

**THE FREUDIAN PSYCHOLOGICAL PHENOMENA AND  
COMPLEXITY  
IN DAPHNE DU MAURIER'S "REBECCA"  
(A PSYCHOLOGICAL STUDY OF LITERATURE)**

Hadiyanto

*English Department, Faculty of Humanities,  
Diponegoro University*

**Abstract:** *The relationship between literature and psychology commonly derives from psychological dimension in literary works and the application of psychology theory in interpreting literary texts. This essay discusses a psychological study in Daphne Du Maurier's **Rebecca** based on Sigmund Freud's psychoanalysis theory. **Rebecca** is a very psychological novel, since a lot of psychological phenomena emerges from the beginning to the end of the novel. Psychological phenomena found in the novel among other things are dream analysis, Narcissist complex, Cinderella complex, Electra complex, impulsive id, ego, and super ego, cathexis, as well as various types of ego defense mechanism. Each character within the novel such as Rebecca, Maxim de Winter, Maxim's second wife, and Mrs. Danvers, have his or her psychological characteristics, reaction, and problem. Dream in the beginning and the burning Manderley house at the end of the story are symbol of the ultimate psychological phenomena in the novel **Rebecca**.*

**Keywords:** *Dream analysis, ego defense mechanism, Rebecca, id-ego-super ego, psychological complex.*

The presence of psychology has given much influence on literature and literary criticism. The relationship between literature and psychology commonly derives from psychological dimension in literary works and the application of psychology theory in interpreting literary texts. Literary work inherently implies elements of psychology that establish the whole content of literary work. If it is stated that literary work always implies elements of psychology, viewpoint of psychological consideration can, of course, be used in the process of literary text interpretation. Theory and concept of psychology will transform literary texts into meaning. Psychology explains underlying reasons for character's behavior, elaborates the relationship between conflict and psychological condition of characters, and evaluates their behavior and motive in doing something. In brief, literature and psychology are really inseparable.

The development of depth psychology theory has firstly been much influenced by Sigmund Freud's thought and ideas. Even though numerous

theories of contemporary psychology emerge, psychoanalytic theory remains occupying the top rank in literary text study. Psychoanalytic theory keeps relevant to be used in analyzing literary works. Methodological relationship between literature and psychology enables any methods within psychology to be applied in analyzing literary works and conversely, psychological phenomena found in literary works can give feedback to the development of psychology.

*Rebecca* is one of the literary works which are rich of psychological phenomena, especially if it is analyzed from the viewpoint of Freudian psychoanalysis. Freud is well-renowned to literary critics' sight, since he has researched some classical literary texts such as *Oedipus* and *Hamlet* play, through which he discovers psychological phenomena. He then formulates his findings into psychoanalytic theory. Sigmund Freud, the founder of psychoanalysis, develops his theory paradigm by building system of personality, ego defense mechanism, dream analysis, development stage in personality and so on.

The essence of Freudian psychology is human's psyche unconsciousness. System of human's personality covers *id (pleasure principle)*, *ego (reality principle)*, and *super ego (moral principle)*. They have to work in balance to form dynamic, mature personality; otherwise there will be much tension, anxiety, and pain in human's psyche. Ego defense mechanism is part of strategy for individuals to protect themselves from excessive anxiety and resist against *id* impulse as well as *super ego* cathexis. *Rebecca* is a very interesting, psychological novel which can be analyzed comprehensively with Freudian psychology encompassing *Dream analysis*, *Narcissist complex*, *Cinderella complex*, *Electra complex*, *Ego defense mechanism* in Maxim's second wife, and then *Id*, *Ego*, *Super Ego*, *Ego defense mechanism* in Maxim De Winter as well as Mrs. Danvers.

## RESEARCH METHOD

### Research Approach

Based on the theme in Daphne Du Maurier's "*Rebecca*" generally exploring and revealing psychological phenomena of the characters, the writer conducts a research on this novel by using psychological approach. Psychological approach considers that literary works all the time talk about human's life problem (Semi, 1993:76). Humans are fundamentally showing up variety of behaviors in facing problems in their lives. In order to comprehend and get familiar with humans more deeply, the existence of psychology is really needed. Human's psychological conflicts deriving from a certain psychological condition, in its turning point, will result in psychological problems and complexity.

