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Applications of Freudian Psychoanalysis in Rebecca

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Abstract

People's soul is a mystery and is difficult to be understood. This is because our conscious life just only appears in small portion (1/8 part) meanwhile most of them (7/8 part) can not be seen. In our unconscious life, there are lots of needs that must be fulfilled and people find out the way by themselves to do that, for examples by writing, painting and even by dreaming. The purpose of this paper is to analyze the dreams and hallucinations the main character has in *Rebecca*. The writer used Freud's psychoanalysis to analyze the main character's dreams and hallucinations. The results show that the young woman as the main character in *Rebecca* is able to overcome her bad dreams and hallucinations. She grows being a strong mature woman.

Key words: id, ego, superego, hallucinations, psychoanalysis

I. Introduction

People's unconsciousness, indeed, takes the largest part of their minds, while the conscious is only a thin slice of the total mind. Between the conscious and the unconscious there is the preconscious. Freud described people's minds like and iceberg:

Only a small part of it appears at the surface, and it is the conscious. The largest part, the preconscious and the unconscious or we can call it as the subconscious, existed below the surface of awareness (Hall, 1979: 54-55).^[1]

In the subconscious, there are a lot of people's desires and forces that always need to be fulfilled. If they can not be fulfilled, psyche then, tries to find out the way how to fulfill them, for instance by creating a beautiful painting, writing a good novel, composing beautiful painting, writing a good novel, composing beautiful songs or dreaming (Wentworth, 1962: 104).^[2] Through dream people can fulfill their unfulfilled desires or forces. Dream is used for a wish-fulfillment-the fulfillment of the desires, the wish or the forces that cannot come in reality. Dream expresses ideas and wishes we are no longer conscious of. Dreams are absurd and

unaccountable because our conscious mind, not willing to acknowledge our subconscious idea, disguises them. It is almost certainly some truth that dreams express the subconscious mind (Wright, 1984: 17-20).^[3]

In *Rebecca*, the **I**, the main character of this novel, often gets the dreams to fulfill her unfulfilled desires. She always dream about Manderly, the beautiful house that she longed to have but she could not, because it had been already burnt. Through Freudian Psychoanalysis, it will be tried to analyze the personality of the main character of this novel, and the reasons why she often got the dreams and hallucination.

2. Freudian Psychoanalysis

2.1. *The Organization of Personality*

Freud divided the total personality into three major systems and they are id, the ego and the superego. These three systems of personality can work together harmoniously in the mentally healthy person, and it leads the person can fulfil his basic needs and desires. On the other hand, when the three major system cannot work together, so it is difficult for a person to carry on efficient and satisfying transaction with her/his environment or with himself or herself (Wrights, 1984: 11).^[3]

Freud's three basic terms can be defined as:

1. The id

The id is the basic instincts, for examples: the exual instint, material instint etc. The only function of the id is to fulfill men's pleasure and avoid pain. This pleasure or satisfaction are kept by the id, so it will reduce them to alow level and to keep it becomes stable (Hall, 1979:22).^[1]

2. The Ego

The function of ego is not only to fulfill the id but also it considers when and how the pleasure or satisfaction must be done in order to comply with social value or with social demands. The ego usually is governed by the reality principle. The purpose of the reality principle is to delay the needs or desires until the object which will satisfy them has been discovered, for example, ehen a child is hungry, it does not mean he just pats anything in his mouth. He must select what kind of food that he wants. Then, after he has found the food he likes, so the child is going to eat (Hall,1979: 28).^[1]

Certainly the child needs to fight his hunger and the choice of food since the body has to learn to delay pleasure and accept of unpleasure (select, wait) in order to comply with social demands. For having his needs he has to endure some discomfort things (Wright, 1984: 10).^[3]

3. The Superego

The superego is the person's moral code or in another words, we call it as moral censor. Usually a person gets it from his parents through the process of

internalization. The parents will teach their children by giving the examples about what is good and virtuous and about what is bad and sinful. The children will adopt and adapt what their parents have already said and it leads the children can understand well how to behave according to the moral code in a family or in society (Hall, 1978: 34-35).^[1]

2.2. *Dream and Symbols. The manifest ><the latent.*

The dreams have a special and important space in Freud's metapsychology. The interpretation of dreams is the main road (via regia) to a knowledge of unconscious activities of the mind.

