

The Female Version in Daphne Du Maurier's *Rebecca*

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Abstrak: *Rebecca* is a novel which is created by Daphne Du Maurier. That novel is retold by Margaret Turner in 1991. The main character of this novel is the narrator. This study uses A Freudian Psychological Analysis. The purpose of this study is to trace the Electra Complex (the female version of the Oedipus Complex) in *Rebecca*. So, the steps of this study are identify the symbolic father figure and the symbolic mother figure and trace how the main character tries to displace the symbolic mother figures in that novel. There are two results of this study. The first, Mr. De Winter is the symbolic figure father, while Mrs. Van Hooper, Rebecca, and Mrs. Danvers are the symbolic of mother figures. The second, the main character tries to displace the mother figures. The main character is marrying Mr. De Winter before Mrs. Van Hooper realizes her plan to make Mr. De Winter as the next victim. Then, the main character is trying to displace Rebecca by doing:

(1) make social call with Beatrice and Giles, (2) prepare the best appearance for the Ball, and (3) cover her husband as murderer. Then, the main character is trying to displace Mrs. Danvers by convincing Mrs. Danvers to be her friend, but Mrs. Danvers decides to burn Manderley and go away from that place. Therefore, the narrator suffers Electra Complex and becomes the female version of the Oedipus Complex.

INTRODUCTION

Rebecca is a novel which is created by Daphne Du Maurier. That novel is retold by Margaret Turner in 1991. The story tells about the daughter who does not have family. She has straight hair and badly-fitting clothes like an awkward schoolgirl. She lives with Mrs. Van Hooper as her servant, although they are not a relative and friend. She dislikes with Mrs. Van Hooper because her mistress is very greedy. On the other hand, the narrator must be a loyal to her mistress because she needs money.

Mrs. Van Hooper tells about Manderley to the narrator. Manderley is a beautiful house in the west of England. The owner is Mr. De Winter. He looks ill because his wife died suddenly last year. Mr. De Winter becomes Mrs. Van Hooper's next victim. It is because Mrs. Van Hooper always finds the rich man who is valuable to be her next husband. The narrator excites to know Mr. De Winter. She thinks that she will become a rich woman automatically, if Mr. De Winter is marrying her.

The writer is interested in analyzing Daphne Du Maurier's *Rebecca* as source of data because this novel is an attractive novel for many reasons. The narrator is identified as the Electra Complex in that novel. She is trying to find the

new figure of father because her biological father is dead. She believes that Mr. De Winter is the new father figure for her. In order to realize her dream, she meets three mother figures. They are identified as Mrs. Van Hooper, Rebecca, and Mrs. Danvers. The narrator tries to displace the three mother figures as the way to realize her dream. It is because she wants to be the real Mr. De Winter's wife.

Dealing with background of the study, the questions that belong to the statement of the problem include what are the symbolic father figure and the symbolic mother figure in Daphne Du Maurier's *Rebecca*? and how the main character tries to displace the symbolic mother figures in Daphne Du Maurier's *Rebecca*?. Based on the statements of the problem, this study is to be conducted with the objectives are to identify the symbolic father figure and the symbolic mother figure in Daphne Du Maurier's *Rebecca* and to trace how the main character tries to displace the symbolic mother figures in Daphne Du Maurier's *Rebecca*.

This study uses Freudian Psychological Analysis to find the Electra Complex. "An Electra complex, that is, a repressed sexual desire for the father figure, and a consequent wish to displace the mother figure" (Barry, 2002:74). Hadiyanto (2010: 19), "An Electra Complex 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." Both quotations show that an Electra Complex is a kind of illness in which the young girl loves the old man.

Freud, as quote by Wardoyo (1999:52), states that the Oedipus complex "persist in an unconscious state.... And will be later manifest its pathogenic effect ... [This pathogenic effect can be avoided] by ... the threat of castration". Based on that theory, the researcher may read the text as repressed dreams-symbols, and trace the Symbolic Mother Figure, Symbolic Father Figure, and the Symbolic Castration.

Thurschwell (2000:71) defines "displacement, whereby one person or event is represented by another which is in some way linked or associated with it, perhaps because of a similar sounding word, or by some form of symbolic substitution; and condensation, whereby a number of people, events, or meanings are combined and represented by a single image in the dream". Thurschwell's statement and Wardoyo's statement are similar that the dreams-symbol are replaced by something representation. It can be human, thing, sound and etc.

