



**REPRESSION SHOWN BY CARRIE WHITE IN STEPHEN KING'S  
*CARRIE***

**A THESIS**

**In Partial Fulfilment of the Requirements for  
The Strata-1 Degree Majoring Literature in English Department  
Faculty of Humanities Diponegoro University**

**Submitted by:**

**TEJO BAYU AJI**

**NIM: 13020111140125**

**FACULTY OF HUMANITIES**

**DIPONEGORO UNIVERSITY**

**SEMARANG**

**2017**

## **PRONOUNCEMENT**

The writer states truthfully that this project is compiled by himself without taking any results from other researchers in any university, in S-1, S-2, and S-3 degree and diploma. In addition, the writer ascertains that he does not take the material from other publications or someone's work except for the references mentioned in the bibliography.

Semarang, July 16, 2017

Tejo Bayu Aji

## MOTTO AND DEDICATION

A bit of madness is key  
To give us new colors to see  
Who knows where it will lead us?  
And that's why they need us

So bring on the rebels  
The ripples from pebbles  
The painters, and poets, and plays

And here's to the fools who dream  
Crazy as they may seem  
Here's to the hearts that break  
Here's to the mess we make

– *Audition (The Fools Who Dream)*, from the motion picture *La La Land*

*This paper is dedicated to  
my beloved mom and dad  
and the family I chose along the road; my friends,  
thank you for the abundant support*

**REPRESSION SHOWN BY CARRIE WHITE IN STEPHEN KING'S  
*CARRIE***

**Written by**

**Tejo Bayu Aji**

**NIM: 13020111140125**

is approved by the thesis advisor

On 8<sup>th</sup> August 2017

Thesis Advisor

Dra. I.M. Hendrarti, MA., Ph.D.

NIP. 195307281980122001

The Head of the English Department

Dr. Agus Subiyanto, M. A.

NIP. 196408141990011001

## **VALIDATION**

Approved by

Strata 1 Thesis Examination Committee

Faculty of Humanities Diponegoro University

On 15<sup>th</sup> September 2017

Chair Person

First Member

Dr. Ratna Asmarani, M.Ed., M.Hum.

Drs. Siswo Harsono, M.Hum.

NIP. 196102261987032001

NIP. 196404181990011001

Second Member

Third Member

Hadiyanto, S.S., M.Hum

Dra. R. Aj. Atrinawati, M.Hum.

NIP. 197407252008011013

NIP. 196101011990012001

## ACKNOWLEDGEMENT

Praises be to God who has given strength and spirit to the writer so this thesis entitled “Repression Shown by Carrie White in Stephen King’s *Carrie*” came to a completion. On this occasion, the writer would like to thank all those people who have contributed to the completion of this thesis.

The writer’s deepest gratitude and appreciation are extended to Mrs Dra. I.M. Hendrarti, MA., Ph.D. as the writer’s thesis advisor, who has given her continuous guidance, moral support, helpful corrections, advices and suggestions to make this thesis complete.

The writer’s deepest thank also goes to the following:

1. Dr. Redyanto Noor, M.Hum as the Dean of Faculty of Humanities Diponegoro University.
2. Dr. Agus Subiyanto, M.A. as the chairman of English Department, Faculty of Humanities Diponegoro University.
3. Dra. Astri A. Allien, M.Hum., as the writer’s academic supervisor.
4. Eta Farmacelia N, S.S., M.Hum., as one of the writer’s favorite lecturers.

Thank you for setting up a task of performing a play which made it possible for the writer to perform as Willy Loman in *Death of a Salesman*.

5. All of the distinguished lecturers in the English Department, Faculty of Humanities Diponegoro University who have shared their precious knowledge and experiences.

6. The writer's beloved family, especially Mom and Dad. Thank you for the abundant love and support.
7. The writer's close friends; Ogenk, Ajo, Erie, and Nenden. A massive thank you for the unconditional love. The friendship we have is a tale of a lifetime.
8. To Muhammad Iqbal Firdaus who always believes in the writer. Thank you for showing the writer that he matters.
9. To all friends who crossed the writer's path in the past. Thank you for teaching the writer of what it is to be human.
10. To e+ English Course family that are filled with lovable people. Thank you for the warmth and the valuable life lessons.
11. To all students of English Department Faculty of Humanities Diponegoro University 2011. Thank you for the memories.

The writer realizes that this thesis is far from perfection. Therefore, the writer will be glad to receive any constructive criticism and recommendation to make this thesis better.

Finally, the writer expects that this thesis will be useful to the reader who wishes to learn something about repression and what causes it.

Semarang, July 16, 2016

Tejo Bayu Aji

## TABLE OF CONTENTS

<b>TITLE .....</b>	<b>i</b>
<b>PRONOUNCEMENT .....</b>	<b>ii</b>
<b>MOTTO AND DEDICATION .....</b>	<b>iii</b>
<b>APPROVAL .....</b>	<b>iv</b>
<b>VALIDATION.....</b>	<b>v</b>
<b>ACKNOWLEDGEMENT .....</b>	<b>vi</b>
<b>TABLE OF CONTENTS .....</b>	<b>viii</b>
<b>ABSTRACT .....</b>	<b>x</b>
<b>CHAPTER I INTRODUCTION.....</b>	<b>1</b>
1.1 Background of the Study .....	1
1.2 Research Problems .....	3
1.3 Purposes of the Study .....	4
1.4 Method of the Study .....	4
1.5 Organization of the Writing .....	5
<b>CHAPTER II BIOGRAPHY AND SYNOPSIS.....</b>	<b>7</b>
<b>CHAPTER III THEORETICAL FRAMEWORK .....</b>	<b>13</b>
3.1 Intrinsic Elements: The Formulas of Mystery and Horror Novels.....	13
3.2 Extrinsic Elements: Freudian Psychology.....	18



3.2.1	Cathexes and Anti-cathexes .....	20
3.2.2	Anxiety .....	22
3.2.3	Defense Mechanism: Repression .....	24
<b>CHAPTER IV ANALYSIS .....</b>		<b>28</b>
4.1	Intrinsic Analysis.....	28
4.1.1	The Basic Formula of Horror.....	28
4.1.1.1	Normality .....	29
4.1.1.2	The Monster.....	31
4.1.1.3	The Relationship between Normality and the Monster.....	33
4.2	Extrinsic Analysis.....	35
4.2.1	Anxiety.....	35
4.2.1.1	The Root of the Anxieties Experienced by Carrie White .....	36
4.2.1.2	Anxieties Experienced by Carrie White .....	38
4.2.2	Repression.....	42
4.2.2.1	The Repression of Sexual Desire.....	43
4.2.2.2	The Repression of the Telekinetic Power .....	45
<b>CHAPTER V CONCLUSION .....</b>		<b>49</b>
<b>BIBLIOGRAPHY .....</b>		<b>51</b>

## ABSTRACT

This thesis entitled *Repression Shown by Carrie White in Stephen King's Carrie* has the purpose to analyze the formula of horror applied in the novel and also how repression from Freudian Psychology is shown through the main character. The intrinsic and the extrinsic elements are analyzed through the library research. The analysis of intrinsic elements is used to analyze the formula of horror in the novel, while the analysis of the extrinsic elements is used to apply the pattern of repression from Freudian Psychology. Carrie White is a misfit raised by a religious fundamentalist mother who often abuses her. A series of unfortunate events in the past deeply traumatizes Carrie psychologically and results in Carrie turning into the monster figure of the story. The result of this thesis shows that the traumatic events has forced Carrie to repress a memory and a certain urge in order to overcome the anxieties she lives with. The discussion in this thesis also shows that psychological issues take a major role in forming the monster figure in a horror story.

**Keywords:** Anxiety, formula of horror, Freudian psychology, monster figure, repression.

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

From time to time, it is undoubtedly that literature fulfils the entertainment needs of the people. However, it is believed that literary works also contain deeper meanings than what has been written on the surface. Novel, poem, drama, or other forms of literary works may have a whole level of depth if we look at them in a whole different point of view. Once we find the hidden meaning of a literary work, we may get that intriguing new ideas as the additional element that makes the work as the actual whole. Thus, in order to meet such experience, one has to find the right theory of literature to ‘cut open’ a literary work.

Rene Wellek and Austin Warren in their book *Theory of Literature* describe theory of literature itself as:

...the study of the principles of literature, its categories, criteria, and the like, and by differentiating studies of concrete works of art as either “literary criticism” (primarily static in approach) or “literary history” (1949: 30).

