

“THE PERSONALITY STRUCTURE OF CHARACTERS IN THE ROMAN THÉRÈSE RAQUIN BY ÉMILE ZOLA (A PSYCOANALYSIS STUDY)”

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Abstract : The subject of this research is the novel *Thérèse Raquin* by Émile Zola published by Librairie Generale Francaise – Les Classiques D'aujourd'hui N° 34, November 3, 1971. The main object of this research is (1) the personality structure in the main character and auxiliary characters. Additional research objects are (2) related intrinsic elements (such as characters, characterizations and themes) to affirm research results. The approach used in this research is a psychological approach with Sigmund Freud's psychoanalytic theory, and the research method used is descriptive-qualitative research method. This study aims to describe the personality structure of the main and auxiliary characters in the novel *Thérèse Raquin* by Émile Zola by using psychoanalytic theory in Sigmund Freud's literary work. The results of this research from the psychological analysis of the main character and auxiliary characters, it was found that (1) the personality of the superego in Thérèse as the main character is more dominant than the ego and id. While the overall personality of id in Laurent's as auxiliary character is more dominant than his ego and superego. Thérèse's character is depicted as a submissive and passive woman, while Laurent's character is portrayed as the opposite. (2) The major theme in this novel is infidelity, and the minor theme is murder.

Keywords : *romance, personality structure, literary psychoanalysis*

1. INTRODUCTION

According to Kayam (in Sunarmi & Luntungan, 2021) Art is one of the elements that supports culture, literature is an art form but in the form of words. One form of literary art is the novel. Novels in French culture, especially in the 19th century, were called roman.

Roman has a more complex story and plot than short stories. In romance, writers usually write stories that they themselves experience or those around them experience. This makes romances very interesting to read, because even though they are only fiction stories, the stories and social problems raised in romances are usually very common in our daily lives.

There is one social problem that is common in all circles of society, the problem is infidelity. According to Paul Scholten (in Janis, Maru, & Sabudu, 2019) “Marriage is a legal relationship between a man and a woman to live together eternally, which is recognized by the State.”

This social problem may sound trivial, but it can cause many innocent people to suffer, apart from their cheating spouse, their own children who suffer the most from the affair. Many (but not all) children who are victims of broken homes have fallen into the world of drugs and crime. Some of them don't know manners, it's sometimes a form of their rebellion against selfish parents.

As we all agree that politeness is an important ethic in socializing, as according

to (Rumengan, Aror, & Mawitjere, 2019).) “It is a courtesy that everyone needs to have, both in behavior, attitudes, actions and language behavior. Modesty is reflected in the way humans dress, act, or speak (talk). At the core, politeness is a human ethic in socializing with other humans”.

Émile Zola is one of the most famous French roman writers, in his novel “Thérèse Raquin”, he describes one of the worst consequences of an affair, is murder. In the 19th century, this novel received a lot of criticism from the critics of the time (Zola, 2016). This is due to the author's courage in describing the animal instincts of the main character's personality and the additional characters in the story. In this novel there are many psychological problems that can be discussed from an educational point of view.

In this roman, Émile Zola beautifully depicts the characters of the characters he makes. All of these characters really make Thérèse Raquin's story very alive, especially because the social problems that are raised in this novel are indeed social problems that occur very often, whether they are carried out by uneducated people, educated people, atheist until even religious leaders do. From all characters in the novel, there are two who play the biggest role in the story. These two characters are also the most depicted experiencing personality dynamics, they are the main character Thérèse and the auxiliary character Laurent.

Since Thérèse was 2 years old, his father, Capt. Degans, who was a ship captain, left Thérèse to his aunt, Madame Raquin. Mme Raquin has a son who is slightly older than Thérèse, named Camille. Camille has a very weak physique he is always sick. Because of his condition, Mme Raquin was very protective, caring and even tending to spoil his, which made the sickly Camille a selfish person. It is told in this roman that Mme Raquin is an old woman who is kind to her son Camille and her nephew Thérèse, but she is also very controlling and restrains Thérèse's life. Thérèse's movements were always monitored, Thérèse's way of walking had to be slow, her speech and activities in the house had to be carefully and slowly, all because Mme Raquin didn't want the slightest commotion in the house so as not to disturb Camille's rest. So Thérèse who

seemed to have an open, active and freedom-loving personality had to harbour a passion for the free life, especially the free life in the outdoors, because she was rarely allowed to play outside in the open.