DISCUSSION

In this discussion, there are two sub-chapters. The first chapter is the analyses about the symbolic father figure and the symbolic mother figure. The second chapter is the analyses about how the main character tries to displace the symbolic mother figures in Daphne Du Maurier's *Rebecca*.

The Symbolic Father Figure and Mother Figures Mr. De Winter is the Symbolic Father Figure

In this section, the analysis about the symbolic father figure. The narrator is looking for the new father figure after her father's death. She finds that Mr. De Winter as the new father figure.

The first evidence is shown at the situation when the narrator tells her life to Mr. De Winter. That situation happens in the restaurant.

‘Your friend is very different from you,’ he said at last.

‘And she’s much older than you too. Is she a relation?’

‘Mrs. Van Hooper is not my friend,’ I said, ‘I work for her. I have to, I need the money. I have no family and there is nothing else I can do.’

De Winter asked me more questions about myself. I forgot my shyness. I told him about my father, who had been a painter. I talked about my mother and her great love for my father. When my father had died very suddenly, my mother had lived only a few weeks after him.

I suddenly realized that we had been sitting at the table for more than an hour. I began to apologise.

(Maurier, 1991:8)

That evidence above shows that the narrator tries to find the new father figure after the death of her biological father. She tries to find the one who can replace her father position. As a daughter, the narrator needs someone who can take cares herself. Finally, she finds that Mr. De Winter is the new father figure. It is because the narrator can talk too much to Mr. De Winter about her private life to the stranger man. It shows that the narrator gives her belief to Mr. De Winter.

The second evidence is the utterance from the narrator who talks with herself. Then, the next evidence is the conversation between Mr. De Winter and the narrator.

“I was twenty-one and de Winter was the first man I had ever loved. First love is not always happy. It can sometimes be like a terrible illness.”

(Maurier, 1991:12)

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“Maxim took my hand. ‘I’m forty-two,’ he said. ‘That must seem very old to you,’

‘Oh, no,’ I said. ‘I don’t like young men.’ I was still afraid that Maxim would change his mind.”

(Maurier, 1991:18)

That evidence above signals the narrator’s desire to Mr. De Winter. The symbolic father figure is Mr. De Winter. The narrator replaces that symbol by using the word “love”. That word means that the narrator shows her happiness by loving someone, Mr. De Winter. She expresses her feeling about her first experience when she is falling in love with the man, although the first love is not always happy. The Electra Complex can be seen about the difference ages both the narrator and Mr. De Winter. The narrator is twenty one years old, while Mr. De Winter is forty two years old. He is older than the narrator. It means that the narrator finds the one who can take cares her, like her biological father before. The supported evidence shows that the narrator feels afraid when Mr. De Winter changes his mind to love the narrator because of the difference of age between them. So that, the narrator said that she does not like a young men.

The third evidence is the situation when Mr. De Winter will show Manderley to the narrator. The narrator is talking about her desire by herself.

“Maxim wanted to show me Manderley. Suddenly, I believed everything. I would be Maxim’s wife. We would walk through that hidden valley to the sea. Mrs. De Winter – I would be Mrs. De Winter.”

(Maurier, 1991:18)

Based on that evidence, the narrator feels happy because her desire will be come true. Mr. De Winter will take her to Manderley. Her dream is not only to be Mr. De Winter’s wife, but also she wants to be a rich woman. The first evidence of the symbolic father figure also shows that the narrator needs money because she does not have anything. The Electra Complex is seen when the narrator tries to win Mr. De Winter’s choice about wife because he also becomes the next Mrs. Van Hooper victim. The narrator tries to against the other mother figure to make her desire comes true.

Mrs. Van Hooper is the First Symbolic Mother Figure

In this section, the discussion about the first symbolic mother figure. The narrator justify that Mrs. Van Hooper is the first symbolic mother figure.

“I was a young and shy. I hated my life with Mrs. Van Hopper, but she paid me a little money to be her companion. I was not exactly a servant and certainly not a friend.”

(Maurier, 1991:3)

That evidences above shows that the narrator and Mrs. Van Hooper do not have a special relationship as a family or a friend. The narrator lives in Mrs. Van Hooper’s place because she is homeless. She helps Mr. Van Hooper as the servant. She cannot do everything, except she works for Mrs. Van Hooper as her servant because she needs money.