According to Freud, the energizing force of dreams come from an unconscious impulse seeking fulfillment, a desire not fulfilled in waking life. A dream is a (disguised) fulfillment of a (suppressed or repressed) wish. The dream is a *compromise* between the demands of impulse and the intensity of the repressing force (Wright, 1984: 19).^[3]

Dream has two contents, namely: The latent and manifest. The dream work transforms the *latent* content of the dream into the manifest dream stories – what the dreamer remembers. The operations of the dream-work take four forms: condensation, displacement, transformation and symbol (Hall, 1979: 58).^[1]

2.3. *The Oedipus/The Electra Complex*

A boy's first love object is ordinarily his mother. She is originally perceived as the ideal woman. Because it is impossible for him to obtain exclusive possession of his mother and because he discovers that she has imperfection, he is motivated to look for a substitute who is both perfect and available. The choice may fall upon his teacher, a next-door neighbor, his friends until he finds out that they also have their weakness or are not available. He may start day dreaming and try to find her, until he finds for a real person, a person who resembles his mother or an idealized version of his mother (Kurzweil and Philips, 1983: 58).^[4]

3. Analyzing the I's personality through Freudian Psychoanalysis

3.1. *Analyzing the I in terms of id, ego and superego*

The **I** the main character in this novel is a young girl, she is twenty-one years old, silent and shy. The **I** is an orphan, jobless, alone and lonely. To earn a living, she often helps other people by accompanying them and for doing that, she is paid. Her travel to Monte Carlo with Mrs. Van Hopper is an example. Although she does not like her, she forces herself to go with her since Mrs. Van Hopper pays her for her companion. "I hated my life with Mrs. Van Hopper, but she paid me a little money to be her companion. I was not exactly a servant and certainly not a friend" (Maurier, 1991: 3).^[5]

As a human being the **id** of the **I** needs for keeping a life, namely eating. Without having money, it is impossible for her to buy food or any other else.

Here, she helps Mrs. Van Hopper for pleasure principles: eating. The I's superego also tells her, that helping an old woman is a good thing. With her companion, Mrs. Van Hooper to have a friend to talk to and to look after her, and of course, it will make Mrs. Van Hopper's travelling much be easier. By considering them, her reality principle her subconscious id breaks down and she decides to accompany Mrs. Van Hopper, although she hates her.

In Monte Carlo the I meets max de Winter, one of Mrs. Van Hopper's friends. He is forty-two years old, handsome and he is very rich man as well. The I falls in love with him and so does Mr. De Winter. It's not surprising then, when she answer yes, when Mr. De Winter asks her to marry him.

As an orphan, and a poor young woman her id drives her to marry him. It is for her need for love, shelter and for the material thing. The moral censor, in her superego brings her to the conclusion that by marrying him it will give a great pleasure for him because Mr. De Winter does love her: he will be happy and he is not lonely any longer, try to forget his past life, and rebuild a new life with her.

All my memories are unhappy. I want to forget them. Something happened a year ago that changed my whole life. I want to forget everything that happened to me before that time. That's why I came to Monte Carlo. If you had not been here, I would have left long ago. I ask you to drive with me because I like you. I enjoy your company (Maurier, 1991:13).^[5]

Giving happiness to someone whom she loves greatly and dearly, makes her to accept Mr. De Winter's proposal, though for the first time, her ego has an anxiety to marry him. She thinks that her life is much far different from him-she is poor and he is rich. She feels that they also have the different king of worlds.