Since Thérèse was a child until she was an adult, she had to always look after and accompany her cousin Camille, she even slept in the same bed as Camille, and what was more terrifying than all that she also had to take the drugs that her cousin was taking.

Thérèse, who had lived for many years in Mme Raquin's family, finally became a closed and obedient young woman, because of the rules she received from childhood to adulthood, and also because of her gratitude to her aunt, who had accepted her as a child and took care of her until she was young grow up to be a woman. One time Mme Raquin thought that if she died, who would take care of Camille, who was weak and sickly, then without much thought she asked Thérèse if she was willing to marry her daughter Camille, without coercion and without thinking, the obedient Thérèse nodded and complied with Mme Raquin's request.

The marriage between the two cousins finally happened. After getting married, the spoiled Camille suddenly decides that he will move to a big city because he wants to experience working in a big office. At first Mme Raquin objected to her son's decision, but Camille, who was spoiled and selfish like her mother, continued to insist. Because of her love for her only child, Mme Raquin finally relented and followed Camille's wishes, Mme Raquin even sold the house to add to their moving capital costs.

At the beginning of their move to Paris Thérèse found it more difficult because Mme Raquin bought a house that barely got sunlight and which was far from the outdoors, Thérèse went through the gloomy days at the beginning of their move to Paris. Not long after, Camille got a job and met many people, he even met his childhood friend named Laurent. He then took Laurent to his house and reunited Laurent with Mme Raquin and his wife Thérèse. Laurent and Camille are two very different men especially physically, it makes Thérèse very fascinated by Laurent's fitness and prowess

as a man, Laurent is aware of it. It made him a confident, arrogant and even lazy man. At the beginning of their move to Paris Thérèse found it more difficult because Mme Raquin bought a house that barely got sunlight and which was far from the outdoors, Thérèse went through the gloomy days at the beginning of their move to Paris. Not long after, Camille got a job and met many people, he even met his childhood friend named Laurent. He then took Laurent to his house and reunited Laurent with Mme Raquin and his wife Thérèse. Laurent and Camille are two very different men especially physically, it makes Thérèse very fascinated by Laurent's fitness and prowess as a man, Laurent is aware of it. It made him a confident, arrogant and even lazy man.

Laurent loved the world with all the pleasures in it, above all the pleasures of the world, he loved money, debauchery and women. His reunion with the Raquin family makes him excited, because he is running out of money and he really needs a woman. Upon seeing Thérèse, he immediately knew that she could fulfil his sexual needs without spending any money.

Finally, the affair ensued, Thérèse 's character changed, from an honest, patient, obedient, introvert and grateful woman, to a liar, extrovert and ungrateful woman. Thérèse had an affair in her own room, when her husband worked in the office and her mother-in-law worked (selling) downstairs in their house. Thérèse was different when she is together with Laurent, she's become a very wild woman, even Laurent didn't think that Thérèse could be like that. Thérèse had never experienced such a beautiful life, she fell in love with Laurent and she was proud of it, she finally agreed to Laurent's plan to kill Camille so they could live together and enjoy the RaBased on the explanation, the writer examines the roman with the title: "The Personality Structure Of Characters In The Roman Thérèse Raquin By Émile Zola (A Psychoanalysis Study)". Studying this roman with a psychoanalytic approach means examining the psychological problems that exist in the main and auxiliary characters in Émile Zola's novel Thérèse Raquin. In reviewing the problem, it is also necessary to know several factors that support this research, such as the major and minor themes that exist in the theme, the

characters and characterizations and of course the personality structure of the characters. Because the purpose of this study is to describe all the factors above and focus on the personality structure of the main character and auxiliary characters.

The benefits that the writer expects from this research, theoretically can enrich the field of literature in studying roman literature from a psychological point of view. Meanwhile, practically, it is hoped that readers will be able to know more literary works of the roman genre, especially other researchers to understand the personality structure of the main character Thérèse Raquin and the auxiliary character Laurent.

