers to his actions and abilities.

In this study, criminal is the way that Artemis chose as his purpose of life to achieve his goal.

3. **Fowl** = *n* [C] domestic rooster or hen: we keep a few fowls and some goats. [U] flesh of certain types of birds, eaten for food: we had fish for the first course, followed by roast fowl and fresh vegetables. [C] (*arch*) any bird, (in compounds) bird of the type specified: waterfowl, *v* [I] hunt or snare wildfowl. (1989: 488).

It refers to the last name of Artemis Fowl which means something to be hunted for.

4. **See** = *v* [Tn] experience or undergo: he has seen a great deal in his long life. (1989: 1144).

In this study, the word “see” means how life is reflected through Artemis Fowl, the main character of Eoin Colfer’s *Artemis Fowl*.

5. **The Meaning of Life**

In this study, it refers to the nature of Artemis Fowl’s life. It deals with how he regards his life as a boy.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of seven parts. The first part is the Theory of Character. The second part is the Theory of Characterization. Those two parts discuss the theory of character and characterization. The third part is the Review of Psychological Approach. It emphasizes on what a psychological approach is. The fourth and fifth parts are the Theory of Motivation and the Theory of Achievement. The sixth part is the Theoretical Framework. The seventh part is the Context of the Novel.

A. Theory of Character

In his book, Koesnosoebroto (1988: 67) as mentioned in Rahmanto’s Metode Pengajaran Sastra, argues that “a character must be believable or convincing.” He describes that a character has to be consistent in his behavior, clearly motivated and credible. Their attitude and action must be suitable with the personality given by the author, so the story of a fiction is plausible. The naturality of the characters relates to lifelines.

Rohrberger and Woods state in their book Reading and Writing about Literature that, “characters have an important role in a story since they help the readers to participate vicariously in the experience or the
story by sharing imaginatively the feelings or the activities of the characters in the story” (1971: 19).

While Van De Laar and Schoonderwoerd in their book *An Approach to English Literature* say that “there are two main elements (of a novel) that should be employed in a story; they are the story or the plot and the people or the characters” (1963: 170).

In the other side Abrams, in his book *A Glossary of Literary Terms*, says that “a character may remain essentially stable, or unchanged in his outlook and dispositions, from the beginning to the end of the work, or he may undergo a radical change, either through a gradual development or as the result of an extreme crisis” (1981: 20). And also he says that “a character is an imagined person who inhabits a story and it shows a distinctive type of person” (1981: 20). For that reason, a character must be an important feature of a novel and a character will not remain the same because it will change according to its situations and conditions.

Almost the same with others, Little in his book *Approach to Literature: An Introduction to Critical Study of Content and Method in Writing* states that “a novel is greatly concerned with a character so that a novel is expected to present one or a few characters in considerable depth” (1981: 91). A novel is expected to present the development of characters and explore deeply in personal relationship of the characters.

According to Kenney in his book *How to Analyze Fiction*, there are two kinds of character (1968: 28-29), namely:
a. Simple (flat) characters

It is easy to recognize simple or flat characters because the readers see only one side of the characters and these characters are familiar types to the readers.

b. Complex (round) characters

The complex or round characters cannot be described only in one phrase. They have some capability in surprising the readers because of the changes in their character.

A little bit different from Kenney, Eastman in Guide to Novel says that “flatness is the natural tool of satire, which simplifies and exaggerates a character’s follies in order to expose them” (1965: 18-19). While De Laar and Schoonderwoerd in Approach to English Literature argue that “flat characters are often quite serviceable, especially as comic characters” (1963: 171).

B. Theory of Characterization

However, it is not enough to understand a novel. It needs another element to help us build a complete description of the character, either psychologically or physically. It is known as characterization.

Rohrberger and Woods in their book Reading and Writing about Literature define the word “characterization” as “the process by which an
author creates character, the devices by which he makes us believe a character is the particular type of person he is” (1971: 20).

The writer needs to know how the author makes us understand his characteristics and personalities. For the purpose, the author usually employs some techniques of characterization.

Murphy in his book *Understanding Unseens* (1972: 161), points out nine ways in which an author attempts to make his characters understandable to and come alive for his readers, namely:

a. Personal description

The author describes a person’s appearance and clothing. In describing his character, the author uses some adjectives to tell the readers the details of the character’s appearance such as his face, skin, eyes, and his body. It is important because each character has an individual aspect so that the reader can have a better imagination.

b. Character as seen by another

The author describes a character’s personality by letting other characters in the story tell what they see from the characters they encounter. So the readers will gain some clues through the judgement of other characters.

c. Speech

The reader will gain some clues to a person’s character through the character’s own words. When he gives his opinion in conversation
with another, he is reflecting his personality. From his speech we know his attitude toward other characters and life.

d. Past life
The author can also describe his or her character by letting the readers learn some events or experiences about the character's past life that have influenced and formed the character's personality. This can be done through some straight comments from the author himself through his conversation with other characters or through the means of another character.

e. Conversation of others
The author gives the reader hints to a character’s personality from the other character’s conversation about other character.

f. Reactions
The author can describe the character’s personality through his reaction on different situations and moments, so that the readers may know the quality of the character in dealing with the situations and moments encountered by the character.

g. Direct comment
The author can describe the character’s personality explicitly by giving his opinion and comment about the character.
h. Thought

The author lets the readers know the character’s personality by stating explicitly what is in the character’s mind. The readers are led to the mental process of the character that conveys ideas.

i. Mannerism

The author describes the character’s behavior and also his habits both the positive and the negatives ones. From his habits and behavior the readers can know the reflection of his personality.

In his book *Structure, Sound and Sense* Perrine says that “to be convincing, characterization must also observe three principles” (1974: 69). The principles are:

a. Consistency in behavior

Characters must not behave one way on one occasion and a different way on another unless there is a clearly sufficient reason for the changes.

b. Motivation

Characters should be motivated in whatever they do especially when there is any change in their behavior. Readers must be able to understand the reasons for what they do if not immediately, or at least by the end of the story.
c. Plausibility

Characters must be plausible or lifelike. They must be relevant to the readers. Characters must have some traits which are the same as those of human beings in the real world.

C. Review of Psychological Approach

Discussed in http://wiki.answers.com, a Psychological Approach is a theory created by a psychologist. This theory is applied to different aspects of Psychology; the approach basically provides an explanation of a specific topic from a certain point of view; and one of the most important figures in Psychology is Sigmund Freud.

In http://en.wikipedia.org/wiki/Psychology, it is clearly stated that from the 1890s until his death in 1939, the Austrian physician Sigmund Freud developed a method of psychotherapy known as psychoanalysis. Freud's understanding of the mind was largely based on interpretive methods, introspection and clinical observations, and was focused in particular on resolving unconscious conflict, mental distress and psychopathology. Freud's theories became very well-known, largely because they tackled subjects such as sexuality, repression, and the unconscious mind as general aspects of psychological development. In his book, An Outline of Psychoanalysis (1949), Sigmund Freud wrote that psychoanalysis makes a basic assumption, the discussion of which falls within the sphere of philosophical thought, but the justification of which
lies in its result. There are two things concerning human psyche or mental life: firstly, his bodily organ and scene of action, the brain (or nervous system), and secondly, human’s acts of consciousness, which are immediate data and cannot be more fully explained by any kind of description. The most well-known theory of Freud’s is the theory of ego, superego, and id.

Referring to Sigmund Freud’s theory of ego, superego, and id, Pervin and John wrote on their book, Personality: Theory and Research (1997), that ego seeks reality. The ego’s function is to express and satisfy the desire of the id in accordance with the reality and the demands of the superego. Pervin and John also wrote that superego represents the moral branch of human’s functioning, containing the ideals that humans strive for and the punishments (guilt) they expect when they violated their ethical code. This structure functions to control behavior in accordance with the rules of society, offering rewards (pride, self-love) for “good” behavior and punishments (guilt, feelings of inferiority, accidents) for “bad” behavior. Contrasting to the superego is the id. The id represents the source of all drive energy. The energy for a person’s functioning originally resides in the life and death, or sexual and aggressive instincts, which are part of the id. In its functioning, the id seeks the release of excitation, tension, and energy. It operates according to the pleasure principle – the pursuit of pleasure and the avoidance of pain. In operating this way, the id seeks immediate, total release. It has qualities of a spoiled child: it wants
what it wants when it wants it. The id cannot tolerate frustration and is free of inhibitions. It shows no regard for reality and can seek satisfaction through action or through imagining that it has gotten what it wants; the fantasy of gratification is as good as the actual gratification. It is without reason, logic, values, morals, or ethics. In sum, the id is demanding, impulsive, blind, irrational, asocial, selfish, and finally, pleasure-loving.

In Freud’s *An Outline of Psychoanalysis (1949)*, the id contains everything that is inherited, that is present at birth that is fixed in the constitution. Sigmund Freud added that the power of the id expresses the true purpose of the individual organism’s life. This consists in the satisfaction of its innate needs. Pervin and John (1997) said that The concepts of conscious, unconscious, id, ego, and superego are highly abstract and are not always defined with great precision.

D. Theory of Motivation

According to Petri’s *Motivation: Theory and Research* (1981: 3-4) motivation is the concept we use when we describe the forces acting on or within an organism to initiate and direct behavior. The concept of motivation is also used to explain differences in the intensity of behavior. More intense behaviors are considered to be the result of higher levels of motivation. Additionally, we often use the concept of motivation to indicate the direction of behavior. For example, when you are hungry, you direct your behavior in ways to get food.
Some theorists have also pointed out that we are socially motivated. We interact with others, and this interaction both generates and directs behavior. We often find it difficult to deviate from the wishes of our peer group; as we all know, this motive to conform can become quite strong. These social approaches point out the motivating properties of the presence of others.