Exploration into humans' psyche with the purpose of comprehending the unique human phenomenon further is something challenging to study. Lots of writers or literary researchers try to reveal human's psyche in literary works with the aid of psychology. With such a way of thinking, psychological approach emerges in literary work research. Freud (1939) states that the process of art creativity is most likely produced by depression or psychological problems buried in sub-conscious mind and then it is diverted in the form of literary work creativity. Based on this psychological approach, the highly qualified literary

works are able to portray human's psychological problem complexity. The reason is that the essence of human's life is hard struggle to face their inner distraction (Semi, 1993:78).

### **Method of Data Collection**

In writing this essay, the writer makes good use of library research on the research object of Daphne Du Maurier's "*Rebecca*" to acquire data and information in connection with the subject matter of this essay. According to Semi (1993), library research is implemented by the researchers in their working rooms or in a library where they can obtain data and information concerning the object of research through reference books, visual auditory equipments, and other sources.

The usage of library research is needed since all data used in this research are based on this Daphne Du Maurier's "*Rebecca*", whereas written sources such as; reference books, encyclopedias, related research papers, and so on are functioned as supporting references.

## **ANALYSIS**

### **Dream Analysis in *Rebecca***

The reason why this novel is very psychoanalytical is that the story of *Rebecca* begins with a dream about something which has ever really happened to Maxim's second wife (*the narrator*) in the past when she used to live in Manderley with her husband, Maxim de Winter. Dream, in Freud's theory, is the human's unconscious expressions as the effect of the decreasing consciousness control (Alwisol, 2004:47). Psychologically, deep within Maxim's second wife's unconscious mind, she still wants to be the queen and hostess in beautiful Manderley, although in fact her wishes can not come true. In her dream, Manderley's gates are closed, but she is able to pass through the closed gates. It can be interpreted that Maxim's second wife is rejected to enter that luxurious, lovely house to be part of Manderley family, but in her psyche unconsciousness, she is still ambitious and persistent to keep living happily with Maxim de Winter, his husband, and is willing to be a substitute woman for the dead Rebecca there.

Her dream can also be interpreted psychoanalytically that deep inside Maxim's second wife is longing for the beauty of great Manderley condition and atmosphere. This can be traced based on her dream about the detail of Manderley situation, as though in the real world, such as the long winding drive, the growing trees and flowers, the covering grass, and the silent sea located near Manderley house which is the place for the end of Rebecca's life. Maxim's second wife, deep inside her unconscious mind, actually misses the beauty and happy family in Manderley so much. Moonlight in her dream psychoanalytically symbolizes the night time when the first happy times she has passed through in Manderley as Maxim's wife, the new hostess, as well as the new madam for Mrs. Danver, a Manderley housekeeper and servant there. Whereas, dream about an empty-shell Manderley and the grey stone walls which remained standing is a proof of her unconscious mind about the ruinous hopes to be the eternal Maxim de Winter's

second wife. It also psychoanalytically symbolizes the night for the last time Manderley is totally burned down by hatred of Mrs. Denver.

### **Narcissist Complex in *Rebecca***

Rebecca, the main character who is already dead before the novel opens, her presence, pervades the entire story. She is indirectly responsible for Maxim's unhappiness, Maxim's second wife's insecurity, and Mrs. Denver's revenge. She is so charming, smart and nice in people's sight. Beautiful Rebecca gets married with Maxim for certain interests rather than sincerity and love. Due to liking parties and fun for her own pleasure, she marries Maxim. Psychologically, Rebecca suffers from ***Narcissist Complex***. The sufferer of this kind of psychological disorder, consciously-unconsciously, tends to love his or her self so much and love nobody in daily life. Freud (Alwisol, 2004:25) states that everybody actually passes through the narcissist stage when he or she is still infant by directing all attention to him self or herself. Libido or life instinct of a baby is aimed to get satisfaction by getting to know him self or her self (*primary narcissism*). When puberty comes up, *primary narcissism* turns its attention to self-appearance and self-interest which is called *secondary narcissism*. This is what happens to Rebecca who suffers from *secondary narcissism*, by too much loving herself instead of loving a man as her opposite sex.