2. RESEARCH METHODOLOGY

This research is a qualitative descriptive study. According to Creswell (in Sumampow, Masoko, & Lensun, 2019) Qualitative research is method for exploring and understanding the meanings of a number of individuals or groups of people ascribed to social or humanitarian problems.

The subject of this research is the roman "Thérèse Raquin" by Émile Zola, this roman was published in 1868. The object of this research is focused on the psychological state of the main character, auxiliary characters and certain intrinsic elements chosen by the researcher to support the object of this research and they are characters, characterizations and theme. This study uses a psychological approach, and uses the psychoanalytic theory of Sigmund Freud. And for the research method used is descriptive-qualitative research method. Researcher have read and studied this roman several times and discussed them with experts to get exact reliability.

2.1 Data Analysis

This research is qualitative research so that the data are in the form of writing, phrases or sentences, as according to

Bogdan and Biklen “Qualitative research is descriptive. The data collected is made up of words or pictures rather than numbers. The written results of the research include excerpts from the data to illustrate and affirm”

In a qualitative study, data is needed to be analyzed, these data are data that become symptoms or symbols of a problem being studied, Herusatoto (in Luntungan, Gosal, & Kojongian, 2018) explains that the form of symbols can be in the form of language (in Luntungan, Gosal, & Kojongian, 2018) stories, parables, poems, and proverbs), gestures (dance), sound or voice (songs, music), color and appearance (paintings, decorations, sculptures, buildings). The data analysis technique used is content analysis technique with literary psychoanalysis. Because the object of the research is roman and the method used is qualitative-descriptive. With content analysis techniques, the researcher reads the data sources repeatedly and then groups the data according to the research objectives.

3. FINDINGS AND DISCUSSION

As previously explained, the results of this study are a collection of data in the form of phrases, sentences or information that supports research to obtain the personality structure of the main and auxiliary characters in Émile Zola's roman Thérèse Raquin.

1) Themes

Major theme in the roman Thérèse Raquin by Émile Zola is infidelity (affair), and its minor theme is murder,

2) Character and characterizations

In Émile Zola's Roman Thérèse Raquin, the main character Thérèse Raquin is depicted as a young woman with a long, pointed nose, large soft pink lips, large black eyes, thick black hair. The auxiliary character is Laurent, Laurent comes from a farming family, physically the auxiliary character Laurent is described as a handsome, tall, cheerful, muscular and strong man. Even this auxiliary character Laurent is able to make Thérèse amazed at

first glance. But Laurent is told to be a lazy man, cunning and just likes to have fun.

3) Personality Structure

In the main and auxiliary characters, there are three personality structures, they are id, ego and super ego.

Elle n'avait jamais vu un homme. Laurent, grand, fort, le visage frais, l'étonnait. Elle contemplait avec une sorte d'admiration son front bas, planté d'une rude chevelure noire, ses joues pleines, ses lèvres rouges, sa face régulière, d'une beauté sanguine. Elle arrêta un instant ses regards sur son cou ; ce cou était large et court, gras et puissant. Puis elle s'oublia à considérer les grosses mains qu'il tenait étalées sur ses genoux; les doigts en étaient carrés ; le poing fermé devait être énorme et aurait pu assommer un boeuf. Laurent était un vrai fils de paysan, d'allure un peu lourde, le dos bombé, les mouvements lents et précis, l'air tranquille et entêté. On sentait sous ses vêtements des muscles ronds et développés, tout un corps d'une chair épaisse et ferme. Et Thérèse l'examinait avec curiosité, allant de ses poings à sa face, éprouvant de petits frissons lorsque ses yeux rencontraient son cou de taureau. (Zola 1971:33)