Mrs. Van Hooper shares her next victim to the narrator. He is Mr. De Winter who is rich and handsome. He also has a big house, namely Manderley. That story makes the narrator is interested in Mr. De Winter. The narrator who is suffering Electra Complex identify that Mrs. Van Hooper is the mother figure. So that, she must displace Mrs. Van Hooper to make the narrator be a real Mr. De Winter.

Rebecca is the Second Symbolic Mother Figure

In this section, the discussion will trace the second symbolic mother figure. The narrator finds the second symbolic mother figure is Rebecca. That figure is Mr. De Winter’s ex-wife because she is dead. Everyone adores her till the end.

The first evidence is the situation when the narrator in the library. The narrator is talking to herself in a room.

“Suddenly I shivered as though a door had opened behind me. Someone else had sat in my chair. Someone else had poured coffee and stroked the dog. I was sitting

in Rebecca's chair. I was leaning against Rebecca's cushion. The dog, Jasper came to me because in the past he had come to Rebecca."

(Maurier, 1991:28)

Based on that evidence above, there are two symbolic things which replace the presence of Rebecca. The first symbolic thing is chair which replaces the presence of Rebecca. The chair is the place which Rebecca always sits in the library. The narrator feels that when she sits on that chair, she feels someone else sits there. That means Rebecca who always in her mind. The second symbolic thing is the dog which replaces the presence of Rebecca. The dog namely Jasper is warmhearted to the narrator which the dog thinks that the narrator is its mistress, Rebecca. The Jasper's activity makes the narrator feels Rebecca is there. Both of the things include the Rebecca's chair and the dog refers the presence of Rebecca. It is because the narrator feels that Rebecca around her.

The second evidence is the situation when the narrator in the morning-room.

The morning-room was quite small and very different from the library. It was a women's room, graceful and charming...

I went over and opened the desk carefully. Every drawer was labeled and everything was in order. Inside one of the drawers was a flat leather book: 'Guest at Manderley'. I opened the book. The writing inside the book and the writing on the labels was the same. I had seen that tall, sloping writing before. It was Rebecca's writing. This was Rebecca's desk. I sat down and opened the guest Book. Every page was covered with the same writing.

I felt that Rebecca would come back into the room at any moment. The mistress of the house would come in and find me, a stranger, sitting at her desk.

(Maurier, 1991:30)

Based on that evidence, there are two symbolic things which replace the presence of Rebecca. The first one is the writing. That symbolic of the writing refers to Rebecca's presence. The narrator remembers that when she sees that writing, she remembers the writing about Rebecca. The second one is Rebecca's desk. The desk is just the symbol because Rebecca does not appear physically in that desk. She manifests herself at the desk.

The third evidence is the situation when the narrator is in the cottage in the bay.

"I was not hungry and I felt very tired. I gave Jasper a piece of cake and took out the handkerchief to wipe my hands. The handkerchief was not mine. It was not mine. It must have come from the raincoat pocket. There were some letters in the corner – a tall 'R' and 'de W'. It was Rebecca's. The raincoat, too wide, too long for me, must have been hers too. Rebecca had worn that rain coat. She

had left the handkerchief in the pocket. I could smell a scent, a scent I knew, I shut my eyes and tried to remember what it was.”

(Maurier, 1991:44)

Based on that evidence, there are two things which replace the presence of Rebecca. They are Rebecca’s handkerchief and her coat. Jasper as the dog takes the handkerchief to the narrator. The dog is an animal, but the dog feels that Rebecca is there. The reality is Rebecca is not there. The raincoat is belongs to Rebecca. The narrator smells the coat as she knows Rebecca in there.

Based on the three evidences, that are shown that Rebecca is identified the second mother figure. The narrator feels that she is the new Mrs. De Winter, but everyone still believe that Rebecca is the real Mrs. De Winter. Rebecca exists in Manderley, although she is dead. The main character who is suffering Electra Complex wants to displace Rebecca because Rebecca still exist as the mistress in Manderley.

Mrs. Danvers is the Third Symbolic Mother Figure

The third mother figure is identified as Mrs. Danvers. The first evidence is shown when the situation depicts the narrator and Mrs. Danvers is making a conversation in the bedroom.