The widely known ones are feminism, psychoanalysis, post-colonialism, etc. With the intriguing ideas that literary works may have, the authors also may have certain missions or agendas to depict issues at a particular time. Through their works, the authors may inject an understanding or perception to the readers

as well. All of these could be identified by the theory of literature.

One of the most well-known theories of literature is psychoanalysis. This theory was found by Sigmund Freud. In general, psychoanalysis is a method of treatment for psychological problems and difficulties in living a life. Taking a great interest on Freudian psychology, an American psychologist named Calvin S. Hall, through his book entitled *A Primer of Freudian Psychology*, stated that:

Psychoanalysis is also a method of psychotherapy. It consists of techniques for treating emotionally disturbed people. For Freud, the therapeutic aspects of psychoanalysis were secondary to the scientific and theoretical aspects. He did not want to see the therapy swallow up the science. It might be wise, therefore, to distinguish as we have done in this primer between Freudian psychology as a theoretical system of psychology, and psychoanalysis as a method of psychotherapy (1954: 19).

There are a lot of literary works, such as novels or poems, whose characters can be analyzed using psychoanalysis theory. The psychoanalysis theory can be applied to various genres, including horror.

*Carrie* is a popular horror novel about a high school girl who got bullied by her peers. The story starts when Carrie takes a shower after the gym class and she finds out that she is “bleeding to death”, due to the lack of her basic knowledge about female biology such as menstruation. It is just about time to see that happens to Carrie because having an unstable fundamentalist mother, Margaret, is no help at all for a teenager like Carrie. Carrie was being kept by all information and things that are considered as a sin by her mother and the bible. After one day she discovers that she has a rare terrifying power; a telekinetic

power. At first, she hides it from anyone, but then the bullying gets worse. In short, Carrie has enough and decides to let the dark side of her does the rampage.

The characteristic of the two main characters, Carrie and Margaret White, surely is interesting to be seen from psychoanalytical point of view. With the conflicts and issues that revolve around them, we can see the development of personality of the characters. We might see the anxieties and the actions that the characters go through in order to defend themselves.

From the brief background above, the writer is interested in analyzing the anxiety and the defense mechanism that are shown by the characters as the extrinsic values of the novel. For the intrinsic values, the formula of a popular literary work, especially the horror elements in *Carrie*, will also be discussed.

## **1.2 Research Problems**

In writing this final paper, the writer formulates three questions related to the topic. The research problems of this final paper are:

1. How the elements of horror are depicted in *Carrie*?
2. What are the anxieties that are shown by Carrie White and Margaret White in *Carrie*?
3. How repression is shown by the Carrie White in *Carrie*?

### **1.3 Purposes of the Study**

The purposes of the study are:

1. To analyze the elements of horror depicted in *Carrie*.
2. To reveal the anxieties shown by Carrie White and Margaret White in *Carrie*.
3. To analyze the repression that is shown by Carrie White in *Carrie*.

### **1.4 Method of the Study**

The method of research that is used in this final paper is library research. The importance of library research is stated by Rene Wellek and Austin Warren in *Theory of Literature*:

Since the majority of students can find their source materials in libraries, a knowledge of the most important libraries, and familiarity with their catalogues as well as other reference books, is undoubtedly, in many ways, an important equipment of almost every student of literature (1949: 50).

Besides using written sources from the library, the writer uses sources taken from the internet as well in order to support the arguments in the discussion section of the final paper.

In this thesis, the writer analyzes the intrinsic and the extrinsic elements of Stephen King's *Carrie*. The writer will analyze the horror elements of the novel as a popular fiction for the intrinsic discussion. For the extrinsic element, the writer will use psychoanalysis approach to analyze any form of anxiety and repression in *Carrie*.

## **1.5 Organization of the Writing**

This final paper consists of five chapters that are arranged in order as shown below:

### **CHAPTER 1 INTRODUCTION**

This chapter contains 5 sub chapters that give an overview of what the writer would likely discuss in the following chapters. These sub chapters are; background of the study, research problems, purposes of the study, method of the study, and organization of the writing.

### **CHAPTER 2 BIOGRAPHY OF THE AUTHOR AND THE SYNOPSIS**

In this chapter, the writer provides the biography of Stephen King as the author of *Carrie*, the novel that is discussed in the final paper. The synopsis of *Carrie* would be provided as well in this chapter.

### **CHAPTER 3 THEORETICAL FRAMEWORK**

In this chapter, the writer reviews the theories that are used to discuss about the research problems in the following chapter. These theories are; the formulas of mystery and horror in popular literature for the intrinsic elements and psychoanalysis, regarding to the anxiety and the defense

mechanism, for the extrinsic elements.

#### **CHAPTER 4            DISCUSSION**

This chapter is basically the main part of the final paper since it reveals the discussion of the theoretical framework above applied to the story in the novel.

#### **CHAPTER 5            CONCLUSION**

The writer draws a conclusion in this chapter. The previous chapters would be summarized and a statement regarding to the discussion would be stated as well.



## CHAPTER II

### BIOGRAPHY AND SYNOPSIS

#### 2.1 Biography of the Author

The following information about Stephen King is taken from two sources. The introduction section in *Carrie* and the author's biography from [http://stephenking.com/the\\_author.html](http://stephenking.com/the_author.html) accessed on June 16, 2015 are the sources used in this chapter.

Stephen Edwin King was born on 21<sup>st</sup> September 1947 in Portland, Maine. He and his older brother, David, are the sons of Donald King and Nellie Ruth. Unfortunately, Donald and Nellie got divorced when Stephen was only a toddler. After that, Stephen, David and their mother decided to settle in Stratford, Connecticut but then moved back to Maine for good when Stephen was eleven years old.

Stephen went to the grammar school in Durham and then Lisbon Falls High School, graduating in 1966. He went to the University of Maine and he was very active since then. During his study, Stephen wrote a weekly column for the school newspaper, *The Maine Campus*. He was also a member of the Student Senate and came to support the anti-war movement on the campus. Stephen graduated from the University of Maine in 1970 with a B.A. in English and qualified to teach on the high school level.

Later in January of 1971, Stephen and Tabitha Spruce were married. They

had a couple of kids by 1973 and Stephen's short story sales to the men's magazines had become crucial to their financial source. While teaching English classes at Hampden Academy, Stephen continued to produce short stories and to work on novels.

In the late fall of 1972, Stephen had an idea for a short story about a girl with telekinetic powers. This idea had actually been popped up since Stephen read an article about a case of poltergeist activity in a suburban home. Before he could complete two pages of that short story idea, Stephen was reminded of these two girls he knew when he was a teenager. They are Tina White and Sandra Irving. Tina White and Sandra Irving got bullied at school because of their considered ugly clothes and of how religious they are. Neither girl made it through high school. Tina committed suicide and Sandra died during an epileptic seizure. Those two girls, who were eventually combined to become Carrie White for the novel *Carrie*, became the main inspiration for Stephen to keep working on this premise.

In 1974, Doubleday & Co. published the novel *Carrie*. After that, Stephen King kept writing and finally published his next novels, they are; *Salem's Lot*, *The Shining*, *The Stand*, and *The Dead Zone*. Until now, Stephen King keeps producing novels and short stories that are anticipated by fans.

## **2.2 The Synopsis of Carrie**

Carrie White was a high school girl that had been bullied by her peers. She was pictured as an unattractive girl and was poorly dressed. She only lived with her mother, Margaret White, who was a fanatical religious fundamentalist.

One day at Ewen High, Carrie and her classmates hit the shower after a gym class. The classmates saw blood running down Carrie's legs. Carrie, having no idea why she was bleeding, started to freak out and scream for help. Unfortunately, Chris Hargensen made fun of this situation. She started to chant "Plug it up!" while throwing tampons at Carrie and the others girls followed her. Sue Snell, of the girls, thought that it was not funny. She realized that Carrie seriously did not know that she was having her first period at the moment. After that, Miss Desjardin, the gym teacher, helped Carrie to clean up and let her go home early. On her way home, a kid rode a bike passing Carrie while yelled "fart-face" to her. With a strong glare, Carrie managed to knock the kid's bike over. Carrie was surprised.