Finally, Petri (1981: 3-4) says that some theorists have emphasized the idea that the basic motive of all humans is to become as personally fulfilled as we can.

E. Theory of Achievement Motivation

Achievement has usually been studied in terms of intrinsic variables. According to Ryan and Deci (in Oudeyer and Kaplan, 2009), intrinsic motivation is defined as “the doing of an activity for its inherent satisfaction rather than for some separable consequence. When intrinsically motivated, a person is moved to act for the fun or challenge entailed rather than because of external products, pressures or reward.” For example, a child that does thoroughly his homework might be motivated by avoiding the sanctions that his parents could give him in case he would not do it. The cause for action is here clearly external, and the homework is not done for its own sake but for the separate outcome of not getting sanctions. Here the child is extrinsically and externally motivated.
On the other hand, it is possible that a child could do thoroughly his homework because he is persuaded that it will help him get the job he dreams of, later when he will be an adult. In this case, the cause for action is internally generated, and the homework is again not achieved for its own sake but because the child thinks it will lead to the separate outcome of getting a good job. Here the child is internally and extrinsically motivated.

Finally, it is also possible that a child does thoroughly his homework for the fun of it, and because he experiences pleasure in the discovery of new knowledge or considers for example its math problem just as fun as playing a video game. In this case, his behavior is intrinsically and internally motivated.

F. Theoretical Framework

The writer uses one of five approaches from Rohrberger and Woods in their Reading and Writing about Literature (1971), namely the psychological approach. This approach suggests the influence of human psychology on literary work, and thus, the character analysis can be traced using theories of psychology. The writer uses this approach in this study because the writer bases the analysis on some theories of psychoanalysis from psychology.

To figure out the characteristics of the central character in the story, the writer use the theory of characterization by Murphy. The writer will use six of the nine ways for this study because Colfer combines some
ways. They are: the personal description, character seen by another, speech, direct comment, reactions, and mannerisms. These are the methods of characterization dominantly used by Colfer that I find in the story.

To underline the personality analysis in this study, I use the theories of psychoanalysis from the book, *An Outline of Psychoanalysis* (1949) by Freud and *Personality: Theory and Research* (1997) by Pervin and John. The writer chooses those theories based on my learning that they completed each other in providing strong opinions and arguments about psychoanalysis.

G. Context of the Novel

1. Background of the Novelist


   He used his love of Irish history and legend in the writing of *Artemis Fowl* (2001), a story of 12 year old criminal mastermind from North Dublin who holds a leprechaun to ransom. This book was

Artemis, a 12-year-old criminal genius, is an anti-hero who was inspired by the arrogant rich children Colfer used to teach in Saudi Arabia. During the writing process, Artemis evolved from a two-dimensional figure into a complex and fascinating character that readers could both love and hate. Colfer said in *The Times*, 10 January 2005: 'When I started to write I had no intentions of making Artemis the central character; he was just the bad guy Holly was up against and that was it. My real anxiety was whether readers would want to go on reading about someone they were meant to hate. But then parts of me started to go in, and he developed a conscience and it became a very interesting book to write.' A film about Artemis is currently being developed.

He also wrote a series books for younger children, about brothers Will and Marty: *The Legend of Spud Murphy* (2004); *The Legend of Captain Crow's Teeth* (2006); and *The Legend of the Worst Boy in the World* (2007). His other children's novels include a sci-fi thriller, *The Supernaturalist* (2004), and *Half Moon Investigations* (2006), the story of 12-year-old Fletcher Moon, and the youngest qualified private detective in the world. His latest books are the sixth
in the Artemis Fowl series: *Artemis Fowl: The Time Paradox* (2008); and a novel, *Airman* (2008). His influences are diverse: elements of *Sherlock Holmes*, *The Simpsons* and *Batman* comics combine with Colfer’s deep-rooted knowledge of Irish mythology and folktales. The result, like the work of Colfer’s hero, Terry Pratchett, is a modern, technological version of the fairytale.

2. Background of the Novel

*Artemis Fowl*, published in 2001, was written by an Irish author, Eoin Colfer. It brought a phenomenal success and put Eoin Colfer in the same line with J.K. Rowling, the author of the most phenomenal novel, *Harry Potter*. Harry Potter itself is in the gold period at that time. The novel takes a setting in Ireland. Ireland is a crucial setting because it is fundamental to fairy legends and history. It is mentioned in the novel that “the old country, Eiriu, the land where time began. The most magical place on the planet.” It was there, 10,000 years ago, that the ancient fairy race, the De Danann, had battled against the demon Fomorians, carving the famous Giant's Causeway with the strength of their magical blasts. It was here that the Lia Fáil stood, the rock at the centre of the universe, where the fairy kings and later the human Ard Rí were crowned. And it was also here, unfortunately, that the Mud People were most in tune with magic, which resulted in a far higher People-sighting rate than you got
anywhere else on the planet. Thankfully the rest of the world assumed that the Irish were crazy, a theory that the Irish themselves did nothing to debunk. They had somehow got it into their heads that each fairy lugged around a pot of gold with them wherever they went. While it was true that LEP had a ransom fund, because of its officers' high-risk occupation, no human had ever taken a chunk of it yet. This didn't stop the Irish population in general from skulking around rainbows, hoping to win the supernatural lottery. But in spite of all that, if there was one race the People felt an affinity for it was the Irish. Perhaps it was their eccentricity, perhaps their dedication to the craic, as they called it. And if the People were actually related to humans, as another theory had it, odds on it were the Emerald Isle where it started. It is in the beginning of twentieth century when the story happens.
CHAPTER III

METHODOLOGY

This chapter discusses the methodology that is applied in this study. This chapter is divided into three parts. The first part is the Object of the Study. This part discusses the approach which is used in conducting the analysis. The second part is the Approach of the Study. This part presents the selected approach in conducting the analysis. The third part is the Method of the Study. This part discusses about the selected method in conducting the analysis.

A. Object of the Study

The object of this study is the psychological view in respecting life of a genius boy as seen in the main character in Eoin Colfer’s *Artemis Fowl*. The main character is Artemis Fowl. The object of the study would be studied using a psychological approach or psychological criticism.

B. Approach of the Study

The approach that was selected in conducting this study is Psychological Criticism. This approach reflects the effect that modern psychology has had upon both literature and literary criticism.

The psychological study of a particular character usually studies how an author’s biographical circumstances affect or influence the character’s
motivations or behavior. It is an analysis of fictional characters using the language and methods of psychology.

C. Method of the Study

The writer carried out library study and research as the method of this study. There are two kinds of data that the writer used: primary data and secondary data.

The primary data is the novel itself: *Artemis Fowl* written by Eoin Colfer. The secondary data were taken from the biography of Eoin Colfer, criticism on the novel, the internet, and some reviews of the novel.

There were some steps that the writer took in order to answer the problems formulated above. First, the writer read the novel, *Artemis Fowl*, several times in order to get better understanding on the content of the novel. While reading the novel, the writer focused on the main character, Artemis Fowl, and made notes of the important descriptions of him which showed me his characteristics. Besides the writer also paid attention to his way of respecting life. Secondly, the writer tried to see the possible psychological facts to explain his characteristics by reading some psychological books. Then the writer found that psychoanalysis is suitable to analyze the characteristics of Artemis Fowl.

At last, the writer drew conclusions from the analysis to answer two questions stated in the problem formulation and also gave some suggestions for the readers especially for ELESP students.
CHAPTER IV

ANALYSIS

In this chapter, the discussion is focused on, first of all, the description of Artemis Fowl, the main character of the novel. The second deals with how he respects his life as a boy.

A. How Artemis Fowl is depicted in the novel

This part discusses the description of Artemis Fowl. Using the theory of nine ways of characterization by Murphy, the writer would like to describe the characteristics of Artemis Fowl.

1. Physical Appearance

Artemis was a 12-year-old boy who lived in Ireland. He came from a rich family but the wealth was coming from criminal work. He looked too tall and thin for a 12-year-old boy. His skin was white and pale; almost looked like a vampire (2001: 1). He had black hair and blue eyes. He loved to wear formal suit that described his personality as a powerful person or the master. His thin body portrayed that he never did a physical work. He usually worked as a mastermind. His specialty was planning a crime (2001: 23). The way Artemis spoke was very rare for a 12 year-old-boy. He had a soft and clipped voice and his vocabulary was full of authority that could affect a fear for another (2001: 7).
2. Introvert

Artemis was an introvert person; he never had a close friend before. Artemis came from a rich family. He was accustomed to do anything indoors. His skin was white, close to pale as a vampire skin. He felt uncomfortable doing something outdoors. It can be seen in the first page “Sun did not suit Artemis. He did not look well in it. Long hours indoors in front of the monitor had bleached the glow from his skin. He was white as a vampire and almost as testy in the light of day.”

There was only a man who knew Artemis well even from his birth, his name was Butler. Butler had been guarding Artemis for twelve years. For Artemis, Butler was the closest Artemis had to a father, but a father who obeyed orders as a servant or bodyguard. This fact can be seen from the following quotations:

“I hope this isn't another wild-goose chase, Butler,” he said, his voice soft and clipped. "Especially after Cairo.” It was a gentle rebuke. They had travelled to Egypt on the word of Butler's informant. “No, sir. I'm certain this time. Nguyen is a good man.” (2001: 1)

Another proof for this kind of characteristic from Artemis was that he and Butler used a four-wheel drive on a flat road in Ho Chi Minh City to avoid a contact with civilians (2001: 8).
3. Careful

Artemis was also portrayed as a careful person. He always looked for every possibility that his action would never end up in a mess. This careful personality made Artemis always plan everything first before he acted. “Know the enemy” was Artemis’ motto. His careful personality was also added with a very sharp instinct. It was described when Artemis recognized his contact while his contact was in undercover as a waiter on page 2:

“You are wearing handmade loafers, a silk shirt and three gold signet rings. Your English has a tinge of Oxford about it and your nails have the soft sheen of the recently manicured. You are not a waiter. You are our contact, Nguyen Xuan, and you have adopted this pathetic disguise to discreetly check for weaponry.”