Narcissistic Rebecca is, most likely, caused by her past life experience and nurturing-rearing pattern when childhood. Based on the story, Rebecca is looked after by Mrs. Danvers, Maxim's servant for Manderley since childhood, seemingly far away from her parents' care. This condition makes Rebecca lack much affection from them psychologically. As a result of this, she tries to identify narcissistically when reaching adulthood by loving something that becomes her character representation such as parties and fun gathering with her friends. Moreover, she is psychologically trapped into an awful thought by doing anything she likes in Manderley such as having affair with other men.

Here, Rebecca also shows her ego defense mechanism by ***displacement***, that is, displacing energy by trying to find suitable objects to reduce her psychological tension and anxiety over parent's care lost to something in real world. Parties and fun gatherings are the substitute objects which Rebecca hopes to give her satisfaction. With her excessive, impulsive *id*, she is proud of doing anything wrong and damaging to others' tranquility. In her mind, men are such a foolish creature that can be played on. Her marriage with Maxim, based on Freudian psychology, is to reduce painful psychological tension, anxiety, and lack of parents' affection. By doing so, she is released from *super ego* pressure, and is happy with her behavior to live a life as Maxim's wife in Manderley. This quotation below indicates Narcissistic Rebecca:

"You thought I loved Rebecca?" he said. "I hated her." We never loved each other. Rebecca never loved anyone except herself."

(Maurier, 1977:90)

“She was not in love with you, Mr. Jack or with Mr. de Winter. She was not in love with anyone. She thought men were fools. She amused her self with you, that was all.”

(Maurier, 1977:109-110)

It can also be analyzed that narcissist psyche, which Rebecca suffers from, is because of the pride of her excellent physical beauty. Beauty can give over self-confidence, self-dignity, and self-pride to somebody which, in its turn, ruins his or her good personality. Since a lot of men fall in love with Rebecca, glorifying and idolizing her charming good-looks half-crazily, she, psychologically, does not need love relationship as well as personal affection from others at all. It is much more than enough to be loved and admired by many men. Moreover, in Rebecca’s eyes, those who compete to get her heart and wish to be her lover are considered foolish men. Even, when Rebecca is dying for being shot her heart by Maxim, she can still laugh and smile proudly to him, as though, she feels so sure that Maxim can not live happily without her in Manderley.

Again, Rebecca shows her ego defense mechanism by *intellectualization-rationalization*, that is by using logic or reason to accept the object chatexis as equal reality like original impulse. She tries to overcome tension, anxiety, and frustration by reversing the fact to defend and protect her self-esteem. Instead of her suffering, she is accepting satisfactorily with the object chatexis by uttering logical reasons which are deviating the fact to Maxim. Rebecca says that death is her absolute victory as an idol woman that lives ever lasting in men’s heart, especially for Maxim. Her nothingness will make Maxim feel broken-hearted for losing the most precious thing in life. More than that, she says that her shadows will haunt Maxim’s peacefulness and happiness for the rest of his life. In fact, being shot dead or murdered by her own husband is something torturing, mocking, and humiliating her self-respect.

“This is the end,” I told her. “I can’t stand anymore.”

“Rebecca looked at me and smiled.”

“And she smiled at me again. She was smiling when I killed her.”

“The bullet went through her heart.”

(Maurier, 1977:12)

### **Cinderella Complex, Electra Complex, Ego Defense Mechanism in Maxim’s Second Wife**

Manderley, Maxim’s family house, is very important to Maxim’s second wife –the narrator- before she even sees it. Manderley is described as a very big mansion with beautiful gardens around located in the valley near the sea in west England. Manderley is, of course, a dream house for many people, including Maxim’s second wife to-be. She is a girl with no home. Based on the condition, it

can be analyzed that any homeless girls will wish to be there as part of the owner of the mansion by means of becoming the owner's wife of Manderley.

Psychological tendency in which a poor, homeless girl wishes to get married with a rich person, in terms of psychological disorder, is called ***Cinderella Complex***. *Cinderella Complex* is caused by *id* impulse and cathexis in young women which passively responds the external world and waits for something to satisfy it. When the external anti cathexis appears, *id* impulse is relieved from psychological tension. This is what happens to Maxim's second wife unconsciously, she suffers from this sort of psychological disorder.