At home, Carrie told her mother that she just got her first period and asked her why she did not tell Carrie anything about menstruation. Suddenly, Margaret slapped Carrie to the ground and started yelling, quoting the bible. She dragged Carrie to her altar and started praying for forgiveness. It did not stop there. Margaret threw Carrie into a closet and locked her up. Margaret finally let Carrie out after six hours.

On a Monday morning, Miss Desjardin told the girls that they did a horrible thing to Carrie the other day and she would not stand for that. The girls got one week detention and if they miss any of it, they would have their prom tickets revoked. Chris Hargensen rebelled against it and persuaded the others to do the same. The other girls, even Sue, stayed quiet. Chris felt betrayed and walked out from there. According to Chris, that was all Carrie's fault. Meanwhile at home, Carrie had been practicing to lift things with her mind and she was getting better at it.

Feeling guilty, Sue Snell asked her boyfriend, Tommy Ross, to take Carrie to the prom. When Tommy asked Carrie to go to the prom with her, Carrie refused, thinking that it must be a trick to humiliate her. Tommy convinced her that it was not and Carrie eventually said yes. Later that night, Carrie told her mother that she was asked to go to the prom by a boy. Margaret was totally mad. She was ready to throw Carrie into the closet again when Carrie levitated a pie pan and threw it across the room. Margaret was shocked. She called her a witch.

Chris and her boyfriend planned revenge to Carrie. They sabotaged the Prom King and Queen ballots and they slaughtered two pigs and filled a bucket with their blood.

An hour before the prom started, Carrie put on her self-made red dress. Margaret, seeing the skin-revealing dress, ordered Carrie to take it off and pray for forgiveness. Carrie refused and pushed her mother out of the room with her telekinetic power. Meanwhile, before people started to arrive at the venue, Chris

and her boyfriend put up the bucket of pig's blood right above the thrones for the Prom King and Queen would go.

At the prom, Tommy Ross was being a sweetheart to Carrie. The principal announced who were the Prom King and Queen of the year. Due to Chris' sabotage, Tommy and Carrie won. Carrie was beyond happy. When they arrived on stage, Chris pulled the string that was connected to the pig's blood bucket. Carrie was splattered with pig's blood and the bucket fell, hitting Tommy in the head and knocking him out. Carrie, feeling ashamed, ran to leave the building. One of Tommy's friends went to the stage to see if Tommy was okay, but it turned out Tommy was dead.

Carrie cried outside, but then she realized that she had a strong telekinetic power. She returned and barricaded the doors with her power so that no one could escape. She turned on the sprinklers and dropped the power cords, and then she watched everyone got electrocuted. The building was on fire. Sue, having a bad feeling about the prom, went to the school building only to watch that the building was already on fire.

Carrie went outside and blew the fire hydrants along the street. She also exploded the gas station as she walked by. Carrie destroyed half of the town with her telekinetic power. When she got home, Margaret stabbed Carrie in the shoulder. She tried to kill her, but then Carrie used her psychic power to stop Margaret's heart.

Carrie was heartbroken. After that, she remembered she still had a thing to do. She

went to a roadhouse on Route 6 where Chris and her boyfriend stayed. When Chris and her boyfriend tried to escape from the house, they saw Carrie on the road and tried to run her over. The car seemed to crash into an invisible barrier around Carrie and they were killed. Carrie, feelings drained, collapsed on the road and let out her last breath.

## **CHAPTER III**

### **THEORETICAL FRAMEWORK**

In this chapter, the writer would like to give a sufficiently detailed view about the theories that will be used in this paper in order to analyze Stephen King's *Carrie*. Due to the type of the literary work that will be analyzed in this paper, which is popular fiction, the writer decides to use the formulas of mystery and horror in popular literature for the intrinsic element. Meanwhile, certain aspects from Freudian psychology will be used in order to analyze the extrinsic element. Anxiety and repression are chosen because the writer feels that both of these aspects are obviously portrayed in Stephen King's *Carrie*.

#### **3. 1. Intrinsic Elements: The Formulas of Mystery and Horror Novels**

Before the writer starts to explain about the formulas of mystery and horror in popular literature, the writer would like to give a brief explanation about the popular literature itself. In *Reading Popular Narrative*, it is stated that the word 'popular' in 'popular literature' is likely related with something that is enjoyable and purchased by many readers (Ashley, 1989: 2). This means that the sole purpose of popular literature is to entertain the readers with its various genres and formulas. These genres and formulas can attract certain markets resulting in high income for both the author and the publisher.

There are several genres in popular narrative that are known to readers. Mystery is one of them. We can all agree that what build a mystery story are the secrets within the story. Thus, the fundamental principle of it is the investigation and the discovery of the hidden secrets. In a mystery story, the actual narrative involves the isolation of clues, deductions making out of these clues, and the attempt to place the various clues in their rational place in a complete scheme of cause and effect.

Mystery itself can be a subsidiary principle in other genres, as stated by John Cawelti through his book entitled *Adventure, Mystery and Romance: Formula Stories as Art and Popular Culture*:

Unlike adventure and romance which have spawned a great multiplicity formulas, mystery has been far more important as a subsidiary principle in adventure stories, romances, and melodrama than as a dominant formulaic principle in its own right (Cawelti, 1977: 43).

However, mystery story shares a lot in common with stories of imaginary beings or states that are often seen in horror stories. There is a fundamental difference between mystery and horror. John Cawelti states that the mystery of the imaginary being is not resolved; instead, the protagonist adapts himself in some fashion to the alien creature (Cawelti, 1977: 43).

Being far more important as a subsidiary principle in other genres, mystery also takes major part in horror stories. It is inevitable that horror stories must inject the elements of mystery into its storyline. Or else, a horror story with no mystery will not make the readers want to turn the pages.



Horror story usually portrays the ultimate destruction of a monster. One might say that horror is the most puzzling sort of entertainment, yet judging from the popularity of the formula and the enjoyment audiences feel, people take enormous delight in being scared out of their minds. The reason behind it is also stated by John Cawelti (1977). He stated that the intensity of emotion in a horror story is so high that it could take the readers out of themselves as escapism. One could experience a complete forgetting of self in the intense involvement in an external fantasy, such as when seeing the monster figure with blood-dripping fangs. This rollercoaster of emotions are resulted by what Cawelti calls as “convention” and “invention” in his 1969 article entitled *The Concept of Formula in the Study of Popular Literature*.

Conventions are elements that are familiar to the readers, used to maintain the stability of the story. They consist of plots, stereotyped characters, and language devices that are already existed and accepted by society and its culture (Cawelti, 1969: 71). In a way, we can say that conventions are the safety blanket for the readers. On the other hand, inventions are elements that are new. They are created by the author to provide new perceptions or meanings which we have not realized before by using new types of characters, ideas, or linguistic devices (Cawelti, 1969: 71). This mix between conventions and inventions, what is familiar and what is new in a horror story is what makes the story spiced and frightful.

Related to the monster figure the writer has mentioned before, this kind of horror was usually associated with unsophisticated readers, meaning that horror was enjoyed mostly by people who were not highly educated. Later, the new kind of horror was developed for more sophisticated horror readers; madness. This refined formula focuses on developing a new horrific device of monsterdom (Cawelti, 1977: 48). This figure of madness may appear harmless at first. It could be the boy sitting at the corner of the class unnoticed, the bored housewife, or the religious neighbor next door. All it takes is just a little trigger to bring out the madness in this type of figure. This trigger is very likely to be associated with the psychological condition of the figure. The famous example of this kind of horror is Hitchcock's *Psycho*.

Pure intensity of emotion in horror is however not the only thing that makes a horror story a whole. The author needs to inject some sense of terror into the work, because there is something comfortable or usual about horror, while terror could bring us into a whole new level of fear. If the monster figure is not familiar, it may trap the readers in a terrible confusion of fantasy and reality, convincing the readers that the monster is real.

However, horror domesticates terror by objectifying it into forms. Once a strange thing is experienced and seen, it loses much of its terror. Therefore, the authors need to keep regenerating the sense of horror in their works; updating the monster figure, creating all manner of gory and bloody effects, etc. (Cawelti, 1977: 49)

In his well-known essay entitled *An Introduction to the American Horror Film*, Robin Wood offered us an interesting proposition regarding to the basic formula of horror. In one sentence, Wood stated that the basic formula of horror is “[n]ormality is threatened by the Monster.” (Wood, 1979) This formula provides three variables. They are normality, the Monster, and, the most important, the relationship between the two.