His careful characteristic also can be seen when Artemis studied the photo from Nguyen. He studied the photo carefully because that time everything could be manipulated with the help of technology (2001: 8).

This careful characteristic brought Artemis to have a well-prepared characteristic. It also can be used to describe Artemis’ characteristics. He knew everything and prepared everything before he worked. It can be seen while Artemis was dealing with his purpose. Artemis was looking for a new creature, in this case a fairy. He matched the gift of tongues and the physical condition of the fairy in purpose (2001: 5). It was true that he was the mastermind in planning.
Well-prepared plans affect on people’s courage. Artemis was not scared with that weird creature’s threat. He knew that the rice wine had dulled the fairy’s senses (2001: 6). Artemis was really well-prepared in this kind of work and for some motives of course. In the end, this kind of characteristics would put him in the advantage.

Before Artemis planned to abduct one of the fairies to be used as a hostage to get some gold, Artemis also gave a command to Butler to prepare some basic field equipment, even the weird one for moonlight jaunts (2001: 47).

Careful characteristic of Artemis could also be seen again when he successfully took down Holly. Butler helped him with it. It can be seen as follows:

"Sir?"
"Hmm?"
Butler was pointing to the creature's helmet. It was half-buried in a drift of leaves where the fairy had dropped it. A buzzing noise was coming from the crown. Artemis picked up the contraption by the straps, searching for the source.
'Ah, here we are.' He plucked the viewcam from its slot, careful to point the lens away from him.
'Fairy technology. Most impressive,' he muttered, popping the battery from its groove. The camera whined and died.
'Nuclear power source, if I'm not mistaken. We must be careful not to underestimate our opponents.’” (53)

This kind of characteristic made him worked like a pro. Artemis always checked all the probabilities he might had when he worked. It can be seen when he found a locator and he decided to believe that the other fairies would chase him and Butler and he had to make a new plan (2001: 58-59).
Another successful plan because of this characteristic happens on page 86-88. Artemis came to make sure that Butler did his job well. Butler was still monitoring the situation in the Manor. Artemis did not want to have an uninvited guest. He succeeded to realize that some fairies were heading toward the Manor to save Holly. Artemis decided to use Holly’s helmet as a weapon to help Butler expel them away from the Manor and finally it worked.

A phrase said that nobody’s perfect in this world is true. It also happened in Artemis. Although he was very careful and genius but he still had a lack of understanding with the fairies and he seemed to underestimate them. It almost ruined the whole plans of Artemis. There were four incidents that almost ruined Artemis plan. The first was that Artemis thought that LEP (Lower Element Police) would use the normal and straight way as he had already predicted, but then it was wrong. Julius Root, the commander of LEP used an unorthodox action to stop Artemis. Root plans to send Mulch Diggums, a kleptomaniac dwarf, to sneak into the Manor (2001: 114-116). Mulch had an incredible ability in digging and he easily got into the Manor without being noticed by Artemis and Butler (2001: 118-119). Mulch finally found a copy of Fairy’s book that was hidden by Artemis in his safety box (2001: 124). The second was Foaly, a genius centaur who built the security for the fairies life, successfully hijacked Artemis’ computer and gave him a loop (2001: 125). The third was Holly,
placed in a special room as a prisoner, succeeded to plant the acorn and got her magic power again and finally flew away from the special room after she mesmerized Juliet (2001: 127-129). The last one was LEP, under the command of Lieutenant Cudgeon, sent a troll into the Manor to stop Artemis (2001: 140). This incident almost killed Butler, but Holly saved him by using her magic (2001: 150-154).

4. Selfish

Artemis was a selfish person. He had no doubt in using some tricks to achieve his goal. He put a half pint of holy water inside the whiskey that could kill the fairy (2001: 7). It was common because he was the son of a European Crime Lord. To achieve his goal, he usually used many negative ways.

Coming from a rich family may affect this selfishness. He usually got anything he wanted because he was rich. It made him looked greedy although he had already had everything he wanted.

Artemis’ decisions to abduct and get the demand from fairies, species that live underground peacefully for a long time, were also the selfish ones. He did not care about the cause and effect of the two species would have if the fairies were exposed. Artemis only cared about himself (80).

“The hide was ingenious in design and interest had already been expressed in the manufacturing rights - mostly by military representatives - but Artemis had resolved to sell the patent to a sporting-goods multinational.” (49)
From the quotation above, Artemis’ selfishness shown when he decided not to sell the rights of production for military but he sold it for sports-goods multinational for more riches.

5. Genius

Artemis was depicted as a genius who capably used night-vision goggles and computer and digital technology to locate information on the Internet, post his advertisement, and scan the fairy manual and sent it electronically to safe locations (2001: 6-13).

Artemis could also use appropriate computer knowledge to crack Gnommish, the fairy code, which he used to translate the fairy's book thus gaining power and control over those creatures. Artemis found some difficulties with that translation work, but powered by some motives he finally succeeded in translating the book (2001: 19-22). He had access to any technological tools he needed. Although money was ample to fund his interests, travels, and security, Artemis always wanted more.

"Artemis?"
Artemis looked up from the screen of his PowerBook. He was getting a head start on the translation.
"Yes?"
'The sprite. Why didn't we simply keep the Book and leave her to die?'
'A corpse is evidence, Butler. My way, the People will have no reason to be suspicious.'
'But the sprite?'
'I hardly think she will confess to showing humans the Book. In any case, I mixed a slight amnesiac into her
second injection. When she finally wakes up, the last week will be a blur.” (2001: 10)

Artemis was a genius and always two steps ahead, at least his bodyguard said it. He was different from the previous generations of Fowl. Shortly, he was the only one.

Even Artemis could do improvisation while he was trying to vanish their tracks from pursuing fairies. He transformed the fairy’s helmet, a new stuff for him, into something to make a trap for the pursuing fairies (2001: 61-62). Another amazing improvisation showed when Artemis tried hard to translate the Gnommish to English (2001: 20-21).

The best proof of being a genius from Artemis happened when he found a theory and succeeded to bolt from the time-field (2001: 180-183). He proved his speech that he knew the way to bolt from the time-field. He had a theory that the time-field was not working when they fell asleep. He decided to give Butler, Juliet and himself sleeping pills. He intentionally did not tell Butler about this plan because he was worried if Butler was against this sleepy feeling. It was a very risky plan and theory but Artemis used his mother, Angeline Fowl, as the test subject.

6. Love his Family

Artemis’ goal was gold. He wanted gold to restore his family’s riches. Then he began to search two years ago about the fairies’ existences. He believed that there were fairies out there in hidden life. The book that he
got from a fairy would be used to exploit a whole new group of creatures (2001: 11). Of course his childish mind still existed inside him and it helped him to find the creatures and exploited them.

Artemis had a sick mother. He was worried about her. But his passion to have an extraordinary freedom in spearheading criminal closed it off. Even he lied to his mother by saying he just arrived from a school trip when they met (2001: 12).

Artemis blinked back a few rebellious tears when his mother said to stop calling her his mother (2001: 14). It was true that a criminal genius like Artemis still had a soft feeling or love as a normal boy while dealing with his parents.

Artemis believed that his father was still alive. He turned the televisions on every day in a year for searching some news from his father’s rescue (2001: 23). Artemis felt guilty when he realized that since he had hatched this fairy scheme, it was almost as if his father had shifted to the back of his mind. It can be seen in page 76-77 as follows:

"Artemis put the computer to sleep and crossed to the main doors. Time for a little chat with their guest. Just as his fingers alighted on the brass handles, the door flew open before him. Juliet appeared in the doorway, cheeks flushed from haste.
'Artemis,' she gasped. 'Your mother. She ...'
Artemis felt a lead ball drop in his stomach.
'Yes?'
'Well, she says, Artemis…Artemis, that your ...'
'Yes, Juliet. For heaven's sake, what is it?'
Juliet placed both hands over her mouth, composing herself. After several seconds she parted spangled nails, speaking through her fingers."
'It's your father, sir. Artemis Senior. Madam Fowl says he's come back!'
For a split second, Artemis could have sworn his heart had stopped. Father? Back? Was it possible? Of course he'd always believed his father was alive. But lately, since he'd hatched this fairy scheme, it was almost as if his father had shifted to the back of his mind. Artemis felt guilt churn his stomach. He had given up. Given up on his own father.”

The love Artemis had was not only for his family, but also for the people around him and a particular woman. Artemis let Juliet to call him with his short name his mother gave, Arty (2001: 47). When Artemis abducted Holly he got a guilty feeling when he realized that the fairy he just abducted was a female. For a moment, he felt the doubt. This fact can be seen from the following quotation:

“Artemis saw the pain in the creature's eyes as the hollow hypodermic plunged into her body. And for a moment he experienced misgivings. A female. He hadn't expected that. A female, like Juliet, or Mother. Then the moment passed and he was himself again.
'Good shooting,' he said, bending to study their prisoner. Definitely a girl. Pretty too. In a pointy sort of way.” (2001: 52)

Artemis also cared and loved his servant, Butler. He was the one who was closest to Artemis as a friend and also a father. Artemis warned Butler to hide when a troll got inside Fowl Manor. Although he believed that Butler had a great skill and ability in guarding, but a monster like a troll was an exception (2001: 148).
7. Full of Confidence

Artemis had a great self confidence. His works require this kind of characteristic. It made him have no fear when he dealt with his enemies. Other characteristics such as careful, well-prepared and genius built this confidence. Artemis felt that he knew everything and he always two steps ahead. Guarded by Butler, a giant European-Asian bodyguard made him feels more confident. It can be seen when Artemis intimidated Nguyen Xuan, his contact in Ho Chi Minh City. He told all the weapons that were brought by Butler (2001: 7).