Here, the I is a really well-adjusted person, because in the well-adjusted person the ego is the executive of the personality, controlling and governing the id and the superego and maintaining commerce with the external world in the interest of the total personality and its far-thing need, when the ego is performing its executive functions wisely, harmony and adjustment prevail.

After having the honeymoon, the I goes to her new house, Manderly—a beautiful old house in the west of England. There, she meets Mrs. Danvers, the house keeper. Mrs. Danvers is a tall, thin woman. Her pale, thin face is hard, and there is no welcome in her dark eyes, and she always speaks in a cold, lifeless voice. All the things drive her ego to be anxiety of her presence. But as the new Mrs. De Winter, the moral censor in her superego forbids her to show her dislike, by considering that Mrs. Danvers has kept the house well. She has been housekeeper there for years and she has really dedicated her life for the late of Mrs. De Winter first wife (Rebecca) and for himself. The I tries to understand her and make a good-relationship with her. In the contrary, Mrs. Danvers never does the same. She is angry for the new Mrs. De Winter has taken Rebecca's place in Manderly. Mrs. Danvers looks down on the new Mrs. De Winter and always say that she is nothing comparing with her beloved Rebecca.

Gradually, the new Mrs. De Winter cannot tolerate Mrs. Danvers' deed anymore. Now, she is the owner of Manderly. She has the right to manage her own house and to order the house keeper and the other servants and maids as she want. She is not afraid of Mrs. Danvers any more. Her ego then, drives her to

oppose her. Showing her hatred in front of Mrs. Danvers, and liberate her self of Mrs. Danver's under controlled. Now, the new Mrs. De Wintr wishes could be the real mistress at Manderly.

3.2. *Dream, Hallucination and Symbol*

"Last night I dreamt I went to Manderly again. I stood in front of the iron gates, they had been open wide to welcome me" (Maurier, 1991:1).^[5] After nearly twenty years the I has left England, she still often dreams of Manderly although it is no longer hers since Manderly has been burnt long ago.

The I loves this place very much. When she still lives there, she feels that Manderly never become hers, because it is still dominated by Rebecca's spirit. Many people in the house and the neighbors surrounded still adore her and keep talking about her beauty, cleverness and her charming. Rebecca is everything meanwhile she is nothing. But the time she can take power of Manderly-realizing Maxim loves her, knowing the truth about Rebecca, and taking control by herself of this place-it is burnt by Mrs. Danvers. It is burnt by Mrs. Danvers because she is jealous and hate the I, and realizing the will take over Manderly from Someone whom she adores so much-Rebecca, she feels so hurt and it drives her ego to burn Manderly, so that, the I will never have it forever. It is true that Manderly never belongs to her.

The energizing force of her dreams come from an unconscious impulse seeking fulfillment. Her desire is not fulfilled in waking life, so her dreams are a fulfillment of her wish. Here, an unconscious wish meets up with a preconscious thought and strives for an illusory satisfaction. Her dreams express her subconscious mind, other desire and wish that can not come in reality. I stood in front of the iron gates (Maurier, 1991: 1).^[5]

Talking about a gate, it can be said that it is a symbol of welcoming people to get into a place. The gate in her *dream had been open* wide to welcome her. The gate in Manderly, infact, never accept her to get into, moreover the sentences here. *At last, I I could see Manderly. The old house was as beautiful as ever (p.1)* also an impossible thing because we kno that Mandery now has become the ashes. Therefore, the words open wide, I could see Manderley are the product of one of the activities of the drem wor, namely *displacement*. The elements in the manifest dream (open, could see) replacing elements in the latent dream-thought (close, couldn't see) via a chain of associations for the pupose of disguise, this result in the intensity of an idea becoming detached from it and passing to other ideas. There is also the consequence tat the manifest dream has a different center from the dream-thought" and does not reflect their relative important.

Besides dreaming, the also often gets the halllucination (page 28, 44, 49,77). She feels that Rebecca is still surrounded her, watches her and takes power over her, her husband, other people and Manderly. Before getting married Mr. De Winter, the I has already heard about the beauty of Rebecca through Mrs.