"...I have a sister, but that's all."

"You forget," I told him, "that you have a home and I have none."

(Maurier, 1977:9)

In addition to suffering psychologically from *Cinderella Complex*, Maxim's second wife also suffers from ***Electra Complex***. It is some kind of psychological motive tendency in which the sufferer, a very young girl, falls in love with a relatively, even old-aged man and is willing to have him to be her husband. At first, Maxim's second wife is twenty one years old when getting married with Maxim de Winter who is much older than her, forty two years of age. For Maxim's second wife, it is her first love to a man.

Maxim is a ***symbolic father***, and Mrs. Van Hopper is a ***symbolic mother*** to her. Considering the fact that Mrs. Van Hopper as symbolic mother is not a pleasant, good mother but a greedy, materialistic woman, so Maxim's second wife tries to ignore her symbolic mother. Psychologically, she wants to substitute her real father's figure with a symbolic old Maxim's figure, because Maxim's figure is very ideal to be representation of her symbolic father who is caring, loving, nurturing, and everything to her. If she can not find that kind of figure, consequently her impulsive *id* will really be painful for not being able to release tension, anxiety, and failure. *Id* in her will seek and seek symbolic figure until it finds the same identification with itself. It is proven when Maxim's second wife has already got an ideal figure, she feels very happy and does not want to separate from Maxim emotionally.

"I was twenty-one and de Winter was the first man I had ever loved..."

(Maurier, 1977:12)

"...I'm forty-two," he said. "That must seem very old to you."

(Maurier, 1977:18)

...Maxim said. "I'm sorry I thought you loved me."

"I do love you," I said, "I do. I've been crying all night.

I thought I would never see you again."

(Maurier, 1977:17)

Maxim's second wife shows her ego defense mechanism by ***identification***, that is reducing tension and anxiety to face danger from the

external world by imitating or self-identifying with someone who is considered more able to satisfy his or her wishes compared to him or her (Hall, 2000:89). Due to lack of self confidence and imperfectness if compared to Rebecca, Maxim second wife maximally tries to identify herself with anything done by beautiful, charming, clever Rebecca such as her appearance and way of getting dressed. Every time she sees Rebecca's name, picture, as well as favorite things, and any time people marvel over the appearance of fascinating Rebecca, she can not hide her feeling of jealousy. To repress her jealousy and get Maxim de Winter's admiration to her, in front his husband, she always tries to do what Rebecca does in her life.

Someday when the Fancy Dress Ball comes and everybody is gathered by wearing special, unique clothes in Manderley house, Maxim's second wife shows her gracefulness like the late Rebecca. Because she does not want to be treated like a child and is willing being treated and respected as a grown-up woman, she identifies her self with Rebecca by wearing beautiful dress in the Ball. Maxim's second wife hopes that such appearance will make everybody in the Ball think of her as the real Rebecca, including Maxim de Winter, so he will forget his feeling of love to his former wife, Rebecca. This is her ego defense mechanism by *identification* to personal object, Rebecca, that she regards can relieve and reduce anxiety.

"I shall wear a beautiful dress at the ball," I told myself.

"Everyone will say how charming I am. They will think of me as the real Mrs. de Winter at last. Maxim will love me as his wife and forget Rebecca."

(Maurier, 1977:66)

### **Id, Ego, Super Ego, and Ego Defense Mechanism in Maxim de Winter**

Maxim de Winter is a dark-haired, handsome, attractive man. He is the owner of Manderley house. He is the man who kills Rebecca, his first wife, for impatience and annoyance to be humiliated by her. Very often Maxim warns Rebecca to abide by what he wants her to do as a wife in Manderley, but she neglects it. Actually, to his first wife, Rebecca, Maxim is quite patient and tolerant, yet since he feels despised and humiliated as a husband, someday he shows his ego defense mechanism by *primitive aggressive reaction*, that is using aggressive drive to resists objects causing frustration either to original or substitute objects. Maxim de Winter's *ego* builds anti-chatexis by confronting instincts in order to be the source of tension, anxiety, and frustration which remain lying in subconscious mind. Shooting dead his wife, Rebecca, is the form of *primitive aggressive reaction* that he thinks will release him from frustration and anger. He feels more secure in life after there is no longer his wife, Rebecca. It indicates that he shows his ego defense mechanism in protecting his self-dignity as the owner of Manderley.