Therese, who had not yet pronounced a word, looked at the new arrival. She had never seen such a man before. Laurent, who was tall and robust, with a florid complexion, astonished her. It was with a feeling akin to admiration, that she contemplated his low forehead planted with coarse black hair, his full cheeks, his red lips, his regular features of sanguineous beauty. For an instant her eyes rested on his neck, a neck that was thick and short, fat and powerful. Then she became lost in the contemplation of his great hands which he kept spread out on his knees: the fingers were square; the clenched fist must be enormous and would fell an ox. Laurent was a real son of a peasant, rather heavy in gait, with an arched back, with movements that were slow and precise, and an obstinate tranquil manner. One felt that his apparel concealed round and well developed muscles, and a body of thick hard flesh. Therese examined him with curiosity,

glancing from his fists to his face, and experienced little shivers when her eyes fell on his bull-like neck. (Zola 1910:23)

Thérèse, ce soir-là, ne chercha pas à descendre à la boutique. Elle resta jusqu'à onze heures sur sa chaise, jouant et causant, évitant de rencontrer les regards de Laurent, qui d'ailleurs ne s'occupait pas d'elle. La nature sanguine de ce garçon, sa voix pleine, ses rires gras, les senteurs âcres et puissantes qui s'échappaient de sa personne, troublaient la jeune femme et la jetaient dans une sorte d'angoisse nerveuse. (Zola 1971:38)

That evening Therese made no attempt to go down to the shop. She remained seated on her chair until eleven o'clock, playing and talking, avoiding the eyes of Laurent, who for that matter did not trouble himself about her. The sanguineous temperament of this strapping fellow, his full voice and jovial laughter, troubled the young woman and threw her into a sort of nervous anguish. (Zola 1910:27)

Laurent, étonné, trouva sa maîtresse belle. Il n'avait jamais vu cette femme. Thérèse, souple et forte, le serrait, renversant la tête en arrière, et, sur son visage, couraient des lumières ardentes, des sourires passionnés. Cette face d'amante s'était comme transfigurée; elle avait un air fou et caressant; les lèvres humides, les yeux luisants, elle rayonnait. (Zola, Thérèse Raquin, 1971:45)

Laurent was astonished to find his sweetheart handsome. He had never seen her before as she appeared to him then. Therese, supple and strong, pressed him in her arms, flinging her head backward, while on her visage coursed ardent rays of light and passionate smiles. This face seemed as if transfigured, with its moist lips and sparkling eyes. (Zola, 1910:32)

Au premier baiser, elle se révéla courtisane. Son corps inassouvi se jeta éperdument dans la volupté. Elle s'éveillait

comme d'un songe, elle naissait à la passion. Elle passait des bras débiles de Camille dans les bras vigoureux de Laurent, et cette approche d'un homme puissant lui donnait une brusque secousse qui la tirait du sommeil de la chair. Tous ses instincts de femme nerveuse éclatèrent avec une violence inouïe; le sang de sa mère, ce sang africain qui brûlait ses veines, se mit à couler, à batter furieusement dans son corps maigre, presque vierge encore. Elle s'étalait, elle s'offrait avec une impudeur souveraine. Et, de la têteaux pieds, de longs frissons l'agitaient. (Zola, 1971:45)

At the first kiss, she revealed herself as a courtesan. His unsatisfied body threw himself madly into the pleasure. She woke up like a dream, she was born with passion. She was putting Camille's weak arms in Laurent's strong arms, and this approach of a powerful man gave her a sudden jerk.

which roused her from the sleep of the flesh. All her instincts of a nervous woman burst forth with unheard-of violence; her mother's blood, that African blood which burned her veins, began to flow, to beat furiously in her thin body, still almost virgin. She sprawled out, she offered herself with sovereign shamelessness. And, from the head to the feet, long shivers stirred him. (Zola, 1910:32)

D'autre part, depuis longtemps il n'avait pas contenté ses appétits; l'argent étant rare, il sevrerait sa chair, et il ne voulait point laisser échapper l'occasion de la repâtre un peu. Enfin, une pareille liaison, en bien réfléchissant, ne pouvait avoir de mauvaises suites: Thérèse aurait intérêt à tout cacher, il la planterait là aisément quand il voudrait; (Zola, 1971:41)

Laurent, who was very prudent, turned these thoughts over in his head for a whole week. He calculated all the possible inconveniences of an intrigue with Therese, and only decided to attempt the adventure, when he felt convinced that it could be attended by no evil consequences. Therese would have every interest to conceal their intimacy, and he could get rid of her whenever he pleased. (Zola 1910:30)