Van Hopper. After getting married her husband, through Mrs. Danvers (the house keeper), Beatrice (Maxim's Sister), Mr. Favel (Rebecca's cousin), Frank Crawley (the agents) and the bishop's wife, she also hears about Rebecca's greatness. Most people adore her and regard her as everything. The **I** is so young, shy, inexperienced and she feels nothing comparing with Rebecca. Her anxiety is that she never becomes the real mistress of Manderly, since Rebecca is unforgettable. She and her beauty never die. That is why she is jealous of Rebecca, but she can do nothing because Rebecca has already died. She just only keeps all of her jealousy and hatred deep in her heart of hearts and at last they stuck tightly in her unconscious mind. The unconscious usually is dynamic, consisting of instinctual representative, ideas and images originally fixated in a moment of repression. The force of repression changes them into hallucination. There, she feels that Rebecca is still alive and follows her whatever she does and wherever she goes.

3.3. Symbol-The Manifest >< the Latent

Just only the case of calling name, it makes the **I** become unsettled. His family called him Maxim. Rebecca had called him Max, **I** thought of writing on the page. It was bold and full of life Rebecca was all the things that **I** would never be (Maurier, 1991:14).^[5]

Other people, Maxim's family and she herself call Mr. Maxim De Winter as Maxim. Only Rebecca calls him, Max. It is Rebecca's special name for him and it shows a kind of intimate. The manifest is *Max* but the latent is the *intimate*. So, it is just not a matter of name, it is an intimate. Max symbolized the intimate. Therefore, it makes her become unsettled because she is jealous, imagining the close and loving relationship between Rebecca and Maxim.

Furthermore, the **I** destroys the poems book that has the written Max from Rebecca

I took some scissors and cut the page out of the book. I tore up the page. I lit a match and set fire to the pieces. The paper twisted, blackened and turned to ashes. The letter **R** was the last to be burnt. Then the flame destroyed it. I washed my hands. I felt better, much better now (Maurier, 1991:19).^[5]

The **I**'s unconscious mind that has kept her jealousy, drives her to reveal it openly, that is cutting the pages out by using more than one scissors, even though one scissors is not enough. Not only cutting, but also burning the poems book, she does, and the letter **R** is the last part to be burnt.

The **R** is the abbreviation of Rebecca, is bigger than other letters, symbolizes that Rebecca is always more than everything. By destroying it, she feels that she has destroyed Rebecca as well. Her ego can find satisfaction by doing that, and her tension and anxiety become released too. *Destroying the poems book is the manifest and destroying Rebecca is the latent*.

The other little thing that shows her great jealousy is when she is in Rebecca's bed room and seeing her nightdress. "On the bed lay Rebecca's nightdress. I went to the bed and held the night dress to my face. It was cold and smelt of the flowers in the Happy Valley" (Maurier, 1991: 58).^[5]

The question is arisen, why she gives more attention of this nightdress than the other things in the bedroom. We know that a nightdress symbolizes the intimate between a husband and a wife (sexual intercourse). Realizing this, the **I** then, imagining the intimate between her husband and Rebecca, and she becomes so jealous, so that unconsciously, it is Rebecca's nightdress that she holds first in that bed room. Here, the nightdress is just the manifest and the intimate (the sexual intercourse) is the latent. By understanding the symbol meaning of the nightdress, it leads us to understand her jealousy, and it is her jealousy that drives her to give more attention to the nightdress.

3.4. *Oedipus Complex/Electra Complex*

3.4.1. *Symbolic Father*

It has been told in the previous chapter that the **I** is an orphan. As a young girl, her first love object is ordinarily her father. He is originally perceived as the ideal man. Because it is impossible for her to obtain exclusive possession of her father because her father has already passed away, she is motivated to look for a substitute who is available. Mr. De Winter is twenty one years older than her, fatherhood and living with him, promising a good future for her. All of these lead her to fall in love with him and makes him as his symbolic father. Her interest to talk to maxim, to be with maxim is a sublimated expression of a longing for his father from whom she has been separated because of his death. Through the years, through the pain, terror, sadness and anxiety, and through the true and great love, the symbolic father disappears at last, and it changed into real beloved husband.