"The woman buried in the church is not Rebecca. I always knew that," Maxim said. Rebecca was not drowned. **I killed her.** I shot Rebecca in the cottage. I carried her body to the cabin, took the boat out that night and sank it. It's Rebecca who's lying there on the cabin floor. Will you look into my eyes and tell me that you love me now?"

(Maurier, 1977:66)

Another ego defense mechanism which is also used by Maxim de Winter is *negation*, that is the repressed impulse is expressed in negative form, *id* impulse which causes threat is denied by thinking that such thing is nothing. Maxim de Winter at this point rejects to concede him self as the murderer of Rebecca in the face of investigators in the court. To save *id* from the pain, anxiety, and tension, he hides the truth of shooting Rebecca dead. Instead of admitting the fact, he is very daring to challenge Jack Favell to give impression that he is not guilty by wanting to assert who has killed Rebecca in the boat at that time.

"Think again, Max", said Favell. "I don't suppose your new bride wants to be known as the wife of murderer."

"You can't frighten me, Favell," Maxim answered. "Shall I phone Colonel Julyan? You can tell story to him."

(Maurier, 1977:105)

Maxim also uses this *negation* as his ego defense mechanism by pretending not knowing about the holes in the boat that actually he has ever made, the door and the windows of the boat which are shut, and pretending to feel shocked when being asked by the Coroner in the court about the news of Rebecca death.

Beside *primitive aggressive reaction* and *negation*, Maxim also uses his ego defense mechanism by *fixation*, that is, the termination of normal development of personality in a certain stage because the next personality development is so difficult that it causes too strong frustration and anxiety. Normally a person progresses through the stages of infancy, childhood, adolescence, and adulthood, but sometimes he or she is afraid to get progress to the next stage because the danger or hardship that he or she sees ahead (Wardoyo, 26).

Maxim chooses to remain standing still and reject to progress because tension impulses in fixation stage by refusing Rebecca presence in any forms can be relieved, so he feels satisfied and safe in that stage. He remains rejecting Rebecca shadow presence in his life, it is proven each time he sees his second wife does or imitates what the late Rebecca used to do such as wearing long dress, using curly hairdo wig, or performing like Rebecca before him. Maxim gets extremely angry and feels terribly shocked and traumatic when he sees his second wife gets dressed by wearing costume which is worn by Rebecca in the Fancy Dress Ball. His face is white, his eyes are on fire, and his voice is hard and cold. He instructs her second wife to take off the dress immediately. After the Ball is



over, Maxim does not sleep at home, instead he leaves his second wife away in shock and annoyance. The reason is that his second wife appearance and such a condition remind Maxim of when living in togetherness with Rebecca in the past, someone as well as a wife he hates very much. He stops to progress by *fixation* for not being able to see reality ahead.

“What the hell do you think you’re doing?” he said.

His eyes were on fire with anger.

“It’s the picture,” I said. “The one in the gallery.”

There was a long silence. Still nobody moved.

“What is it?” I said. “What I have done?”

When Maxim answered, his voice was cold and hard.

“Go and take off that dress. It doesn’t matter what you wear.”

I could not speak. I stood staring at Maxim.

“What are you standing there for?” he asked me. “Didn’t you hear what I said?”

(Maurier, 1977:73)

*Reaction formation*, another ego defense mechanism, is also used by Maxim de Winter to solve his tension and anxiety. It is a defensive action by means of replacing impulses or feeling which causes anxiety with contradictory feeling or impulses in consciousness (Alwisol, 2004:35). *Reaction formation* is normally signaled by excessiveness, extremeness, and compulsiveness. In this case, Maxim tries to replace his hatred to Rebecca with his excessive love to his second wife. Maxim loves his second wife by wishing her to get married and giving the lovely, great Manderley to her. He gives her much kindness, lots of pleasure, as well as a great deal of help and happiness. Many times, he asserts that he hates Rebecca in front of his second wife and admits that the proof of all is Rebecca death at his hands, being shot by him.