Il voulait oublier, ne plus voir Thérèse dans sa nudité, dans ses caresses douces et brutales, et toujours elle était là, implacable, tendant les bras. La souffrance physique que lui causait ce spectacle devint intolérable. Il céda, il prit un nouveau rendez-vous, il revint au passage du Pont-Neuf. (Zola, 1971:46)

He sought to forget, to avoid seeing Therese, and yet she always seemed to be there, implacably extending her arms. The physical suffering that this spectacle caused him became intolerable. He gave way. He arranged another meeting, and returned to the Arcade of the Pont Neuf. (Zola 1910:33)

« Tu ne saurais croire, reprenait-elle, combien ils m'ont rendue mauvaise. Ils ont fait de moi une hypocrite et une menteuse... Ils m'ont étouffée dans leur douceur bourgeoise, et je ne m'explique pas comment il y a encore du sang dans mes veines... J'ai baissé les yeux, j'ai eu comme eux un visage morne et imbécile, j'ai mené leur vie morte. Quand tu m'as vue, n'est-ce pas? j'avais l'air d'une bête. J'étais grave, écrasée, abrutie. Je n'espérais plus en rien, je songeais à me jeter un jour dans la Seine... Mais, avant cet affaissement, que de nuits de colère! Làbas, à Vernon, dans ma chambre froide, je mordais mon oreiller pour étouffer mes cris, je me battais, je me traitais de lâche. Mon sang me brûlait et je me serais déchiré le corps. A deux reprises, j'ai voulu fuir, aller devant moi, au soleil; le courage m'a manqué, ils avaient fait de moi une brute docile avec leur bienveillance molle et leur tendresse écoeurante. Alors j'ai menti, j'ai menti toujours. Je suis restée là toute douce, toute silencieuse, rêvant de frapper et de mordre. » (Zola E. , 1971) (Zola, 1971:47)

"You will hardly credit how bad they have made me. They have turned me into a liar and a hypocrite. They have stifled me with their middleclass gentleness, and I can hardly understand how it is that there is still blood in my veins. I have lowered my eyes, and given myself a mournful, idiotic face like theirs. I have led their deathlike life. When you saw me, I looked like a blockhead, did I not? I was grave, overwhelmed, brutalised. I no longer had any hope. I thought of flinging myself into

the Seine. "But previous to this depression, what nights of anger I had. Down there at Vernon, in my frigid room, I bit my pillow to stifle my cries. I beat myself, taxed myself with cowardice. My blood was on the boil, and I would have lacerated my body. On two occasions, I wanted to run away, to go straight before me, towards the sun; but my courage failed. They had turned me into a docile brute with their tame benevolence and sickly tenderness. Then I lied, I always lied. I remained there quite gentle, quite silent, dreaming of striking and biting." (Zola, 1910:34)

Camille ne tarda pas à s'endormir, et Thérèse regarda longtemps cette face blafarde qui reposait bêtement sur l'oreiller, la bouche ouverte. Elle s'écartait de lui, elle avait des envies d'enfoncer son poing fermé dans cette bouche. (Zola, 1971:66)

Camille soon fell asleep, and for a long time Therese watched his wan face reposing idiotically on the pillow, with his mouth wide open. Therese drew away from her husband. She felt a desire to drive her clenched fist into that mouth. (Zola, 1910:48)

La jeune femme regardait, se tenant des deux mains à un banc du canot qui craquait et dansait sur la rivière. Elle ne pouvait fermer les yeux; une effrayante contraction les tenait grands ouverts, fixés sur le spectacle horrible de la lutte. Elle était rigide, muette. (Zola, 1971: 81)

The young woman looked at him, clinging with both hands to the seat. The skiff creaked and danced upon the river. She could not close her eyes, a frightful contraction kept them wide open riveted on the hideous struggle. She remained rigid and mute. (Zola, 1910:60)

So, those three personality structures of the characters do not last long or stay like that, but it should be noted that the main and auxiliary characters also experience the personality dynamics of Thérèse and

Laurent, have life instincts and death instincts, experienced anxiety and ego and conflict defense mechanisms. From an instinctive perspective, the characters Thérèse and Laurent experienced the complexity of life instincts and death instincts. In terms of anxiety, both characters experienced objective anxiety and neurotic anxiety. Last seen from the side of the ego defense mechanism, at the beginning of the personality dynamics of Thérèse's character, Thérèse used a defense mechanism of ego repression, but when the conflict escalated it turned into an ego defense mechanism of direct aggression, where she fought and had time to kill Laurent with the kitchen knife she had prepared.