Other confidence showed when Artemis was dealing with the fairy in Ho Chi Minh City. He totally knew what he had to do while he was dealing with this fairy. He spoke with no fear and successfully got the fairy’s book. It can be seen in page 11:

“Artemis turned back to the healer. 'Now, madam, you have something that I want.' The healer's tongue caught a drop of alcohol at the corner of her mouth. 'Yes, Irish. Sore head. Bad tooth. I heal.' Artemis replaced the night-vision goggles and squatted to her level. 'I am perfectly healthy, madam, apart from a slight dust-mite allergy, and I don't think even you can do anything about that. No. What I want from you is your Book.' The hag froze. Bright eyes glinted from beneath the shawl. 'Book?' she said cautiously. 'I don't know about no book. I am healer. You want book, go to library.' Artemis sighed with exaggerated patience. 'You are no healer. You are a sprite, p'shóg, fairy, ka-dalun. Whichever language you prefer to use. And I want your Book.' For a long moment the creature said nothing, then she threw back the shawl from her forehead.
In the green glow of the night-vision goggles, her features leaped at Artemis like a Hallowe'en mask. The fairy's nose was long and hooked under two slitted golden eyes. Her ears were pointed, and the alcohol addiction had melted her skin like putty.

'If you know about the Book, human,' she said slowly, fighting the numbing effects of the whiskey, 'then you know about the magic I have in my fist. I can kill you with a snap of my fingers!'

Artemis shrugged. 'I think not. Look at you. You are near dead. The rice wine has dulled your senses. Reduced to healing warts. Pathetic. I am here to save you, in return for the Book.'

His confidence also showed when he was dealing with Holly Short for the first time when Artemis was trying to abduct her. He was brave to threaten Holly with words and saved himself from a Mesmer using his sunglasses (2001: 51-52).

The time when he had a negotiation with Commander Root also showed his confidence. He put pressures to the Commander and said that he had the ace to escape from the time-field. It made the Commander have a will to negotiate (2001: 102-105).

Even when his plans that had been working nicely for a third quarter went on a ruin, Artemis still had the confidence that he was going to smile in the last line. He was hoping for the LEP to send their bio-bomb. It can be seen in:

“The Fowl character in question was watching it all from the surveillance room. There was no denying it. Things were not good. Not good at all. But certainly not irredeemable. There was still hope. Artemis catalogued the events of the last few minutes. The manor's security had been compromised. The safe room was in a shambles, blown apart by some sort of fairy
flatulence. Butler lay unconscious, possibly paralysed by the same gaseous anomaly. His hostage was loose in the house, her fairy powers restored to her. There was an unsightly creature in leather chaps burrowing holes beneath the foundations, with no apparent regard for the fairy commandments. And the People had retrieved a copy of the Book, one of several copies as it happened, including one on disk in a Swiss vault.

Artemis's finger combed an errant strand of dark hair. He would have to dig very deep to uncover the good in this particular scenario. He took several deep breaths, finding his chi as Butler had taught him.

After several moments' contemplation, he realized that these factors meant little to the overall strategies of both sides. Captain Short was still trapped in the manor. And the time-stoppage period was running out. Soon the LEP would have no option but to launch their bio-bomb, and that was when Artemis Fowl would unveil his coup de grace. Of course, the whole thing depended on Commander Root. If Root was as intellectually challenged as he looked, it was quite possible the entire scheme would collapse around his ears. Artemis hoped fervently that someone on the fairy team had the wit to spot the 'blunder' he'd made during the negotiation session.” (131-132)

The greatest confidence of Artemis appeared when he believed that he was able to escape from the time-field and the bio-bomb. He acted nicely when he gave sleeping pills in champagne for Butler and Juliet (2001: 167-175).

8. Ambitious

What made Artemis had an ambitious side was that he came from a rich family and was accustomed to have anything he wanted. Having his father’s accident, his family’s wealth thrown into jeopardy. From this
accident, Artemis had a promise that he would restore and fix all the things by abducting a fairy and getting some gold from it (2001: 22).

His ambitious side made him evil-looking for some people. He had decided to dive into criminal work. His family had done that for years. He had love and passion in crime. But his age sometimes made him have doubts in his heart.

Artemis had decided to take some gold from the fairies, a hidden community underground which called some people to ask question about their existence. Artemis’ age made him have a belief that this underground community existed in this world. Pushed by ambitions, he browsed and created the data bank about the fairies’ existence and finally got one in Ho Chi Minh City. Artemis put this fairy into a trap to get his goal and succeeded in getting the copy of the Fairy’s book (2001: 11-14).

His succession in translating the Fairy’s book, which was using Gnommish was also pushed by his ambition. He never surrendered to try until he won with this translating activity. It can be seen in this following quotation:

“A normal child would have abandoned the task long since. The average adult would probably have been reduced to slapping the keyboard. But not Artemis. This book was testing him and he would not allow it to win.” (20)

His ambition was shown when he finally abducted a fairy named Holly Short, an LEP officer, in a night while Holly was going to have her
certain ritual. He got a doubt for a moment when he realized that the fairy was a female but his ambition covered it (2001: 50-53).

Artemis demonstrated his ambition to the fairies when he made a trap for the fairy chaser, in this case, Commander LEP Julius Root in a Japanese whaler ship. Artemis created a time-bomb to blow the ship up intentionally and to scare the fairy-chaser unintentionally (2001: 69-75).

Even this ambition drowned Artemis’ love to his father. His belief that his father was still alive disappeared since he concentrated his entire mind in these plans. When Juliet told Artemis that his father had come home, he was shocked because he had forgotten about his father. But it was all just an imagination of Angeline Fowl, Artemis’s mother. His father had not truly come home. Artemis thought that he had no time for his mother’s fantasy. It can be seen by the following quotation:

Artemis left. He didn't look back. There were things to be done. Fairies to be extorted. He had no time for his mother's fantasy world. (2001: 79)

Holly thought that Artemis was a monster. She thought that this genius boy would do anything to achieve his goal. It happened when Artemis met Holly in her special-room in the Manor. Artemis said that he did not care about the others and it was only for riches. Artemis jested that he would be the first cross-species thief in the world. He lied to Holly and tried to crush Holly’s mind. His ambitions made him do these all (2001: 79-82).
B. How Artemis respects his life as a boy

This part discusses how Artemis respects his life as a boy using the theory of psychoanalysis by Freud and achievement motivation theory by Oudeyer and Kaplan.

1. In the Beginning of the Story

It has been mentioned in the first part of this chapter that Artemis was a 12 year-old-boy who lived in Ireland. His family was very rich and he had a place to live in the Fowl Manor. Born as a rich person made Artemis as selfish and introvert person. He always got what he wanted and he almost had anything he needed. The Fowl family got its riches in the side that was against the law. They did crimes for generations such as racketeering, smuggling, and armed robbery and corporate crime for the last century. This family background brought Artemis to love crime too. He felt excited when he put himself in a pressure and finally bolted as a winner. He loved to have adventures against the law. Combining his brilliant brain and his passion in crime, Artemis created a plan to restore his family riches which were ruined by his father, Artemis Fowl Senior. A plan that could plunge the planet into a cross-species war.

While doing his plan, he got doubts many times. He had his own conflict inside his heart. A war between ambition and love inside his heart can be seen through the novel. He decided to take the responsibility of his family to rebuild the new Empire of Fowl which was going to be lead by
Artemis himself. But Artemis had guilt that he considered his father dead and his mother would never recover from her illness. This is explained using the theory of psychoanalysis by Freud. Based to Freud’s famous theory about ego, super ego and id, the characteristic of Artemis will be depicted deeper. Was it true that only riches and gold that Artemis was working on or there was another hidden ambition?

In the beginning of the story, Artemis started his journey by showing his ego as an ambitious boy while he was in Ho Chi Minh City, Vietnam, to get the book of fairies. He succeeded in making his contact feel scare of him and forced a fairy to give the book of fairies. He was going to use the book as a manual to know the fairies very well. His heart and his mind were folded by an ambition to take some gold from the fairies and he chose to squeeze the fairy in Ho Chi Minh City to get the book. He did not kill the fairy but he ruined the fairy’s life.

Succeeding with his work in Ho Chi Minh City, Artemis finally got the book but another challenge appeared. The book of the fairies was written in Gnomish, the language of the fairies. Artemis believed that in this century there would be a possibility to translate the book by using technology. The truth was that it was really difficult to translate the book because the book actively resisting him. However it was beaten by Artemis using his combination of ambition and his brilliant brain. He worked without noticing his health and other people.
His strong will in this work forced Artemis to lie to his mother when he came home. Artemis did not go to school and he used the advantage of his mother’s illness to work out this plan. His mother’s recovery would be the end of Artemis freedom in crime. It can be seen as follows:

“It was early morning before they reached Fowl Manor. Artemis was anxious to bring up the file on his computer, but first he decided to call in on Mother. Angeline Fowl was bedridden. She had been since her husband's disappearance. Nervous tension, the physicians said. Nothing for it but rest and sleeping pills. That was almost a year ago.

Butler's little sister, Juliet, was sitting at the foot of the stairs. Her gaze was boring a hole in the wall. Even the glitter mascara couldn't soften her expression. Artemis had seen that look already, just before Juliet had suplexed a particularly cheeky pizza boy. The suplex, Artemis gathered, was a wrestling move. An unusual obsession for a teenage girl. But then again she was, after all, a Butler.

'Problems, Juliet?'

Juliet straightened hurriedly. 'My own fault, Artemis. Apparently I left a gap in the curtains. Mrs Fowl couldn't sleep.'