“You thought I loved Rebecca?” “I hated her...”

“...She sat there in the car and told me terrible things, evil things about herself.” “Things that I could not tell anyone.”

(Maurier, 1977:90)

“...I don’t care about anything else. I’m glad that I killed Rebecca...”

(Maurier, 1977:90)

There is no implicit and explicit statement why Maxim and Rebecca get married. Maxim, in general, is a man with much *super ego* psychologically. He is a romantic, fatherly, good man when facing others. She loves his second wife very much for the rest of his life in good times and bad times. He acts fatherly and patiently to his second wife, even though she is still like a little, foolish child at first.

### **Id, Ego, Super Ego, and Ego Defense Mechanism in Mrs. Danvers**

Mrs. Danvers who is becoming a long-time servant in Manderley is a good nurse for Rebecca since childhood. Owing to this condition, she has a great sense of belonging to Rebecca and to be a symbolic mother for Rebecca, although she is not her real mother. Her great sense of belonging to Rebecca blinds her mind to be a "terrible ruler", and turns her *super ego* into impulsive *id*. The impulsive *id*, in terms of Freudian psychology, makes her blind, hating anybody who hurts Rebecca, her nurtured child, and take revenge with those who are regarded to be guilty conspired for replacing Rebecca position in Manderley.

In terms of Freud psychological theory, it is very painful to Mrs. Danvers if she has to lose her possession of *id* security and satisfaction, so that she needs the way to set free or at least reduce her tension, failure, and anxiety. She tries to reduce her tension and anxiety by rejecting the coming of Maxim's second wife hatefully, since she assumes that Maxim's second wife has already grabbed Rebecca's position as the hostess in Manderley. Mrs. Danvers also feels so happy when her master, Maxim de Winter, is in times of unhappiness, for she thinks that he does not care about her sadness, conversely he is bringing back a new wife to Manderley. She wants Maxim's second wife to get away or immediately die in front of her, so nobody ever occupies her Rebecca's position.

"Why did you ever come to Manderley?" she said. "Nobody wanted you. We were all right until you came."

"Why do you hate me?" I asked. "What have I done to you?"

"You tried to take Mrs. De Winter's place," she said.

"Mr. de Winter deserves his pain, marrying a young girl like you --and only ten months afterwards. Well he is paying for it now. He knows she is watching him. My lady comes at night and watches him."

(Maurier, 1977:79-80)

"Why don't you go?" she said again. "He does not want you, he never did. He can't forget her. He wants to be alone in the house again, with her."

"Look down there," Mrs. Danvers said. "It's easy isn't? Why don't you jump? It wouldn't hurt. It's not like drowning. Why don't you try it? Why don't you go?"

(Maurier, 1977:82)

Based on the quotation above, it is very obvious that Mrs. Danvers does not want to see Maxim and his second's wife happiness in Manderley. She even persuades Maxim's second wife to commit suicide by jumping down from the high floor of Manderley while Maxim's second wife is psychologically fragile and desperate. Nobody to her is ever proper to take Rebecca's place in Manderley by being Maxim's wife.

Her *super ego* leads her to always care for Rebecca's dead body in the church, and amaze Rebecca for her being so different from any other girls.

Therefore, her *super ego* keeps her faithful to be a housekeeper in Manderley, her madam's house and makes her keep anything in Manderley as a token of remembrance for Rebecca. She loyally takes good care of all memorable things she considers valuable in Rebecca's eyes. Anybody who breaks those memorable things in Manderley will be blamed angrily, hatefully and such a thing occurs to Robert for being accused to break China cupid. At last, Mrs. Danvers has to obey her impulsive *id* to relieve her tension, failure, and anxiety by burning down Manderley mansion. It can be analyzed that her careless action is her way to solve disappointment which is not similar with reality as well as feeling of anger, hatred, and revenge with Maxim and his second wife after she hears that Rebecca is probably murdered on purpose by her husband. *Id* within Mrs. Danvers says that she has to take revenge with them by burning down the mansion and leaving away from Manderley.