“I was surprised to see that the 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. There were flowers on the dressing-table and on the table beside the bed. A satin dressing-gown lay on a chair. There was a pair of slippers under a chair.”

(Maurier, 1991:58)

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“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 night before she died. These are her slippers.”

(Maurier, 1991:60)

Based on that evidence, the satin dressing gown is the thing which symbolizes the presence of Rebecca. The narrator feels that Rebecca is there. She is the owner of that gown. She does not appear physically in that gown, but she manifests in that gown. Mrs. Danvers is the housekeeper in Manderley for a long time. Mrs. Danvers does not like the narrator becomes the new Mrs. De Winter. Mrs. Danvers still believes that Rebecca is her madam, although she is already dead. She believes that Rebecca is still alive. She also believes that Rebecca always stays in Manderley. Her beliefs about Rebecca makes Mrs. Danvers tries to make a completely-furnished bedroom. There is no dust and Rebecca’s bedroom is clean and tidy. There is no one comes to Rebecca’s bed room every day. The only one is Mrs. Danvers who is going to clean Rebecca’s bedroom.

The second evidence is shown when there is a conversation between the narrator and Mrs. Danvers.

She looked at me angrily.

‘Leave me alone. Why shouldn’t I cry? What’s it to do with you? You came here and thought you could take Mrs. De Winter’s place. You! Why even the servants laughed at you when you came to Manderley.’

(Daphne, 1991: 81)

Based on that evidence above, Mrs. Danvers is not able to accept the fact that Rebecca is dead. She feels that Rebecca watches Mr. De Winter and his second wife. Mrs. Danvers hates the narrator so much because the narrator is trying to replace Rebecca’s position as the mistress. It makes the narrator wants to displace Mrs. Danvers as the third mother figure. It functions is to make her becomes the real Mrs. De Winter.

The Ways of the Main Character Displaces the Mother Figures The Main Character Displaces Mrs. Van Hooper

Finally, the narrator wins the game. Mrs. Van Hooper feels that the narrator is not a loyal servant. She is stealing Mr. De Winter who belongs to Mrs. Van Hooper’s next victim.

‘Well,’ she said, ‘you are more clever than I thought. How did you do it?’

I did not know what to say. Mrs. Hopper was smiling, but there was no kindness in her smile. ‘It was lucky for you that I was ill,’ she said. ‘I know what I’m doing.’ Mrs. Van Hopper looked at me again with the same unpleasant smile.

‘I hope you do. You won’t find it easy to look after Manderley. You haven’t any experience and you’re too shy. Max de Winter is very attractive, of course. But I think you’re making a big mistake.’

I did not say anything. I was young and shy, I knew that. But I knew that. But I was going to be Mrs. de Winter. I was going to live at Manderley. And I was going to make Maxim happy.

(Maurier, 1991:19-20)

That evidence shows that the narrator successes to against the symbolic mother figure. She can make Mr. De Winter loves her. Mrs. Van Hooper is angry to the narrator by showing her dislike about the marriage between the narrator and Mr. De Winter. The narrator does not care about that because the important thing is her desire to be Mrs. De Winter becomes a reality. Therefore, the narrator can against the first symbolic mother figure to success her dream becomes the only one Mrs. De Winter.

The Main Character Displaces Rebecca

The main character or the narrator is trying to displace the mother figure of Rebecca. There are three evidences which show about that. That ways are to make the narrator become the real Mrs. De Winter.

The first evidence is shown when the narrator has tea time with Beatrice and Giles, and also Mr. De Winter.

‘This is like old times,’ said Beatrice, looking around.

‘Everything is as beautiful as ever. What’s everyone going to wear? I suppose you refuse to wear fancy-dress, Maxim?’

‘Of course,’ Maxim said. ‘I prefer to be comfortable.’

‘I’m going to dress as an Arab,’ said Giles. ‘I got the idea from a friend.’

‘What about you, Mrs Lacey?’ Frank said to Beatrice.

‘I’m in Eastern dress, too. I’m wearing a veil and lots of jewelry. I’ll be cool and comfortable. That’s all that matters.’ Beatrice turned to me.

‘And what is our hostess going to wear?’ she asked. ‘The ball is for you, after all. We all expect you to wear something really special.’

‘Don’t asked her,’ said Maxim. ‘She won’t tell anyone. She’s had the dress made in London.’

‘It’s quite simple really,’ I said.