#### 1) Normality

In a horror story, normality is described as the general constant elements that tend to be boring existing throughout the story. Normality is used to support and defend the storyline (Wood, 1979). The writer personally thinks that normality is indeed important to be used as a standard, to differentiate of what is normal and what is not. This can be very helpful for when the monster figure or any strange event appears, the readers are able to be terrified out of their wits due to the transition. Objects that can be used to depict normality are, for example, the family, the heterosexual monogamous couple, and the social institutions, such as police and church.

#### 2) The Monster

The Monster, as stated by Robin Wood (1979), is something that is changing from period to period as society’s basic fears clothing themselves in accessible garments. The monster is the supposedly antagonist character who is manifested from the fears in our society.

### 3) The Relationship between Normality and the Monster

This relationship constitutes the essential subject of a horror story. It shows how normality features in the story interact with the monster figure and how they affect each other. This development takes the form of a long process of revelation.

### **3.2 Extrinsic Elements: Freudian Psychology**

Before the writer starts explaining about anxiety and repression, which are the main discussion in this part of the chapter, we must have prior knowledge about something that is more basic related to *Freudian psychology*. We have to understand Freud's three basic major systems in psychoanalysis. These systems are called the *id*, the *ego*, and the *superego*. If these three systems work cooperatively on someone, that person will be able to carry on efficient and satisfying transactions with his environment. On the contrary, if these systems do not work in harmony, the person's efficiency will be reduced.

#### 1) The *Id*

The *id's* function is to fulfill the basic needs of life, such as hunger and sexual need. The *id* is not controlled by laws of reason or logic. It is driven by one consideration only; to obtain satisfaction for instinctual needs. When these basic needs are not immediately fulfilled, one will experience some degrees of tension and frustration. This tension will result in the *id* doing what Freud calls as "the

primary process”. Primary process produces a memory image of an object that is needed to reduce the tension. On the other hand, a “secondary process” is needed because the primary process by itself does not reduce tension effectively. This secondary process belongs to the ego (Hall, 1954: 26).

## 2) The Ego

With no association with the external world, the *id* might do impulsive behaviors that result in an increase of tension by calling forth punishment from the external world. In order to prevent this from happening, it is important for one to take the society rules into consideration. This system of transactions between the person and the world is called ego. Unlike the *id* that is governed by the *pleasure principle*, the ego is governed by the reality principle. The reality principle is served by a process that Freud called “the secondary process” because it is developed after and overlays the primary process of the *id*. The secondary process is what is ordinarily called problem solving or thinking (Hall, 1954: 30).

## 3) The Superego

The superego is the moral branch of personality. The superego develops out of the ego as a result of the person’s assimilation of his parent’s standards about what is good and what is bad. This parent figure is not necessarily to be the real parents of a person. They could be teachers, ministers, policemen, or anyone who has an authority over the person. The sole purpose of the superego is to control the impulses that may endanger the stability of society (Hall, 1954: 32).

After we understand about the three basic major systems in psychoanalysis mentioned above, we ought to know how those three interact with one another and with the environment. According to Freud, there are several terms regarding to this interaction. They are “psychic energy”, the distribution and disposal of it, “instinct”, “*cathexes*” and “*anti-cathexes*”, “consciousness” and “unconsciousness”, and “anxiety”. Each point is surely important in psychoanalyzes, but the writer only discusses about the *cathexes*, *anti-cathexes*, and the anxiety in this final paper.

### **3.2.1 *Cathexes and Anti-cathexes***

The concept of *cathexes* and *anti-cathexes* helps us understand why we think and act as we do. *Cathexes* means the urging forces, and *anti-cathexes* is the blocking/checking forces that serve the purpose to protect someone from discomfort and anxiety. *Cathexes* is possessed by the *id*, while the *anti-cathexes* is in the ego and the superego. Hall describes the way they work in the following statements:

In general, if the urging forces are stronger than the checking forces, some action will take place or some idea will become conscious. If the anti-cathexes outweigh the cathexes, the action or the thought will be repressed. However, even if no anti-cathexis is present, the mental process may be so weakly charged that awareness or action will fail to occur (Hall, 1954: 50).

There is one way to put it in a simple way. Take the case of a person who is trying to recall a memory. If the energy that is used to trace the memory is weak, he may not be able to remember it. That could happen because, when it

happened, the memory did not make much of an impression upon him. If the energy of the trace has been used by new formation of memory traces, it can be one of the reasons, too, why someone cannot recall a memory. When new information comes into someone, energy has to be borrowed from object-*cathexes* that are already established, resulting in the old memory *cathexes* being weakened.

Memory traces that have lost energy to other traces are said to be forgotten. Then again, someone may not be able to remember something because the *cathexes* of the memory trace are opposed by a resistance, or the anti-*cathexes*. These memories are said to be repressed, not forgotten (Hall, 1954: 51).

To sum up, every process of the personality is regulated by the interaction between *cathexes* and *anti-cathexes*. Even a little strength difference between the two can affect someone from doing and not doing something. A slight increase of *cathexes* or a slight decrease of *anti-cathexes* when someone is about to commit something unlawful, may cause a chain of unfortunate events in the life of a person and in society (Hall, 1954: 52).

### **3.2.2 Anxiety**

Anxiety plays an important part in the development of one's personality. In general, anxiety has the same meaning with the emotion of fear. Calvin Hall through his book entitled *A Primer of Freudian Psychology* stated that anxiety is a painful emotional experience produced by excitations in the internal organs of the

body. These excitations result from internal or external stimulation and are governed by the autonomic nervous system. For example, when a person encounters a dangerous situation his heart beats faster, he breathes more rapidly, his mouth becomes dry, and the palms of his hands sweat (Hall, 1954: 61).

There is no such thing as unconscious anxiety. Someone may not know the reason for his anxiety but he cannot be unaware of the feeling. Freud differentiated three types of anxiety; reality, neurotic, and moral anxiety.

#### 1) Reality Anxiety

Reality anxiety is a result from a painful emotional experience coming from a perception of danger in the external world. Certain objects or environmental conditions can cause a tendency to become afraid towards someone, or it may be acquired in the person's lifetime. These fears are easily acquired during childhood because the helplessness of an immature organism prevents him from being able to cope with external dangers. Experiences that overpower someone with anxiety are called traumatic, because they reduce the person into a state where he becomes helpless. These fears that are experienced during childhood will touch the anxiety signal in later life. However, we can learn to react effectively when the alarm of anxiety is sounded, but when someone can do nothing to avoid the danger, anxiety rockets to the point where the person collapses or faints. Fear has even been known to kill a person (Hall, 1954: 63).



## 2) Neurotic Anxiety

Different from reality anxiety, the neurotic anxiety is triggered from within. Neurotic anxiety is the fear of the things that could happen if the checking forces of the ego fail to prevent the instinctual urging forces from discharging themselves in some impulsive action. There are three forms of this anxiety. The first one is the kind of neurotic anxiety that characterizes the person to always expect something dreadful to happen. The other form is an intense, irrational fear called phobia. When a person has a phobia, the object which the person is afraid of can cause an intense fear that is out of all proportion to the actual danger. The irrational fear comes from the *id* rather than from the external world. Behind every neurotic fear, it is believed that there is a primitive wish of the *id* for the object of fear or something that is associated to the object. The third form of neurotic anxiety is panic reactions. These types of reactions happen with no exact provocation. Panic behavior is an extreme form of a reaction that is often seen in less violent forms. We can sense this whenever we see a person who does something that is out of his usual character (Hall, 1954: 65).

## 3) Moral Anxiety

Moral anxiety takes form in guilt or shame feelings in the ego. It is aroused by a perception of danger from the conscience which acts as the parental authority. Moral anxiety's original fear is the fear of the punitive parents. It has close ties with neurotic anxiety since the main enemies of the superego are the primitive object-choices of the *id*. The punitive parents' disciplines are mainly

directed against the expressions of sexual and aggressive impulses. This results in the conscience, which is the internalized voice of parental authority, to contain prohibitions against sensuality and disobedience. The guilt feeling experienced from this anxiety affects differently toward the virtuous and the unvirtuous people. A less virtuous person does not possess a strong superego, which is why they feel less guilt (Hall, 1954: 69).