In the same time, it can be analyzed that Mrs. Danvers also fulfills her *super ego* pressure in burning down Manderley because Manderley is the source of wickedness that ends up Rebecca's life. Manderley is the house of evils lying in human's mind and soul, the house of the murderer, the wicked conspired couple, Maxim and his wife. Maxim is the murderer of Rebecca but he does not want to concede it, his second wife knows the truth but she conspires and hides the fact. Most likely, this is Mrs. Danvers' *super ego* pressure to burn down the mansion Manderley.

Ego defense mechanism is seemingly used by Mrs. Danvers in the form of *denial* to reject reality, refuse the unpleasant stimulus or realistic perception by removing or replacing that perception with fantasy or hallucination (Alwisol, 2004:37). *Denial* removes the external danger by assuming no danger ahead. Mrs. Danvers does not consider that Rebecca, her madam, is already dead. She seems so sure Rebecca is as though still alive around Manderley every time. Although in reality Rebecca is dead, Mrs. Danvers still takes good care of Rebecca's completely-furnished bedroom, so there is no dust and everything is clean and tidy. Nobody comes in that Rebecca's bed room every day but her, just for dusting it. Mrs. Danvers is not able to accept the fact; even she feels Rebecca is standing around her, everywhere, in the morning room, and in the Ball of Manderley. She also feels that Rebecca watches Maxim and his second wife. She does her daily work and everything like nothing happens to Rebecca. Mrs. Danvers loves, cares, and pays attention a lot to Rebecca, since she is the one who becomes a mother figure for Rebecca from childhood to adulthood. Therefore, she has a strong bond of psychological relationship with Rebecca.

...I was surprised to see that room was completely furnished. There was no dust and everything was clean and tidy. The room, a bedroom, was the most beautiful I had ever seen...

"It's a lovely room, isn't it? That was her bed. I keep it just as it was. This was her nightdress. She was wearing it the night before she died. These are her slippers."

...“I come into these rooms and dust them every day,” Mrs. Danvers said.

...”I feel her everywhere.”

(Maurier, 1977:60)

Of the quotation above, logically, a place or bedroom can not automatically get clean and tidy, if there is no one who has done for it. Mrs. Danvers is the only woman who can do the room-cleaning for she has the capacity as a housekeeper and servant in Manderley. She tries to treat Rebecca's bedroom very well as ever before, the time her madam still passes the days in Manderley. Nothing is seemingly changing in Mrs. Danvers' eyes. Her *denial* about Rebecca's death blinds the fact and considers that Rebecca is still really alive to her.

## CONCLUSION

*Rebecca* is a very psychological novel, since a lot of psychological phenomena appear from the beginning to the end of the novel particularly if it is viewed from Freudian psychological perspective. Psychological phenomena found in the novel among other things are *dream analysis*, *Narcissist complex*, *Cinderella complex*, *Electra complex*, *impulsive id*, *ego* and *super ego cathexis*, as well as various types of *ego defense mechanism*. Each character within the novel such as Rebecca, Maxim de Winter, Maxim's second wife, Mrs. Danvers, has his or her psychological characteristic, reaction, and problem. Dream in the beginning and the burning Manderley at the end of the story are symbol of the ultimate psychological phenomena in the novel *Rebecca*.

## REFERENCES

- Alwisol, 2004. *Psikologi Kepribadian*, Malang, UMM Press Publisher.
- Atkinson, Rita, L. et. al. 1953. *Introduction to Psychology*, Batam, Interaksa Publisher.
- Budiharjo, Pulus. 2001. *Mengenal Teori Kepribadian Mutakhir*, Yogyakarta: Published by Kanisius.
- Hall, Calvin, S. 2000. *Libido Kekuasaan Sigmund Freud*, Yogyakarta: Trawang Publisher.
- Maurier, Daphne Du. 1991. *Rebecca*, Jakarta, Dian Rakyat Publisher.
- Myers, David, G. 1986. *Psychology*, New York: Worth Publisher Inc.
- Hall, Calvin, S. 2000. *Libido Kekuasaan Sigmund Freud*, Yogyakarta: Trawang Publisher.
- Ruch, Floyd L, 1967. *Psychology & Life*, Illinois: Published by Scott, Foresman and Company.
- Silverman, Robert E, 1971. *Psychology*, New York: Published by New York University Press.
- Wardoyo, Subur. 2003. *A Road Map into Literary Research Method*, Semarang.