While the ego defense mechanism in Laurent, occurs only when the problem has peaked. Just like Thérèse he also uses a direct aggression ego defense mechanism, that he has the heart to treat his wife harshly and just like Therese, he has prepared poison to kill her. They both blame each other for the bad karma they get as a result for killing Camille. However, he and Therese ended up using the poison to die together.

4. CONCLUSION

Based on the results of research and discussion of the personality structure of the main characters Thérèse and Laurent in Emile Zola's novel Thérèse Raquin, it can be concluded as follows, the dominant personality structure in Thérèse is the superego. At the beginning of the story Thérèse's ego is still able to obey the pressure of the superego by being a good woman, loyal, obedient and even passive towards her husband and mother-in-law. In the middle of the story, the ego turns a blind eye to the superego's advice that tells her to be loyal and think more about the consequences of the assassination plan that Laurent offers. She listens to the id more by being a bad and unfaithful woman, but after the murder occurs the superego regains control of her ego by taking good care of her mother-in-law and even regrets her actions.

The dominant personality structure in Laurent is the id. Laurent's ego tends to be more consistent in obeying the id's desires than listening to the superego, but at the end of the story Laurent realizes his mistake and regrets the loss of the peace of life that he used to feel.

Some of the moral messages that we can take from Émile Zola's *roman* Thérèse Raquin, first, as parents we cannot take the absolute control of the lives of our children or other people, because they have their own future and dreams. As an individual who may have been helped by others, we should be grateful to them, but we must also have the courage to say no if their wish of returning the favour from us can damage our character as humans. And lastly, as an educated and civilized human beings, we can't take anything that doesn't belong to us just because we want it. Suffice ourselves with what we have, be grateful for it, if we want something more, then we must work hard and be honest then God will bless it so that what we want in life will not turn into curses instead of blessings.

The researcher was success applied the RARE (Review, Answer, Read, Express) strategy in learning reading comprehension through descriptive text material. The strategy was not only to be taught in Junior High School but also could be taught in High School.

Suggestion

In this section, this research provides some suggestions that are dedicated to the teacher and other researchers. For teachers, they could be applied the combination of RARE (Review, Answer, read, Express) and reading a descriptive text not only for a descriptive text, but also for teaching reading any kinds of text, for example narrative text, recount text, etc.

The teacher and the students could followed the activity in each stage of the steps of RARE (review, answer, read, express) strategy very well. They could be learned to describe something for example animals, things, place and famous person. The teacher was recommended to apply RARE (Review, Answer, Read, Express)

strategy as the alternative way in teaching reading using descriptive text because it can help the students in comprehending the text easier.

Teacher should not too much concern on students who answer in English, because the students would be easier to express their idea in Indonesian. It can help the students easier to relate their prior knowledge to the material. English teachers should to use another type of text such as narrative, recount, report, etc in RARE (Review, Answer, Read, Express) strategy. It would make the students easier to comprehend the text.

In addition to eighth grade students, the teacher has been applying RARE (Review, Answer, Read, Express) strategy in reading a descriptive text for ninth grade. For English teachers, this research was expected to be useful that it provides information for them to choose this strategy in teaching reading especially in descriptive text.

For researchers, it is suggested that further researcher conducts a similar research about improving the students' reading comprehension in descriptive text through RARE (review, answer, read, express) in different skills. Further researchers may conducts research using this strategy on different level of students. It can be applied in senior high school students or university students. Researchers also can apply RARE (Review, Answer, Read, Express) strategy in another English skill.

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