### **3.2.3 Defense Mechanism: Repression**

This can be noticed through the periods of infancy, childhood, and adolescence. This development involves the *cathexes* and the *anti-cathexes* being more stabilized. This results in the personality functioning in a smoother and more mature fashion. The way one deals with frustration and anxiety is affected, too, by this personality development. There are some principal methods that one uses to resolve his frustrations and anxieties, they are; identification, displacement, sublimation, defense mechanism, and the transformation of instincts by fusion and compromise. To fit the discussion later in the next chapter, the writer will only discuss about one of the defense mechanisms, which is repression.

The definition of defense mechanism itself is an attempt to alleviate anxiety by using methods that deny, falsify, or distort reality and that impede the development of personality (Hall, 1954: 85). There are several defense mechanisms proposed by Freud. In this final paper the writer will discuss about repression, because among the other defense mechanisms, repression is majorly shown through the main character in the literary work that will be discussed in

this thesis.

In short, repression means unconscious blocking from unacceptable thoughts, feeling and impulses. Repression cancels *cathexes* using *anti-cathexes*. Whenever the anxiety is aroused by the threatening *id-cathexes* that are penetrating its way into the consciousness, repression builds up a barrier against any form of motor discharge. For instance, repression is able to make someone unable to see something that is obviously there, or falsify any information related to the threatening object from coming in through the sense organs. This is done in order to prevent the ego from apprehending the threatening object that will arouse anxiety. Repression also operates upon memories that are traumatic or upon memories that are related with traumatic experiences. The traumatic experiences are actually harmless to themselves, but a person may run the risk of remembering those experiences. Therefore a whole complex of memories may fall under the influence of repression. In every case, whether it is perception, a memory, or an idea that is repressed, the purpose is to get rid of objective, neurotic, or moralistic anxiety by denying or falsifying the existence of the external or internal threat to the ego's safety (Hall, 1954: 86).

In *A Primer of Freudian Psychology*, Hall (1954) explained that repression is used by many people because it is considered necessary for normal personality development, but there are people who really depend upon it. These people are said to be repressed. These people give the impression of being withdrawn, tense, rigid, guarded, and their contacts with the world are limited as well. Their energy

is wasted in maintaining their repression so that they do not have very much left over for productive interactions with the environment. It is also said that sometimes repression also interferes with the normal functioning of a part of the body. A repressed person may be sexually impotent or frigid because the person is afraid of the sexual impulse (Hall, 1954: 86).

We might be wondering what happens to the repressed ideas and memories within someone. There are two possibilities; they may exist unchanged in the personality, or they may force their way through the opposing barriers. Pressured under a strong provocation, a person who has repressed his aggressive urges may become very belligerent. When the dam of repression is broken, there is customarily an intense out-pouring of energy (Hall, 1954: 87).

Repressed *cathexes* may be shown in the form of verbal denial. This person will state something contrary to what he really wants. For instance, when this person says something such as: "I do not want that", it may actually mean: "I do want it." There is also an intriguing point in repression about someone who has a repressed desire to punish himself. That type of person will try to punish himself in indirect ways, such as; getting himself into an accident, or as simple as loosing things (Hall, 1954: 88).

When the main threat disappears, repression is no longer necessary so it can be lifted. However, it does not occur instantly. The person has to discover this by testing the reality. It is difficult to make such a test when repression is still in place, yet the repression will not disappear until the test is made. That is the

reason why a repressed person is likely to carry around a lot of unnecessary fears from childhood. The repressed person never gets a chance to realize that his fears have no foundation anymore (Hall, 1954: 88).

The writer would like to proceed to the discussion chapter using the theories explained above. Both theories, the formulas of horror novels and Freudian psychology, are very possible to be used to cut open a horror novel altogether. This is because Stephen King's *Carrie* is one of the horror novels that is using the new type of horror; madness. It is said before that this refined horror formula is highly associated with the psychological conditions of the characters. The specific usage of Freud's anxiety and repression theory for discussing the psychological conditions of the characters in *Carrie* is the right decision considering that it could explain more about events that trigger some psychological occurrences in the novel.

## CHAPTER IV

### ANALYSIS

In this chapter, the writer will apply the theories that were discussed on the previous chapter to analyze *Carrie*. From the analysis below, the strong connection between the story, the horror elements, and the psychological state of the main character within the novel will be shown.

#### 4.1 Intrinsic Analysis

*Carrie* by Stephen King is a popular literature that most fans of horror must know of. How *Carrie* is considered ‘popular’, based on the information taken on <http://stephenking.com/library/novel/carrie.html>, is by the fact that the novel was a huge success as King’s first published novel in 1974 and has remained in print ever since. The genre of the novel itself is horror. Therefore, the basic formula and other aspects that make a horror novel will be applied in the following discussion.

##### 4.1.1 The Basic Formula of Horror

The basic formula of horror contains three elements: normality, the monster, and the relationship between normality and the monster. The normality features in the novel, that serve as the general constant elements existing throughout the story, are Ewen High, the high school that Carrie White goes to; the students of Ewen High, who portrays the likeness of America’s teenagers; and the neighbors on

Carlin Street. The monster in *Carrie* is Carrie White, a girl who possesses a terrifying telekinetic power. The relationship between the two elements causes a major psychological effect on Carrie White. She does not fit into the normality features listed above, causing her to be the monster.

#### **4.1.1.1 Normality**

Every story, especially horror, needs normality features that serve as the safety blanket for the readers. The features will be useful to give the readers an effective sense of transition when the monster figure starts to threaten the normality. The first normality feature depicted in *Carrie* is Carrie White's school, Ewen High. Ewen High is indeed necessary to be one of a few normality features in *Carrie*. "The locker room was filled with shouts, echoes, and the subterranean sound of showers splashing on tile. The girls had been playing volleyball in Period One, and their morning sweat was light and eager" (King, 1999: 4). This short quotation shows a normal situation in Ewen High that becomes something 'normal' for the characters.

The second feature of normality in *Carrie* is the depiction of America's teenagers portrayed by the students of Ewen High. The typical popular kids and their traits are shown in the novel. This feature is very useful to give a contrast feeling towards the character Carrie White who does not get along with her school mates. Here is an example of typical things that popular girls at Ewen High talk about in the novel:

“—so Tommy said he *hated* it on me and I—“  
“—I’m going with my sister and her husband. He picks his nose but so does she, so they’re very—“  
“—shower after school and—“  
“—too cheap to spend a goddamn penny so Cindi and I—“  
(King, 1999: 5).

In the quotation above, we can see the girls talk about things that are significant to girls at their age. They talk about clothes, boys, and funny experiences. To talk about their appearances and the opposite sex is a normal thing for teenagers. That is why those girls represent the normality of high school students in the story.

The next feature of normality used in *Carrie* is the neighbors of Carrie. This feature is perceived as a sense of normality of living together in harmony with one another in a society. These neighbors are mentioned several times throughout the story.

At approximately 1:30 P.M. on September 21, the neighbors on Carlin Street began to hear screams from the White bungalow. The police, however, were not summoned to the scene until after 6:00 P.M. We are left with two unappetizing alternatives to explain this time lag: Either Mrs. White’s neighbors on the street did not wish to become involved in a police investigation, or dislike for her had become so strong that they deliberately adopted a wait-and-see attitude (King, 1999: 14).

From the quotation above, we can see that Carrie live next to other people. They live closely to the neighbors, judging by the above passage stating that the neighbors can hear noises from the Whites’ house. As social beings, it is a normal thing for Carrie and her mother to live with neighbors. That is why the neighbors in the story serve as one of the normality features.



Judging from the quotation above, we also can draw a conclusion on how the people around Mrs. White and her daughter feel towards them. The readers can learn that the Whites are not well-liked by the neighbors.

#### **4.1.1.2 The Monster**

Horror needs ‘a monster figure’ in its premise. The form of the monsters may vary through times. Looking at the form of the alien state or being (the monster) in Stephen King’s *Carrie*, we could all agree that the monster is not conventional, in a sense of big, ugly, terrifying monsters. Carrie White, ‘the monster’ in the story, is in fact only an awkward high school girl with no threatening physical features.

Carrie stood among them stolidly, a frog among swans. She was a chunky girl with pimples on her neck and back and buttocks, her wet hair completely without color. It rested against her face with dispirited sogginess and she simply stood, head slightly bent, letting the water splat against her flesh and roll off. She looked the part of the sacrificial goat, the constant butt, believer in left-handed monkey wrenches, perpetual foul-up, and she was (King, 1999: 4).