'Hmm,' muttered Artemis, scaling the oak staircase slowly. He worried about his mother's condition. She hadn't seen the light of day in a long time now.

Then again, should she miraculously recover, emerging revitalized from her bedchamber, it would signal the end of Artemis's own extraordinary freedom. It would be back off to school, and no more spearheading criminal enterprises for you, my lad. (2001: 16)

Artemis lied to his mother by telling he had just arrived from skiing in Austria. Deep in his heart, Artemis felt guilty. He really loved his mother and his father. On the other hand, he lied also to his own heart that he did it for his family. It can be seen as follows:

He knocked gently on the arched double doors.

'Mother? Are you awake?'
Something smashed against the other side of the door. It sounded expensive.

'Of course I'm awake! How can I sleep in this blinding glare?'

Artemis ventured inside. An antique four-poster bed threw shadowy spires in the darkness, and a pale sliver of light poked through a gap in the velvet curtains. Angeline Fowl sat hunched on the bed, her pale limbs glowing white in the gloom.

'Artemis, darling, where have you been?'

Artemis sighed. She recognized him. That was a good sign.

'School trip, Mother. Skiing in Austria.'

'Ah, skiing,' crooned Angeline. 'How I miss it. Maybe when your father returns.'

Artemis felt a lump in his throat. Most uncharacteristic.

'Yes. Perhaps when Father returns.' (2001: 17)

Even Artemis used his mother’s illness as an advantage also to keep Juliet from working for his family. It happened in page 18:

'Thank you, darling. By the way, we really have to get rid of that maid. She is good for absolutely nothing.'

Artemis held his tongue. Juliet had been a hardworking and loyal member of the Fowl household for the past three years. Time to use Mother’s absent-mindedness to his advantage.

'You're right of course, Mother. I've been meaning to do it for some time. Butler has a sister I believe would be perfect for the position. I think I've mentioned her. Juliet?'

Angeline frowned. 'Juliet? Yes, the name does seem familiar. Well, anyone would be better than that silly girl we have now. When can she start?'

'Straight away. I'll have Butler fetch her from the lodge.'

'You're a good boy, Artemis. Now give Mummy a hug.'

Artemis totally tried to focus in this work after he succeeded translating the fairies’ book and began to see well the main point to do in this work. He started to plot dastardly acts, things that he was able to do very well. He gave a command to Butler to shut down the whole computers
which meant that he was trying to forget his father. It can be seen as follows:

“After eighteen solid hours of sleep and a light continental breakfast, Artemis climbed to the study that he had inherited from his father. It was a traditional enough room - dark oak and floor-to-ceiling shelving - but Artemis had jammed it with the latest computer technology. A series of networked Apple Macs whirred from various corners of the room. One was running CNN's web site through a DAT projector, throwing oversized current-affairs images against the back wall. Butler was there already, firing up the hard drives. 'Shut them all down, except the Book. I need quiet for this.' The manservant started. The CNN site had been running for almost a year. Artemis was convinced that news of his father's rescue would come from there. Shutting it down meant that he was finally letting go. 'All of them?'
Artemis glanced at the back wall for a moment. 'Yes,' he said finally. 'All of them.' Butler took the liberty of patting his employer gently on the shoulder, just once, before returning to work. Artemis cracked his knuckles. Time to do what he did best - plot dastardly acts.” (2001: 22-23)

2. In the Middle of the Story

There was another reason that Artemis decided to deal with fairies, not the human. He had a hidden ambition or let’s just say a hidden goal. He kept thinking about his mother’s illness. It appeared when Butler asked him question in their nights of fruitless surveillance in page 50:

“After several nights of fruitless surveillance, Butler plucked up enough courage to ask ...
'Artemis,' he began hesitantly, 'I realize it's not my place, but I know there's something wrong.
And if there's anything I can do to help ...'
Artemis didn't speak for several moments. And for those few moments, Butler saw the face of a young boy. The boy Artemis might have been.
'It's my mother, Butler,' he said at last. 'I'm beginning to wonder if she'll ever -'
Then the proximity alarm flashed red.”

The wrong point was that Artemis considered the fairies as something to be hunted for. It was a wrong direction of his heart and mind. He never thought that the fairies were more human. The first grasp of doubt feeling appeared when Artemis realized that the fairy he just took down is a female. His superego felt guilty of a decision he already took. But his doubt only appeared for only seconds then Artemis was back into him again, kept lying to his heart and mind. He kept following his id and his ambition to win in this cross-species crime. It can be seen through this quotation:

“Holly felt the dart puncture the suit's toughened material, depositing its load of curare and succinylcholine chloride-based tranquillizer into her shoulder. The world instantly dissolved into a series of technicoloured bubbles and, try as she might, Holly couldn't seem to hold on to more than one thought. And that thought was: how did they know? It spiralled around her head as she sank into unconsciousness. How did they know? How did they know? How did they ...
Artemis saw the pain in the creature's eyes as the hollow hypodermic plunged into her body. And for a moment he experienced misgivings. A female. He hadn't expected that. A female, like Juliet, or Mother. Then the moment passed and he was himself again.” (2001: 52)

As a boy who was still 12 years old, Artemis had a basic as a boy. He was able to make a joke but he chose to act cool. In criminal world, jokes are forbidden. It can ruin the plan. This basic characteristic of Artemis
is shown in chapter 5 of the novel. He threw a joke to Butler. His superego thought about a diversion but his id showed he wanted to throw a joke. It can be seen as follows:

“Artemis nodded. It made sense. The port was a thriving artery of illegal activity. Over fifty per cent of the country's contraband made it ashore somewhere along this half-mile stretch.
'A diversion then, Butler. Two minutes are all I need.'
The manservant nodded thoughtfully.
'The usual?'
'I don't see why not. Knock yourself out... Or rather don't.'
Artemis blinked. That was his second joke in recent times. And his first aloud. Better take care.
This was no time for frivolity.” (2001: 61-62)

The other joke that came out from Artemis was when he gave a command to Butler to give a lesson to an LEPretrieval team that tried to get into Manor. It can be seen as follows:

“Butler was seeing the world as it was, complete with LEPretrieval team sweeping the avenue.
'Hmm,' said Artemis. 'Strobe variation, I would guess. Very high frequency.'
'I see,' fibbed Butler.
'Metaphorically or literally?' smiled his employer.
'Exactly.'
Artemis shook himself. More jokes. Next thing he'd be wearing clown shoes and turning cartwheels in the main hall.”

When Artemis blew up a Japanese whaler ship, he had another purpose beside his demonstration to the fairies. Artemis hated whaler ship. He thought that it was cruel to kill a whale to get oil (2001: 76). Artemis’ superego and ego pushed him to create a demonstration for the fairies but
deep in his heart, his id had another purpose to blow up the ship whaler in purpose.

“Juliet placed both hands over her mouth, composing herself. After several seconds she parted spangled nails, speaking through her fingers. 'It's your father, sir. Artemis Senior. Madam Fowl says he's come back!'

For a split second, Artemis could have sworn his heart had stopped. Father? Back? Was it possible? Of course he'd always believed his father was alive. But lately, since he'd hatched this fairy scheme, it was almost as if his father had shifted to the back of his mind. Artemis felt guilt churn his stomach. He had given up. Given up on his own father.

'Did you see him, Juliet? With your own eyes?'

The girl shook her head.

'No, Artemis, sir. I just heard voices. In the bedroom. But she won't let me through the door. Not for anything. Not even with a hot drink.'

Artemis calculated. They had returned barely an hour since. His father could have slipped past Juliet. It was possible. Just possible. He glanced at his watch, synchronized with Greenwich Mean Time by constantly updated radio signals. Three a.m. Time was ticking on. His entire plan depended on the fairies making their next move before daylight.

Artemis started. He was doing it again, pushing family to one side. What was he becoming? His father was the priority here, not some money-making scheme.

Juliet was still in the doorway, watching him with those enormous blue eyes. She was waiting for him to make a decision, as he always did. And for once, there was indecision scrawled across his pale features.

'Very well,' he mumbled eventually. 'I had better go up there immediately.' (2001: 76-77)

His belief that his father was still alive also existed deep in Artemis’ heart. It can be seen from the quotation above. Instinctively he felt shocked when he heard information from Juliet that his father had come home. There was a guilty feeling realized that he forgot about his father after he decided
to focus in his work. He thought about his family for priority but he was just too excited to win the game with the fairies. This time his id of loving his family won the war inside his mind. He decided to take a look at his father.

But it was only his mother’s fantasy. Angeline’s illness became worse. He felt his hope diminished just like a rainbow in a dry season. He almost cried but Artemis decided to focus again with the fairies because it already came to the crucial moment (2001: 79).

“You are right to laugh, Captain Short. For a while there, I did believe in all that under-the-rainbow crock-of-gold blarney, but now I know better. Now I know about the hostage fund.’ Holly struggled to keep her face under control.

'What hostage fund?'

'Oh, come now, Captain. Why bother with the charade? You told me about it yourself.'

'I-I told you!' stammered Holly. 'Ridiculous!' ‘Look at your arm.' Holly rolled up her right sleeve. There was a small cotton pad taped to the vein.

'That's where we administered the sodium pentathol. Commonly known as truth serum. You sang like a bird.’ Holly knew it was true. How else could he know?

'You're mad!' Artemis nodded indulgently. 'If I win, I'm a prodigy. If I lose then I'm mad. That's the way history is written.’ (2001: 81)

From the quotation above, Artemis tried to ruin Holly’s mental. He made Holly felt that she betrayed her people by giving information. But it was all just Artemis’ trick. It was to make Holly easily played in Artemis’ mind games. There was no using of sodium pentathol in fact. This trick disturbed Artemis anyway, he felt that he had just gone too far, too evil to get his goal.
“This isn't over, Fowl,' she said at last. 'We have powers you can't possibly know about. It would take days to describe them all.'