‘What fun it all is,’ said Beatrice. ‘I’m getting excited already.’

‘You’ve got her to thank for it,’ said Maxim, smiling at me.

Everyone looked at me and smiled. I felt pleased and happy. This ball was for me because I was a bride, the new Mrs. De Winter. Manderley had been made into a place of light and beauty, just for me.

(Maurier, 1991:70)

That evidence above is shown that the narrator is trying to makes social calls with Beatrice and Giles. She is trying to adopt the rule as a high class family. She wants to displace the Rebecca’s place which everyone adores. In the Ball party, she prepares everything that will make her become the most beautiful one than Rebecca. She imagines that everyone will surprise to look the new Mrs. De Winter. She thinks that Manderley is the best place for her.

The next evidence is shown when the narrator realized that Mrs. De Winter does not love Rebecca.

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

(Maurier, 1991:90)

That evidences shows that Mrs. De Winter does not love Rebecca. It means that the narrator win that game because her husband does not loved Rebecca anymore.

The next evidence is the narrator trie to cover up the husband as murdered.

Maxim went into the little room and closed the door. I sat there, listening to the sound of Maxim’s voice. I was no longer afraid of Rebecca; I did not hate her any more.

Maxim and I were going to fight this together. Rebecca had not won, she had lost.

(Maurier, 1991:94)

That evidence above is shown that Rebecca does not win the game. It is because Mr. De Winter killed her. The narrator is trying to cover her husband as a murderer. They face their problem together. It means that the narrator is successful to make Mr. De Winter really loves her.

The Main Character Displaces Mrs. Danvers

The main character tries to displace Mrs. Danvers. That situation is shown at the room where there is a debate between Mrs. Danvers and the narrator.

‘You’ve done what you wanted, Mrs. Danvers,’ I said.

‘You wanted this to happen, didn’t you? Are you pleased now? Are you happy?’

She turned her head away from me.

‘Why did you ever come to Manderley?’ she said.

‘Nobody wanted you. We were all right until you come.’

‘You seem to forget that I love Mr. De Winter,’ I said.

‘If you loved him, you would never have married him,’ Mrs. Danvers said.

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

‘You tried to take Mrs. De Winter’s place,’ she said.

‘But I changed nothing here. I left everything to you. I wanted to be friends with you,’ I said.

She did not answer.

(Daphne, 1991: 79-80)

That evidence shows that Mrs. Danvers is angry. There are a debate between the Mrs. Danvers and the narrator. The narrator feels that she is a polite. She wants to make a friend with the Danvers. That ways is to displace Mrs. Danvers because she can be the one who can make the narrator cannot be the real Mrs. De Winter. On the other side, Mrs. Danvers refuses the narrator’s request.

Then, the narrator wins the game when Mrs. Danvers goes away from Manderley.

‘I’m not sure that Rebecca hasn’t won, even now,’ Maxim went on. ‘Frank told me something rather strange on the phone. Mrs. Danvers had gone. Manderley could be ours. We would have people to stay. And soon, very soon Maxim and I would have children.’

(Maurier, 1991:118)

That evidence is shown because Mrs. Danvers goes out from Manderley after burn it. It means that the narrator can displace the third mother figure. It makes no one can block the way of the narrator become the real Mrs. De Winter.

CONCLUSION

There are two results of this study. The first, Mr. De Winter is the symbolic figure father, while Mrs. Van Hooper, Rebecca, and Mrs. Danvers are the symbolic of mother figures. The second, the main character tries to displace the mother figures. The main character is marrying Mr. De Winter before Mrs. Van Hooper realizes her plan to make Mr. De Winter as the next victim. Then, the main character is trying to displace Rebecca by doing: (1) make social call with Beatrice and Giles, (2) prepare the best appearance for the Ball, and (3) cover her husband as murderer. Then, the main character is trying to displace Mrs. Danvers by convincing Mrs. Danvers to be her friend, but Mrs. Danvers decides to burn Manderley and go away from that place. Therefore, the narrator suffers Electra Complex and becomes the female version of the Oedipus Complex.

SUGGESTION

Rebecca is a novel which is created by Daphne Du Maurier. That novel is very interesting to be discussed. There are many parts which can be analyzed in that novel. Since this study is based on A Freudian psychological analysis, the other analyses are recommended by using other approaches, such as the basic narrative structure.

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