From the quotation above, King gives us a glimpse of how Carrie White looks like. With this kind of visual description, we can confirm that the monster figure in *Carrie* looks harmless at first but it turns out to be lethal later in the novel. This type of monster is what Cawelti (1977: 48) said as “madness”, a refined horrific device of monsterdom for more sophisticated horror readers.

Carrie White with her terrifying telekinetic power serves as the monster in the story. Not only does she have a telekinetic power, she also develops a kind of psychotic manner as a result of being pushed by her peers. This psychotic manner is triggered by a series of events that alarms her psychological state which will be

discussed in the extrinsic analysis. Thus, the writer concludes that madness is the horrific device of monsterdom in Stephen King's *Carrie*.

Stephen King knows the urge to always updating the monster figure in order to scare the readers out of their wits. In the novel, Stephen King provides the reader with a considered-new monster figure; a telekinetic high school girl in a dress covered in pig's blood. What makes it interesting is that before the 'bloodbath' prank, that makes Carrie is covered in pig's blood, the readers would not guess that Carrie White is the monster figure in the story. She is considered as a round character, a character who experiences certain changes throughout the story. It is because at first Carrie White is a helpless bullied girl, but after the 'bloodbath' prank executed by the bullies, Carrie White turns into this horrific device of the story.

"She (Carrie) started downtown. Mister, she looked awful. She was wearing some kind of party dress, what was left of it, and she was all wet from that hydrant and covered with blood. She looked like she just crawled out of a car accident. But she was *grinning*. I never saw such a grin. It was like a death's head" (King, 1999: 186).

From the quotation above, we can picture Carrie White as the horrific device even though she is physically human. King tried to update the idea of this horrific device by adding excessive amount of blood. As if that is not enough, King made Carrie break into a new person, a slightly twisted person. This is shown in the quotation above as well. It is said that Carrie even had an inhuman grin that looked like "a death's head."

Due to the new monster figure that is not familiar yet to the readers, this idea of a monster may trap the readers in a terrible confusion of fantasy and reality. It will leave the readers feeling terrorized.

#### **4.1.1.3 The Relationship between Normality and the Monster**

The relationship between normality and the monster is the most important variable in horror. It shows how normality affects the monster and vice versa. In *Carrie*, normality plays a big role to shape Carrie White into the monster she is. Her being unfitted to the normality features in the novel is what drives her to the madness state.

A school should be one normal thing for a teenager like Carrie. Yet Ewen High appears to make Carrie White uncomfortable. Apparently, the school has no private shower and it really bothers Carrie. “She wished forlornly and constantly that Ewen High had individual—and thus private—showers, like the high schools at Westover or Lewiston. They stared. They always *stared*” (King, 1999: 4). Looking at the quotation, Ewen High appears to be a place where Carrie does not belong to. Graffiti found in the school such as “*Roses are red, violets are blue, sugar is sweet, but Carrie White eats shit*” (King, 1999: 22) is also one of the reasons why Carrie feels uncomfortable studying at Ewen High.

Her ‘friends’ at the school are no exception. These typical America’s teenagers do a good job at making Carrie feels like she does not belong to the crowd. The way she looks, the way she dresses, and what she believes have always been the reasons why they teases and bullies her in any situation possible.

... Billy Preston putting peanut butter in her hair that time she fell asleep in the study hall; the pinches, the legs outstretched in school aisles to trip her up, the books knocked from her desk, the obscene postcard tucked into her purse; Carrie on the church picnic and kneeling down clumsily to pray and the seam of her old madras skirt splitting along the zipper like the sound of a huge wind-breakage; Carrie always missing the ball, even in kickball, falling on her face in Modern Dance during their sophomore year and chipping a tooth, running into the net during volleyball; wearing stockings that were always run, running, or about to run, always showing sweat stains under the arms of her blouses; even the time Chris Hargensen called up after school from the Kelly Fruit Company downtown and asked her if she knew that *pig poop* was spelled C-A-R-R-I-E;... (King, 1999: 9).

At the quotation above, we can see that Carrie's peers bully her very badly. The play pranks on her and they also call her names. They abuse Carrie both verbally and physically. Out of all normality features that affect Carrie, this one contributes the most to the turning point of Carrie becoming 'the monster.'

The turning point happens when Chris Hargensen, one of Carrie's classmates, and her boyfriend plans an ultimate cruel prank for Carrie. They do it by sabotaging the ballot of the Prom King and Queen so that Carrie can win the title and Chris can drop a bucket filled with pig blood onto Carrie. Chris and her boyfriend thinks that the prank is justified because it is "pig blood for a pig" (King, 1999: 119). Their ultimate final prank is something that finally pushes Carrie over the edge.

As a social being, humans need each other and live next to each other. The existence of neighbor figures in *Carrie* contributes a sense of normality to the story. In the novel, the Whites are not well-liked by the neighbors and it is also implied that Carrie and her mother do not like their neighbors that much as well. Carrie even thinks of her neighbor named Mrs. Yorraty as an "*old bitch*" who

*“hates my momma”* (King, 1999: 26). This portrayal of a dysfunctional relationship between the Whites and the neighbors creates a sense of isolation for Carrie. One of the results for this isolation feeling is when Margaret abuses Carrie when she was a little girl. “Mr. Kirk and his wife Virginia came out on their lawn to look. The Smiths, too. Pretty soon everyone on the street that was home had come out...” (King, 1999: 35). The quotation is one of the results of the isolation. It says that the neighbors do not take any action to save Carrie regardless of the screams that they hear. They just step outside their house and look. This shows that Carrie is all alone, isolated. This kind of unfortunate event could have been avoided if she could have just gotten along with her neighbors.

## **4.2 Extrinsic Analysis**

### **4.2.1 Anxiety**

The following is the discussion of the anxiety episodes experienced by Carrie White throughout the novel. The discussion is necessary in order to find out the reason why Carrie White feels the need to repress memories or urges that may cause her harm. The discussion will show how each anxiety will lead to the two repressions that Carrie White does: the repression of sexual desire and the repression of the telekinetic power.

#### **4.2.1.1 The Root of the Anxieties Experienced by Carrie White**

The root of two major anxieties that are experienced by Carrie is formed in a single event happened in the past. It is the moment when little Carrie has a conversation with her neighbor, Stella Horan, about women breasts. Even though Carrie says that her mother has made her believe that good girls are not going to grow breasts, she innocently says that “(she) wish (she) had some” (King, 1999: 31). Unfortunately, not long after that, Margaret shows up and starts to scream in rage. She drags little Carrie into the house and what happens next is a traumatic childhood experience for Carrie White. This traumatic event results in Carrie being afraid of wanting to have such ‘beautiful body’ because her superego considers that as horrible and ungodly.

After little Carrie is taken into the house by Margaret, Carrie cries her heart out asking for Margaret’s forgiveness. Meanwhile, Margaret keeps screaming at Carrie and abuses her. The following quotation is the detail of the horrifying happening that has massive impact for Carrie.

...the poor little girl lying half in the closet and half out of it, seeing black stars dancing in front of everything, a sweet, faraway buzzing, swollen tongue lolling between her lips, throat circled with a bracelet of puffed, abraded flesh, where Momma had throttled her and then Momma coming back, coming for her, Momma holding Daddy Ralph’s long butcher knife

(cut it out I have to cut out the evil the nastiness sins of the flesh o I know about that the eyes cut out your eyes)

in her right hand, Momma’s face twisted and working, drool on her chin, holding Daddy Ralph’s Bible in her other hand

(you’ll never look at that naked wickedness again) (King, 1999: 96).

By reading the passage above, it turns out that Margaret not only verbally abuses little Carrie, but she also abuses her physically. Margaret does not only throttle Carrie, but she even almost makes an attempt to cut out Carrie's eyes with a butcher knife only because she has seen "that naked wickedness."

Following the abuse, little Carrie feels a foreign power she has never known she possesses. That is the moment where she makes the rain of stones and ice chunks falling onto the house. This strange happening is later associated with the unfortunate memory of Margaret abusing her. Hence, anxiety will overwhelm Carrie White if any situation in later life related to the traumatic event triggers the anxiety alarm.