The infuriating boy laughed again. 'How long do you think you've been here?'

Holly groaned; she knew what was coming. 'A few hours?'
Artémis shook his head. 'Three days,' he lied. 'We've had you on a drip for over sixty hours...until you told us everything we needed to know.'

Even as the words came out, Artemis felt guilty. These mind games were having an obvious effect on Holly, destroying her from the inside out. Was there really a need for this?

'Three days? You could have killed me. What kind of...'

And it was that speechless quality that sent the doubt shooting through Artemis's brain. The fairy thought him so evil, she couldn't even find the words.” (2001: 82)

It did not stop there. Artemis kept playing Holly with his lie when he told her that she had been in prison in Manor for 3 days. Artemis said that he gave drugs for more than 60 hours that it possibly killed Holly. Doubt was shooting through Artemis’ brain. His ego and superego were dominated by his evil ambition to get his goal, but his true heart, his id, was in pain and doubt because he thought that he had just gone too far, too evil.

In the negotiation time with Julius Root in chapter 6, Artemis tried to fill his heart and his face with evilness and sinister. His superego gave him an order to do so because it was the important time in his whole plan so far. He did not want to lose. It can be seen in quotation below:

“Artemis buttoned his designer jacket, pausing at the mirror to straighten his tie. The trick to negotiation was to hold all the cards going in and, even if you didn't, to try to look as though you did.

Artemis put on his best sinister face. Evil, he told himself, evil but highly intelligent. And determined, don't forget determined. He put a hand on the doorknob. Steady now.
Deep breaths, and try not to think about the possibility that you have misjudged this situation and are about to be shot dead. One, two, three…He opened the door.” (2001: 102)

In the length of negotiation in page 102-105, Artemis kept on being determined and put pressure on Commander Root. He insulted Root for some reasons and dictated Root with his knowledge. Artemis finally stated his demand, a ton of twenty-four-carat gold.

“Root said nothing for a long while, tapping his nails on the tabletop. He took a breath to speak, then changed his mind and stood abruptly.

'We'll be in touch. Don't worry, I'll see myself out.’ Artemis pushed his chair back.

'You do that. But remember this; none of your race has permission to enter here while I'm alive.” (2001: 105)

From the quotation above, Artemis gave an indirect order. It was said implicitly for a purpose. He had something in his mind and it was according to his secret plan.

3. In the End of the Story

Artemis actually felt scared of Commander Root. He thought that the Commander would not give up easily and had cunning character. It can be seen as follows:

“It was possible that Commander Root would try another ruse. He was a wily one, no doubt about it. One who would not take kindly to being bested by a child. He would bear watching.

The mere thought of Root gave Artemis the shivers. He decided to check in again. He inspected the monitors.” (2001: 125)
Cheated by his arrogant characteristic, Artemis gave Juliet a new order in a disrespectful way. He knew that it would hurt Juliet’s heart but Artemis did not care about that (2001: 126). There was another important thing to do in achieving his goal. In this situation, Artemis’ ego, superego and id were totally driven by his ambition.

“After several moments' contemplation, he realized that these factors meant little to the overall strategies of both sides. Captain Short was still trapped in the manor. And the time-stoppage period was running out. Soon the LEP would have no option but to launch their bio-bomb, and that was when Artemis Fowl would unveil his coup de grace. Of course, the whole thing depended on Commander Root. If Root was as intellectually challenged as he looked, it was quite possible the entire scheme would collapse around his ears. Artemis hoped fervently that someone on the fairy team had the wit to spot the ‘blunder' he'd made during the negotiation session.” (2001: 132)

Artemis felt calm again after he realized that the previous incidents did not totally ruin his plan. He still had his conviction that he was in advantage. His heart felt composed and he chose not to act hastily. But deep in his heart, his id, he expected something. Something that was going to put him in advantage.

“Artemis was propped on his elbows. 'You hit me,' he said in disbelief.
Holly strapped on a set of Hummingbirds.
'That's right, Fowl. And there's plenty more where that came from. So stay right where you are, if you know what's good for you.'

For once in his life, Artemis realized that he didn't have a snappy answer. He opened his mouth, waiting
for his brain to supply the customary pithy comeback.  
But nothing arrived.” (2001: 145)

It can be seen from the quotation above that Artemis was not sincerely bad. He just acted badly for his work he had chosen. He depended on his brain to always supply him with evil words and actions.

“It was a woefully inadequate response, and Artemis was instantly appalled with himself. Pathetic really: I don't like lollipops. No self-respecting criminal mastermind would be caught dead even using the word lollipops. He really would have to put together a database of witty responses for occasions such as this.” (2001: 145)

It was clear that Artemis was just a genius boy who acted badly. His chosen work, criminal work, has put him in this kind of situation.

Artemis decided to stay on his plan. He got himself back again after several amazing incidents happened, a dwarf who succeeded to get into manor and took his copy of fairies book and a troll that almost killed Butler and made a mess in Manor. Artemis kept to stay cool and did not give up.  
He was going to use his ace card, escaping the time-field, as a final action.

LEP finally agreed with the negotiation and they would send a ton of twenty-four-carat gold to Manor. It can be seen as follows:

“There's only one way to find out, Root. Are you willing to bet Captain Short's life on your hunch?’

Root's hesitation was highlighted by the hiss of interference. His reply, when it came, was tinged with just the right note of defeat.

'No,' he sighed. 'I'm not. You'll have your gold, Fowl. A tonne. Twenty-four carat.'

Artemis smirked. Quite the actor, our Commander Root.” (2001: 161)
Having his ace card even it was just a theory; Artemis just had to wait for his goal, a ton of twenty-four-carat gold, sent to the Manor by the LEP as a demand for Holly. Artemis chose to act calmly even if Butler was starting to doubt because Holly, a fairy they abducted and was going to be used as a demand, saved his life. Butler thought that it was not a good manner for a man of honor like him (2001: 162).

“The negotiations are over. One way or another she will be returned to her kind. No harm will befall Captain Short. You have my word.'
'And Juliet?'
'Yes?'
'Is there any danger to my sister?'
'No. No danger.'
'The fairies are just going to give us this gold and walk away?'
Artemis snorted gently. 'No, not exactly. They're going to bio-bomb Fowl Manor the second Captain Short is clear.'
Butler took a breath to speak, but hesitated. Obviously there was more to the plan. Master Fowl would tell him when he needed to know. So instead of quizzing his employer, he made a simple statement.
'I trust you, Artemis.'
'Yes,' replied the boy, the weight of that trust etched on his brow. 'I know.” (2001: 162-163)

Butler finally put his trust on Artemis. He believed that Artemis still had a plan. But Artemis felt the weight of that trust. Artemis’ decision was round but this time he chose to believe his theory in his heart. He did not want to act recklessly again.

Having a conversation with Holly in page 166-168, Artemis kept calm even if Holly’s speech disturbed him. Artemis almost gave an order to
Butler to shut Holly up with sedated-gun but he had doubt in doing that. It seemed that Artemis only wanted to focus on the demand and his final goal.

“It was an irresistible instant. Juliet approached tentatively, spangled eyes wide. Even Holly closed the throttle a notch, dropping until her feet brushed the marble tiling. Butler unzipped the black tarpaulin, dragging it back across the cargo. Nobody said a thing. Artemis imagined that somewhere the 1812 Overture was playing. The gold sat there, stacked in shining rows. It seemed to have an aura, warmth, but also an inherent danger. There were a lot of people willing to die or kill for the unimaginable wealth this gold could bring.” (2001: 169)

Artemis did not believe that he finally got the gold. It had been months before his plan finally came to an end. His achievement was near on his eyes.

“Artemis paused, his gaze tugged momentarily upstairs to the converted loft. Perhaps, he thought. Do I really need all this gold? And was his conscience not pricking him, leeching the sweetness from his victory? He shook himself. Stick to the plan. Stick to the plan. No emotion.” (2001: 170)

After Artemis made Holly sure that he could escape from the time-field, there was something that disturbed Artemis’ conscience. He said to himself to stay on the plan and have no emotion. But there was something in Artemis’ heart and mind.

The thing that was in Artemis’ heart and mind was dealing with Holly’s magic. He wanted to buy it. There was a hidden ambition behind the main ambition. It can be seen as follows:

“No, Captain. About your magic.’
‘What about it?’ Holly’s eyes were hooded with suspicion.
'What would I have to do to buy a wish?'
Holly glanced at the trolley. 'Well, that depends. What do you have to bargain with?'' (2001: 171)

Truly, there was something that Artemis wished. He bought Holly’s magic using a half of his demand-gold. Even Butler almost did not believe it. It can be seen in this following quotation:

“You gave it back?”
Artemis nodded. 'About half. We still have quite a nest egg. About fifteen million dollars at today's market prices.' Butler usually wouldn't ask. But this time he had to. 'Why, Artemis? Can you tell me?'
'I suppose so.' The boy smiled. 'I felt we owed the captain something. For services rendered.'
'Is that all?'
Artemis nodded. No need to talk about the wish. It could be perceived as weakness.
'Hmm,' said Butler, smarter than he looked.” (2001: 174)

In the end, Artemis, Butler and Juliet were safe. They did not die or vanish because of the bio-bomb that had been sent by LEP. It can be seen as follows:

“There was nothing. Nothing dead at any rate. Just gold. Two hundred ingots approximately. Piled on the mattress of her cot. Nice neat military rows. Good old Butler, the only human ever to take on a troll and win.
'Commander? Are you receiving? Over.'
'Affirmative, Captain. Body count?'
'Negative on the bodies, sir. I found the rest of the ransom.'
There was a long silence.
'Leave it, Holly. You know the rules. We're pulling out.'
'But, sir. There must be a way ...” (2001: 179)

Deciding to believe in his theory and an example, Artemis escaped from the time-field. Artemis explained everything to Butler in the end. He
got a mercy from Butler because he did not want to tell the final plan and put Juliet in a danger situation (2001: 181-183).