3.4.2. *Symbolic Mother*

In this story, the **I** has three symbolic mothers. The first one is Mrs. Van Hopper. She is not really a good, old woman, indeed, but at least she has given the **I** a job (money) by accompanying her to Monte Carlo, and it gives the **I** the opportunity to meet Mr. De Winter, her future husband. She can easily sweep out Mrs. Van Hopper's role as a symbolic mother as soon as she gets married Mr. De Winter.

The second symbolic mother is Mrs. Danvers. Mrs. Danvers is her house keeper, manages everything well at Manderly and serves her obediently. But actually, Mrs. Danvers hates her being at Manderly, for it means that she has taken her Rebecca's place at Manderly. Mrs. Danvers often compares her with Rebecca and always says that Rebecca is the best gradually, what Mrs. Danvers has done to her, make her loses her temper. She gets angry and starts showing her power over Mrs. Danvers by rejecting the same food.

The menu for the day on the desk. It was the same food as the day before. I crossed everything out and rang for Robert. "Tell, Mrs. Danvers to order something different, I told him" (Maurier, 1991: 95).^[5]

She liberates herself of Mrs. Danvers' undercontrolled and shall manage everything as she wants. Now, she puts Mrs. Danvers in her real position, the

house keeper, and she is the real mistress. "I am Mrs. De Winter now, Mrs. Danvers", I said. "And I shall do things in my own way" (Maurier, 1991: 95).^[5]

The third symbolic mother is Rebecca. It is surprising that the spirit of Rebecca which always haunted her, that she hates too much, is able to save her life at the time she decides to commit suicide.

After three months of her marriage, the **I** finds herself that she cannot live at Manderly again, because she thinks that Maxim does not love her and Rebecca's spirit will always become the real mistress at Manderly. In her desperate moment she stands in front of the open window where the damp and thick fog comes in through it, she feels it is a good time for her to put an end to her life by jumping over the open window. What she is going to do is supported by Mrs. Danvers by saying that all of her sufferings, and unhappiness will end if she kills herself. We can call this event as a symbolic castration. She fails to jump over the window because by the time she is doing that, several loud explosions from the rockets to be heard, shaking the window where she stands. The rocket gives the sign that the dead body of Rebecca has already been found. It means that it is Rebecca that saves her life, for if Rebecca's dead body had not been found, the rocket would have exploded and if it had not exploded, she would have jumped over the window and died, obviously. By the discovery of Rebecca's dead body the truth of her is revealed: Rebecca is not as good as people think. She is an egoistic woman, has many lovers and actually Maxim never loves her. These facts bring happiness to the **I**. She can liberate herself from Rebecca's shadow and have Maxim totally for her. The hard and long war with Rebecca has been won by her. Rebecca *surrendered* to her

But I am with my husband,
And he is all I need
...Manderly has been destroyed
But we are still alive and we are both free
(Maurier, 1991: 1).^[5]

4. Conclusion

One of the obvious facts about personality is that it is constantly changing and developing. This is especially noticeable during the periods of infancy, childhood and adolescence. Structurally, the ego becomes more differentiated and dynamically, it secures increasing control over the instinctual sources of energy.

It is also happened to the **I**, the main character in the novel. Her personality is changing and developing. Through learning, she develops greater skill in dealing with frustrations and anxieties. She has at last grown up. She is very different from the shy, frightened girl who first goes to Manderly. The fear, pain, and suffering make her into a matured woman. She is a mentally healthy person, because her three systems (id, ego and superego) form a unified and harmonious organization. By working together cooperatively they enable the **I** to carry on efficient and satisfying transactions with her environment. The purpose of these transactions is the fulfillment of her basic needs and desires.

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