The discussion above will be followed by the result of those events which is the anxieties that Carrie White experiences. It will also include Margaret White's anxiety episodes because they surely give a contribution to Carrie's urge to develop a defense mechanism. These anxieties experienced by Margaret are projected onto Carrie and affect her as much as her own anxieties do. Margaret's fear of men and her fear of evil are projected onto Carrie that it dysfunctions her to live as a normal teenager. The pressure forces Carrie to repress a memory and an urge in order to protect herself from doing anything that may harm herself or the people around her.

#### **4.2.1.2 Anxieties Experienced by Carrie White**

Freudian Psychology provides three types of anxiety: reality anxiety, neurotic anxiety, and moral anxiety. However, neurotic anxiety will not be mentioned in the following discussion because this type of anxiety is not shown by the main character. The reality and moral anxieties that lead Carrie White to repress her sexual desire and her telekinetic power will be discussed below.

##### **4.2.1.2.1 The Reality Anxieties**

The first anxiety episode of Carrie White that will be discussed is the reality anxiety that leads her to eventually repress her telekinetic power. The anxiety alarm is triggered when Carrie has her first period. This happens right after she finishes her shower at that same day. Not having a clue of what a menstruation is makes Carrie dumbfounded when she sees blood running down her legs. The girls in the locker room, including Chris Hargensen and Sue Snell, starts to circle her and laughs at her.

“You’re *bleeding!*” Sue yelled suddenly, furiously.

“You’re *bleeding*, you big dumb pudding.”

Carrie looked down at herself.

She shrieked.

The sound was very loud in the humid locker room.

A tampon suddenly struck her in the chest and fell with a plop at her feet. A red flower stained the absorbent cotton and spread.



Then the laughter, disgusted, contemptuous, horrified, seemed to rise and bloom into something jagged and ugly, and the girls were bombarding her with her tampons and sanitary napkins, some from purses, some from the broken dispenser on the wall. They flew like snow and the chant became: “Plug it *up*, plug it *up*, plug it *up*, plug it—” (King, 1999: 8).

In the quotation above, the girls do a horrible thing at Carrie who is very clueless and unaware of what happens. They yell at Carrie and also laugh at her. It does not stop there. They also abuse her by throwing tampons and sanitary napkins at her.

This mix of abuse and her seeing blood coming out of her is surely associated to the memory of her mother abusing her when she was a child, the exact same moment that is associated to the first time she used her telekinetic power. This reality anxiety overwhelms her with an intense emotion of fear. The threat that comes from external world takes form in the figure of her classmates abusing her. The fear is so intense that she cannot move her body. She just stands there, overwhelmed by the anxiety.

Reality anxiety is also experienced by Margaret White. This anxiety contributes to why Carrie eventually represses her sexual desire. Margaret is always very strict towards Carrie when it comes to the relation she has with the opposite sex. Margaret also believes that men will be more attracted to Carrie if she possesses “a beautiful body.”

One example of the limitation is when Carrie asks her permission to go to the school’s prom with Tommy Ross. Carrie and her mother are having dinner when this happens. Carrie has gathered her guts before she asks for her permission

but the moment Carrie mentions the name Tommy Ross and that he asked Carrie to go to the prom with him, that makes Margaret boils in anger. No matter how hard Carrie tries to explain that Tommy is a nice boy, Margaret always shuts her down. She even throws her tea in Carrie's face. Margaret orders Carrie to go the closet and pray for forgiveness. What scares Margaret the most is the thought of the boys hurting her daughter. It sets off her reality anxiety alarm.

Margaret White has a traumatizing experience in the past that makes her anxious. It is rooted from when she unconsciously talks to herself related to something horrible that happened to her in the past. The monolog seems to reveal the root of her anxiousness towards Carrie, specifically on why she forbids Carrie to have any contact with boys.

"I've seen it, all right. Oh yes. But. I. Never. Did. But for him. He. Took. Me..." She paused, her eyes wandering vaguely toward the ceiling. Carrie was terrified. Momma seemed in the throes of some great revelation which might destroy her."

"Momma—"

"In cars. Oh, I know where they take you in their cars. City limits. Roadhouses. Whiskey. Smelling... oh they smell it on you!" her voice rose to a scream. Tendons stood out on her neck, and her head twisted in a queuing upward rotation."

"Momma, you better stop."

This seemed to snap her back to some kind of hazy reality. Her lips twitched in a kind of elementary surprise and she halted, as if groping for old bearings in a new world (King, 1999: 100).

The quotation above gives us a hint that the reality anxiety shown by Margaret White is caused by a traumatic experience in the past. In the past, a

certain “he” in Margaret’s life had “taken her” (read: had taken Margaret’s virginity). How Margaret projects the fear onto Carrie becomes one of the reasons why Carrie experiences anxiety that eventually leads her to repress her sexual desire.

#### **4.2.1.2.1 The Moral Anxieties**

The second anxiety episode of Carrie White that will be discussed is the moral anxiety. The anxiety alarm is triggered when Carrie has to shower in school. What seems as a usual locker room situation for the girls at Ewen High can be a psychological trigger to Carrie White. Ewen High possesses no individual shower, thus it makes Carrie feels uneasy knowing that everyone in the room can easily look at her naked figure. The situation in the locker room is described in the following passage:

Showers turning off one by one, girls stepping out, removing pastel bathing caps, toweling, spraying deodorant, checking the clock over the door. Bras were hooked, underpants stepped into. Steam hung in the air; the place might have been an Egyptian bathhouse except for the constant rumble of the Jacuzzi whirlpool in the corner (King, 1999: 5).

The passage above emphasizes how everyone who uses the locker room can easily look at each other’s naked body. It sets off the alarm of Carrie’s moral anxiety. Carrie may think that her fear exists because of the girls always stare at her. As a matter of fact, the anxiety actually comes from her superego, the punitive parent. Carrie is not really afraid of being looked at, in fact, it is quite the opposite. Carrie fears the feeling of wanting to check out other girls’ naked figure, resulting her wanting a body just like theirs.

Moral anxiety is also experienced by Margaret White. The anxiety takes place when little Carrie unconsciously uses her power to summon the rain of stones and ice. At the moment, Margaret is surprised and scared of what is happening, but then she realizes that it is Carrie who does ‘the witchcraft.’ Margaret says, “It’s you it’s you devilspawn witch imp of the devil it’s *you* doing it” (King, 1999: 96), but then Carrie passes out because she is so drained from the power. Since then, Margaret is afraid of Carrie’s ‘witchcraft’ and tries to cover up everytime little Carrie asks what has hapened before she had fainted. This experience shows moral anxiety that Margaret White feels. The unpleasent memory of Carrie performing her telekinetic power, which defies the norm in society, is back in her consciousness.

The moral anxiety that comes from witnessing the telekinetic power is also felt by even Carrie herself. Moving things with only the power of the mind defies what she and other characters perceive as normal. The monster in the story has created the fear that challenges the moral values of every character who has an encounter with the monster.

#### **4.2.2 Repression**

Being affected by her mother’s anxiety and living with constant anxiety herself force Carrie White to overcome this with a defense mechanism. Repression is used by the character to block the threat from the consciousness. The following is two aspects in Carrie’s life that she has to repress.

#### **4.2.2.1 The Repression of Sexual Desire**

Having an extremely religious mother who thinks that almost everything is a sin makes Carrie experiences a major psychological effect. How she acts and how she dresses must meet Margaret's approval. Either way, Carrie will be forced to wash away her sin by praying in a claustrophobic closet inside her house for hours.

As a teenager, it is only normal for a girl like Carrie White to take an interest in the opposite sex. Yet Carrie is different. It is shown in the novel that Carrie represses the specific urge because of her mother. She wears clothes that the other kids will consider as 'ancient', and she also limits her social life. Carrie has to repress the need to attract the opposite sex because of her mother's anxiety that is projected onto her.

Margaret White has projected her own anxiety about the danger of teenage boys toward Carrie since she was a child. Margaret thinks that wearing and revealing clothes can lead to boys' staring and taking advantage of it, or even worse, it can lead to rape. Margaret does not allow Carrie to socialize with boys because she thinks that it can lead to sex as well. These are a projection of Margaret's own painful past that forces Carrie to repress the urge so that the unfortunate event will not perpetuate itself.

A proof that Carrie is repressing the sexual desire is portrayed by several signs in the story. A repressed person gives the impression of being withdrawn, tense, rigid, guarded, and their contacts with the world are limited as well. These

signs match with the description of Carrie that Stephen King has made in the novel. Carrie White is described as an awkward girl who has a trouble socializing, “a frog among swans” (King, 1999: 4).