“His heart pounded in his ears, blood pulsed in his fingertips. Could it be? Could it possibly be? A figure appeared on the stairs. Wraith-like in a towelled robe, her hair wet from the shower. 'Arty?' she called. 'Arty, are you there?' Artemis wanted to answer, he wanted to race up the grand stairway, arms outstretched. But he couldn't. His cerebral functions had deserted him. Angeline Fowl descended, one hand resting lightly on the banister. Artemis had forgotten how graceful his mother was. Her bare feet skipped over the carpeted steps and soon she was standing before him. 'Morning, darling,' she said brightly, as though it were just another day. 'M-Mother,' stammered Artemis. 'Well, give me a hug.'" (2001: 184)

Angeline Fowl's recovery from her illness was the secret achievement that Artemis wished. He bought Holly’s magic to cure his mother. This explained that Artemis was not truly an evil. He had heart and love, especially for people around him and his family. It is also explained that Artemis was not greedy because he finally returned half of the demand he got.

Artemis put himself and people around him in some danger situations by doing this crime. His decision to squeeze the fairies almost killed him, Butler and also Juliet. He ignored his true conscience for many times and hardly did his evil plan. This time they won and they were all safe. But crime is a crime. A crime always gives dangers. People should pay when they did a wrong thing.
Artemis was just a boy who had not found his true personality yet. He did not go to school and did not have many friends as a normal boy usually has. He just trapped with his wrong decision to work as a criminal, the same as his ancestors did and also his father. Riches were in his mind. Crime was his passion and love. On the other hand, Artemis actually was an ordinary boy who had a gift as a genius whom loved his family and people around him. Artemis respected his life as a genius boy who loved crime and hunted for riches or shortly he regarded his life as a criminal genius. He took the wrong decision as a genius boy because he decided to fulfill his passion and love in crime. He did crime for his pleasure although he did this for his family and his mother. His family background and the society made him loved and had passion in crime. His first name, Artemis had a meaning of a hunter. He loved to hunt riches by doing crime and he would not stop until he knew the consequences to pay.
CHAPTER V

CONCLUSION AND SUGGESTION

This chapter consists of two parts. The first part is the conclusion of the analysis in chapter 4. The second part is the suggestion for further researchers on the novel as well as the suggestion for the teaching and learning activities using the novel.

A. Conclusion

Having analyzed the problem formulation, there are two findings worth pointing out. Those conclusions are the characterization of Artemis Fowl and how he respects his life as a boy.

There are eight characteristics of Artemis Fowl including his physical appearance based on Murphy’s Theory of Characterization. Artemis was a 12 years old Irish mastermind criminal. He had white skin and black hair. His eyes were blue. Artemis loved to wear formal suit from his favorite designer. His thin body portrayed that he never did physical work. Artemis was an introvert person because only Butler who knew Artemis well. Artemis was a careful person. Doing his work as a criminal mastermind, he was accustomed to make sure everything went well as he wanted. Born as a rich boy made Artemis became a selfish person. He almost had anything he wanted. Genius was the gift that Artemis has. At his age, he almost mastered all the use of technology. His knowledge was amazing. But unfortunately, he used his genius in criminal works. Artemis really loved his family including Butler and Juliet. He had...
responsibility to keep them safe when he did his criminal works. Artemis was full of confidence. His knowledge helped him with this kind of characteristic. Artemis was ambitious also. If he had chosen his goal, he would do anything to achieve it.

The second conclusion deals with how Artemis respects his life as a boy. The analysis is divided into three parts; in the beginning of story, in the middle of the story, and in the end of the story.

In the beginning of the story, Artemis started his journey in Ho Chi Minh City. He had a plan to expose fairies’ life, not only to expose them but he also wanted to steal from them. His first plan was finding the fairies book. It was a holy book which told anything about the fairies’ life. He succeeded in getting the fairies’ book. A big problem appeared when Artemis was trying to translate the fairies’ book which was written in Gnommish, fairies’ language. Artemis’ passion in crime forced him to tell a lie to his mother. He used his mother’s illness as an advantage. His ambitions forced him to tell a lie to the person he really loved. It seemed that Artemis also told a lie to his heart. Artemis did not care about his father’s news. He wanted to focus totally in this crime. His ambition drove his true heart into the selfishness.

In the middle of the story, Artemis almost said his hidden ambition to Butler when they were in their fruitless surveillance. The first disturbance of Artemis’ real heart appeared when he realized that the fairy he wanted to abduct was a female. But his doubt only last for seconds. Jokes also became the clue of Artemis’ true id. He never thought that he would throw jokes while he
did his crime. These jokes were thrown out from Artemis unintentionally. The other disturbances came in Artemis’ heart in a row. When he got his guilty feeling that he did not care about his father news. Then he played Holly Short in his mind-game to destroy Holly’s mental. And he made himself as an evil and full of sinister while he had his negotiation with Commander Julius Root.

In the end of the story Artemis had his difficult time in achieving his goal. His arrogance put him in some troubles. He hurt Juliet’s feeling when he ordered Juliet disrespectfully to check their hostage. But finally he came out as the winner. He got his gold and he succeeded in escaping the time-field and the bio-bomb. Artemis’ true heart shown in the end of the story when he bought Holly’s magic to heal his mother. In the end, Artemis only got a half of his demand but the important was that his Mother recovered from her illness. It was the hidden ambition from Artemis and the thing that disturbed Artemis’s mind from the beginning.

Artemis was just a boy who had not found his true personality yet. He did not choose a normal life. He trapped with his wrong decision to work as a criminal, the same as his ancestors and his father did.

B. Suggestions

This part will be presented in two points of suggestion. The first point is the suggestion for future researchers. The second point is the suggestion for English teachers in a literary work, especially a novel.
1. Suggestion for Future Researchers

The novel *Artemis Fowl* by Eoin Colfer is an interesting novel. It shows about the importance of choosing way of life. Even though it is a fantasy novel because of the use of fairies characters, the basic idea of the story is very interesting. The idea conveys a message to the readers about human personality and the way of regarding life. Therefore, the readers would get a beneficial value from it after reading this novel.

As this study analyzes the way of regarding life, the future researchers could use the same approach, in this case psychological approach, to analyze other aspects of the novel. This is interesting for the future researchers to analyze and study about the theme or conflicts in the novel, because motivation deals with conflicts and theme of the novel.

2. Suggestion for English Teachers

As a literary work, novel gives not only pleasure and entertainment to its readers, but also the moral lesson and a source of knowledge. Therefore, novel could be used as a medium to teach English. The implementation of literary works in the language teaching is quite necessary since the literary works could help the students to enrich their vocabulary and improve their language skills.

Stern states that there are some relationships between literature and language fields. Based on the linguistic aspect of literature, literature could be used to assist the student in mastering grammar, enriching vocabulary of
language and improving the four language skills. Some of the development of the student’s language skills is through the literary text.

The novel *Artemis Fowl* by Eoin Colfer provides some interesting materials as the topic to teach English. There are interesting topics to teach reading. The topics are about respect. In this study, the writer would like to use the novel to teach reading. The writer chose this novel to teach intensive reading rather than extensive reading because the writer only used some parts of the novel that show about respect. The purpose of intensive reading itself is giving the reader a deep and detailed understanding of the text and it is used to develop specific reading skills. The students may enrich their knowledge about respect, and also about the effects of respect.

In teaching reading, there are three major activities. The first is pre-reading activity; in this stage the teacher gives the students some information about respect. This stage is to help the students in adding their knowledge about respect, and also to stimulate the students’ interest in reading the passage. The second stage is while-reading activity. In this stage, the students read and comprehend the text. And the last activity is post-reading activity. The students answer the questions which are given by the teacher to know their comprehension about the information underlying the passage.

The procedures to teach reading are listed below:

1. The teacher gives some pre-reading questions.
2. The teacher gives the text to the students.
3. The teacher asks the students to read it briefly.

4. The teacher asks the students about some important points based on the text they have read.

5. The teacher asks the students to read aloud the text one by one of each sentence.

6. The teacher gives the students some time to discuss in group about the text they have read and to answer the questions given by the teacher.

7. The teacher discusses the answers together with the students.

8. The teacher asks the students about the value they get after reading the text.
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APPENDIX 1

LESSON PLAN FOR TEACHING INTENSIVE READING

Subject: Intensive Reading
Meeting: 1 meeting
Topic: Reading literary text (material is taken from the novel Artemis Fowl)
Semester: I of English Language Education Study Program
Time Allocation: 2 x 50 minutes

I. General Instructional Objectives

The students are able to implement the basic reading strategies to understand the story and to expand the vocabulary mastery.

II. Specific Instructional Objectives

At the end of the course, the students are able to:

1. Find certain specific information in the story.
2. Answer the questions given.
3. Retell the story using their own words.

III. Material and Media

Material: The novel Artemis Fowl by Eoin Colfer
Media: handout and dictionary
IV. Teaching – Learning Activities

a. Pre-Reading Activities
- The students answer the pre-reading questions related to the topic of the study
- The teacher gives the students the reading passage
- The teacher gives the students some time to scan the reading passage

b. While-Reading Activities
- The students scan the reading passage
- The students answer the questions given by the teacher
- The students find the unfamiliar words using the dictionary
- The students retell the story using their own words

c. Post-Reading Activities
- The teachers discusses the answer together with the students
- The teacher asks the difficulties faced by the students
- The students summarize the lesson

V. Source

APPENDIX 2

TEACHING MATERIAL

I. Answer the following questions.

1. What is respect according to you?

2. What kind of respect do you know?

3. What do you know about the importance of respect?

II. Read the text below.

ARTEMIS FOWL

Artemis and the Fairy in Ho Chi Minh City

Artemis shrugged. 'I think not. Look at you. You are near dead. The rice wine has dulled your senses. Reduced to healing warts. Pathetic. I am here to save you, in return for the Book.'