“Carrie?”

“Ohuh?”

She looked up from her books with a startled wince, as if expecting a blow (King, 1999: 87).

The quotation above simply shows a lot about how tense and rigid Carrie White is. She hears her name being called and she winces. This shows how Carrie is not used to talk or to socialize with other people, thus we can confirm that Carrie is indeed withdrawn. This results in Carrie’s contacts with basic information is limited. For instance, a student at Ewen High once “seeing Carrie using a tampon to blot her lipstick with” (King, 1999: 10) because she does not know what tampon is for.

#### **4.2.2.2 The Repression of the Telekinetic Power**

Since she was only a child, Carrie had begun to repress her telekinetic power in order to protect herself, because that telekinetic power has caused unspoken chaos at the moment. The unfortunate event has been blocked from the consciousness ever since. That is the reason why Carrie is surprised when she finds out that she can literally move things with her mind later in the story. There must be a traumatic experience in the past that forced Carrie to repress such memory, an experience so traumatic that it reduced her to the state of helplessness.

The traumatic experience that forced Carrie to repress the memory that she has a telekinetic power, is a terrifying one. It all started when three years old Carrie White came to her neighbor's backyard and found Stella Horan, her neighbor who is still a teenager, sunbathing with no tops on. Little Carrie innocently asked Stella about 'the things' in Stella's chestal area. Stella explained that women grow breasts as they grow up and that is a very natural thing for women.

That was when Margaret came out of the house and saw Carrie with topless Stella. Margaret screamed and ordered little Carrie to get inside the house. Stella Horan even describes the madness of Margaret at the moment as a "complete, insane rage" (King, 1999: 32). After Carrie and her mother was inside the house, there were only screaming that could be heard. Margaret was screaming to Carrie, forcing her to go to her closet and pray to Jesus for her sin. Carrie was heard screaming as well, saying that she was so sorry and that she forgot. Big thumps also could be heard from inside the Whites' house. Then the strangest thing happened. Big chunks of ice were starting to fall at once, like a shower, to the Whites' property. Stella Horan, who witnessed it describes the event as follows:

"I went to the window and looked out, but I couldn't see anything. Then, when I was getting ready to turn around, something else fell. The sun glittered on it. I thought it was a big glass globe for a second. Then it hit the edge of the Whites' roof and shattered, and it wasn't glass at all. It was a big chunk of ice. I was going to turn around and tell Mom, and that's when they started to fall all at once, in a shower" (King, 1999: 35).

Things continued to crash and break. Not long after that, stones started to fall from the sky as well. The weird thing was that the ice chunks and the stones only fell on the White's property.

That may be the first time for Carrie to realize that she has a power. Since she got cruelly punished immediately by her mother, Carrie had to repress this power so that she will not be in trouble anymore. This repression went on until one point in Carrie's life that could break the barrier of that repression. That point is where Carrie had her menstruation for the first time. Carrie was under a strong provocation when she had it for the first time. Thus, that event might serve as the 'gate' for the repressed memory to break free. Since then, Carrie could start to move things with her mind. Carrie herself realized that her puberty may have something to do with her remembering all of those memories.

...and then the stones came. And things had flown in the house. Here the memory was, suddenly bright and clear. As if it had been here all along, just below the surface, waiting for a kind of mental puberty.

Waiting, maybe, for today (King, 1999: 27).

It is confirmed in the quotation above that the moment when Carrie has her first menstruation breaks a kind of barrier to her repressed memory. Her puberty does not only affect her bodily, but also mentally. This makes Carrie suddenly remembers the detail of the horrific happening when she first uses her telekinetic power. The memory has become accessible for Carrie to recall.

Along with the repressed memory, Carrie also gains access to her long-



forgotten telekinetic power. After the barrier of the repressed memory is broken, Carrie feels an out-pouring energy inside her system. She gains her power back and it improves rapidly.

She was hardly tired at all. Well, a little. Not much. The ability, almost lost two weeks ago, was in full flower. It had progressed at a speed that was—

Well, almost terrifying.

And now, seemingly unbidden—like the knowledge of menstruation—a score of memories had come, as if some mental dam had been knocked down so that strange waters could gush forth. They were cloudy, distorted little-girl memories, but very real for all that (King, 1999: 95).

The quotation above emphasizes on how terrifying the growth of Carrie's power is. She barely feels tired when she uses her telekinetic power. Carrie feels that her power keeps flowing and getting stronger just like a great volume of water gushing forth out of a broken dam.

After the repressed memory, including the memory of having a telekinetic power, is back in her consciousness, Carrie White becomes belligerent. Carrie even starts to imagine about hurting the people who bully her when she gets her first period. "*Imagine Chris Hargensen all bloody and screaming for mercy. With rats crawling all over her face. Good. Good. That would be good*" (King, 1999: 22). This psychotic manner is also portrayed by Carrie, later in the prom night event where she gets pranked by Chris Hargensen and her boyfriend. The ultimate prank that pushes Carrie over the edge, leading Carrie to create a massive destruction not only to the school, but also to the whole city.

As can be seen on the discussion in this chapter, using horror story formula and Freudian psychology to analyze Carrie White as the monster figure in the novel is indeed necessary. Both theories are useful to tell us what drives Carrie to the 'madness' state. The dysfunctional relationship between Carrie and the normality features leads her to having psychological issues that finally makes her belligerent and overflowed with power.

## CHAPTER V

### CONCLUSION

One might look at Stephen King's *Carrie* as an unsophisticated source of entertainment due to its genre. Contrary to that belief, *Carrie* uses a refined monster device and holds an intriguing idea of one of the Freudian psychology's defense mechanisms, which is repression.

After the writer analyzed Stephen King's *Carrie* using psychological approach, there are aspects of psychological issue represented in this novel. These are represented on the anxieties that are shown through the main characters Carrie and Margaret toward the external and internal dangers, and also the pattern of repression is also portrayed by Carrie at how she repressed her memory of her telekinetic power. The discussion of anxiety must coexist in this thesis to fully explain the reason why Carrie develops repression as a defense mechanism.

This analysis is also supported by the formulas of horror story as a popular literature. Horror story elements, which are normality, the monster, and the relationship between the two are shown in *Carrie*. The discussion of these elements of a horror story makes *Carrie* a complete horror novel.

Horror story formula and Freudian psychology are used to analyze the novel for a reason. The dysfunctional relationship between Carrie and the normality features in the novel forms a trigger that affects Carrie psychologically.

Carrie, the 'madness' monster figure in the novel, is created as a result of a psychological issue that triggers the character. This trigger brings out the 'madness' side of Carrie White, turning her from a quiet high school girl into a twisted girl who seeks for revenge.

## BIBLIOGRAPHY

- Ashley, Bob. *Reading Popular Narrative: A Source Book*. London: Leicester University Press, 1997.
- Booker, M. Keith. *A Practical Introduction to Literary Theory and Criticism*. New York: Longman, 1995.
- Crane, Lake Jonathan. *Terror and Everyday Life: Singular Moments in the History of the Horror Film*. Thousand Oaks: SAGE Publications, Inc., 1994.
- Childs, Peter, and Roger Fowler. *The Routledge Dictionary of Literary Terms*. London: Routledge and Kegan Paul Ltd, 1973.
- Cawelti, John. *Adventure, Mystery and Romance: Formula Stories as Art and Popular Culture*. Chicago: University of Chicago Press, 1977.
- Hall, Calvin S. *A Primer of Freudian Psychology*. New York: The New American Library of World Literature, Inc., 1954.
- Hornby, A S. *Oxford Advanced Learner's Dictionary*. 5th ed. New York: Oxford University Press, 1995.
- King, Stephen. *Carrie*. New York: Pocket Books, a division of Simon & Schuster, Inc., 1999.
- King, Tabitha. *The Author*. Web. 16 June 2015.  
<[http://stephenking.com/the\\_author.html](http://stephenking.com/the_author.html)>
- Wellek, Rene, and Austin Warren. *Theory of Literature*. New York: Harcourt, Brace and Company, 1949.
- Wood, Robin. "An Introduction to the American Horror Film." Grant, Barry Keith. *Planks of Reason: Essays on the Horror Film*. London: 1984, 1984. 164-200.