'What could a human want with our Book?'

'That is no concern of yours. All you need to know are your options.'

The sprite's pointed ears quivered. Options?

'One, you refuse to give us the Book and we go home, leaving you to rot in this sewer.'

'Yes,' said the fairy. 'I choose this option.'

'Ahn no. Don't be so eager. If we leave without the Book, you will be dead in a day.'
'A day! A day!' The healer laughed. 'I will outlive you by a century. Even fairies tethered to the human realm can survive the ages.'

'Not with half a pint of holy water inside them,' said Artemis, tapping the now empty whiskey bottle.

The fairy blanched, then screamed, a high keening horrible sound.

'Holy water! You have murdered me, human.'

'True,' admitted Artemis. 'It should start to burn any minute now.' (Artemis Fowl: 11-12)

**Artemis and Captain Holly Short**

Of course, there had been no sodium pentathol, just a harmless prick with a sterilized needle. Artemis would not risk causing brain damage to his meal ticket, but nor could he afford to reveal the Book as the source of his information. Better to let the hostage believe that she had betrayed her own people. It would lower her morale, making her more susceptible to his mind games. Still, the ruse disturbed him. It was undeniably cruel. How far was he prepared to go for this gold? He didn't know, and wouldn't until the time came. (Artemis Fowl: 81)

**Artemis and Commander Julius Root**

'You only meant to lure me outside, where I could be snatched and used to trade. Please, Commander Root, raise your game or send someone intelligent.'

Root felt the blood pump through his cheeks.
'Now you just listen to me, you young ...'

Artemis smiled, in command again. 'Not very good negotiation techniques, Commander, to lose your cool before we even get to the table.'

Root took several deep breaths.

'Fine. Whatever you say. Where would you prefer to conduct our talks?'

'Inside of course. You have my permission to enter, but remember, Captain Short's life is in your hands. Be careful with it.' (Artemis Fowl: 103)

Artemis and Butler and Juliet

Artemis watched his friends sink to the floor. A pity to deceive them. But if they had been alerted to the plan, their anxiety could have counteracted the sedative. He gazed at the bubbles swirling in his own glass. Time for the most audacious step in his scheme. With only the barest hint of hesitation, he swallowed the tranquillizer-laced champagne.

Artemis waited calmly for the drug to take hold of his system. He didn't have to wait long, for each dose had been calculated according to body weight. As his thoughts began to swirl, it occurred to him that he might never awaken again. It's a bit late for doubts, he chided himself, and sank into unconsciousness. (Artemis Fowl: 175)

III. Put the check mark if you agree with the statements below based on the text.

1. ________ Artemis wanted a book.
2. _______ Artemis gave the fairy in Ho Chi Minh City three options.

3. _______ Artemis used a sodium pentathol to his hostage.

4. _______ Artemis lets Commander Root come to his house.

5. _______ Artemis collapsed together with his friends.

IV. Find the specific information in the text and answer the questions below.

1. What did Artemis do to the fairy that he got the book from? Did he get the book by respecting the fairy?

2. What is the reason that Artemis pretended to give the hostage a sodium pentathol?

3. How was Commander Root being disrespected?

4. What was the final purpose of Artemis?
5. How did Artemis disrespect his friends?

V. Retell the story using your own words.

VI. After reading the text, write down your opinion about respect.
APPENDIX 3

SUMMARY OF EOIN COLFER’S ARTEMIS FOWL
Artemis Fowl is a 12 years old criminal genius. He lives in Ireland and he comes from a rich family. Artemis’ father got an accident in Russia and there was no news about him so far. Artemis’ mother suffers from illness since she lost her husband. Artemis being motivated to take his father’s responsibility and makes a plan to restore the riches of their family. Fowl family itself had been notorious of their criminal works since decades ago.

Together with Butler, his loyal servant, Artemis makes a plan to find the existence of fairies’ life and gets gold from them. His plan of course is a criminal plan. He would like to learn fairies’ life from their holy book and then abduct a fairy to get the demand; in this case it is gold. They start their adventure in Ho Chi Minh City.

The fairies itself are different from the tales. They are armored and dangerous. They will not let Artemis achieve his goal and plan to vanish him in the end. A great battle between Artemis and the fairies in Manor begins. But something always disturbs Artemis while he does this plan. It is another war inside his heart. It is a war between his conscience and his decision to take his way of life.
Eoin Colfer was born in Wexford, on the south east coast of Ireland, in 1965. He studied in Dublin, returning to Wexford to teach primary school children. He spent four years in Saudi Arabia, Tunisia and Italy, and wrote a children’s book, Benny and Omar (1998), drawing on these experiences. Its sequel, Benny and Babe, was published in 1999 and shortlisted for the 2000 Bisto Book of the Year Award. He then wrote a further children's novel, The Wish List, and a series of books for children aged 6-8 years: Going Potty (1999); Ed's Funny Feet (2000); and Ed's Bed (2001).

He used his love of Irish history and legend in the writing of Artemis Fowl (2001), its eponymous hero being a 12 year old criminal mastermind from North Dublin who holds a leprechaun to ransom. This book was followed by two others in the series: Artemis Fowl: The Arctic Incident (2002); and Artemis Fowl: The Eternity Code (2003). The fourth and fifth books in the Artemis series are Artemis Fowl: The Opal Deception (2005), and Artemis Fowl: The Lost Colony (2006). A film about Artemis is currently being developed.
Eoin Colfer has also written a series of books for younger children, about brothers Will and Marty: The Legend of Spud Murphy (2004); The Legend of Captain Crow's Teeth (2006); and The Legend of the Worst Boy in the World (2007). His other children's novels include a sci-fi thriller, The Supernaturalist (2004), and Half Moon Investigations (2006), the story of 12-year-old Fletcher Moon, the youngest qualified private detective in the world.

His latest books are a sixth in the Artemis Fowl series: Artemis Fowl: The Time Paradox (2008); and a novel, Airman (2008). Also in 2008, Eoin Colfer was commissioned to write a new Hitchhiker's Guide to the Galaxy novel, the sixth in the series of books by the late Douglas Adams. This was published in 2009, entitled And Another Thing. He is currently writing a stage musical.

Eoin Colfer is usually applauded for his dynamic characters, fast-moving plots and highly original imagination. His novels are refreshingly different and always abundant with inventive humour, even those that tackle death and other serious topics.

Colfer’s first novel was Benny and Omar (1998). The author channelled a lot of his own feelings and experiences into his first protagonist. Benny, like Colfer, moves from Ireland to Tunisia, though Benny’s move occurs in childhood, whereas Colfer lived abroad as an adult. Colfer particularly wanted to emphasise the comforts and luxuries that Westerners take for granted, and did this by depicting the emerging relationship between Benny, who must adapt to an alien
environment, and a local boy, Omar, who is orphaned and homeless. Despite the cultural divide, a delightful friendship ensues.

_Benny and Omar_ explores a diversity of issues: family conflict, particularly sibling rivalry; racism and cultural differences; poverty; bereavement and mental health issues. Nonetheless, the story is both thought-provoking and hilariously funny. In Ireland, Benny struggles to cope with his feelings towards his younger brother: ‘George traipsed into the room. He was, of course, immaculately dressed …. Sometimes [Benny] found it difficult to both sneer at his brother’s clothes and feel envy - at the same time. It took real effort’. Yet in Tunisia he realises that ‘people here didn’t have childhoods. They hadn’t the luxury of playing, or making mistakes, or sulking’.

_Benny and Omar_ was quickly followed by a sequel, _Benny and Babe_, in 1999. Benny is now back in Ireland, and has been sent to the country during his holidays. In Benny’s friendship with Babe, Colfer explores the divide between boys and girls and town and country. _Benny and Babe_ was extremely popular in Ireland, knocking J.K. Rowling from the top of the bestseller list.

Colfer took a different direction in 2000 with the publication of _The Wish List_, which reads like a streetwise, teenage version of the classic film, _It’s A Wonderful Life_. 15-year-old Meg has been thrown out by her stepfather following her mother’s death, and finds herself leading a troubled existence. A bungled robbery results in Meg’s death and she finds herself suspended between Heaven
and Hell: her life’s tally of good and bad deeds are equal, and she is thus sent back to Earth in order to tip the balance one way or the other. Her ticket to Heaven, and her mother, depends upon fulfilling the ‘Wish List’ of the pensioner she robbed. As in all Colfer’s work, serious issues are addressed with delightful and inventive humour, and this novel represents his first exploration into fantasy, though much of it is set in the ordinary world.

Colfer’s early novels were well-received, but it was the publication of Artemis Fowl in 2001, followed by several sequels, which brought phenomenal success (the first novel in the series prompted a ferocious bidding war, which was eventually won by Puffin). Colfer describes Artemis Fowl as ‘Die Hard with fairies’ and his influences are diverse: elements of Sherlock Holmes, The Simpsons and Batman comics combine with Colfer’s deep-rooted knowledge of Irish mythology and folktales. The result, like the work of Colfer’s hero, Terry Pratchett, is a modern, technological version of the fairytale.

Artemis, a 12-year-old criminal genius, is an anti-hero who was inspired by the arrogant rich children Colfer used to teach in Saudi Arabia. During the writing process, Artemis evolved from a two-dimensional figure into a complex and fascinating character whom readers could both love and hate.

(Taken from http://www.contemporarywriters.com/author/?p=auth5688A7141b5e91898AOuQ41D9645 accessed on October 9th, 2009, at 9 a.m.)