

HÉLÈNE JUNOT'S STRUGGLE IN JUDITH GOULD'S NOVEL *SINS* SEEN FROM THE PERSPECTIVE OF PSYCHOANALYTIC FEMINISM

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ABSTRACT

The research was about Hélène Junot, the major character in the *SINS*. Hélène had a very dreadful life when she had to witness Maman, who was expecting a baby, tortured by the Nazis. Her older sister, Catharine was raped and her baby sister, Marie was burnt on her belly. The feminist psychological approach was applied in the research to find about Hélène's background for searching the two Nazis who had tortured Maman, Catharine, and Marie. The result of the research showed that after Hélène met with Schmidt, she became helpless since Schmidt was no longer a whole man. His two legs and genitals were gone after he stepped on a mine in Russia. She made a deal with Karl von Eiderfeld, the albino, by making him one of her stockholders in Hélène Junot International Inc., unless von Eiderfeld preferred to have his document as a war criminal handed to the Israelis authorities. Hélène had a natural talent for fashion and dreamed that one day she would be a fashion magazine publisher. She became Madame Dupré's assistant. It was Madame Dupré who had encouraged her to go to Paris to start her carrier. During an art exhibition, she met Odile Joly, a prominent designer who was attracted to her beauty and manners. When working as Madame Dupré's seamstress, Hélène met Hubert de Legér who had fallen in love with her at first sight and became obsessed by her beauty. Later, Hélène became Comte de Legér's mistress (Hubert's father) and was saving money by selling all the jewelry that the Comte had given her to start looking for the two Nazis and fulfilling her childhood dream. Hélène was later married to Stanislaw Kowalsky, a distinguished concert pianist, but the marriage only lasts a few months. Hubert de Legér had murdered Stanislaw out of jealousy and hatred. From the money she got from Comte de Legér and Stanislaw, Hélène was able to trace the two Nazis and established Hélène Junot International Inc. She then married Siegfried Bavier, but again it did not last long. Siegfried died in his office. Despite her success in finding the two Nazis, Hélène was not content. Her life became complete and whole after she met Nigel Somerset, who later married her.

Keywords: revenge, Nazi, fashion magazine

I. INTRODUCTION

Novels are one type of literary work that the author uses to describe, express, and criticize the social realities that occur around her/him. The relationship between one person and another, between women and men in society is also contained in a novel that is represented in the characters. The author depicts how the relationship between one character with another character, and the characters in the story with the community. Various kinds of conflicts are also created by the authors in the novels.

The war texts and their effects have been written by many people. The text can be in the form of novels, short stories, poems or drama. In general, the war texts reveal more about the sufferings of the soldiers on the battlefield. It is understandable because they are the ones who face the war machine, and the motto "to kill or be killed" must always be used to survive. Siegfried Sassoon and Wilfred Owen are two of the leading British poets of World War II-era

to describe the war in detail: terrible trenches of protection, the obstinacy of the soldiers and their anger at the behavior of the war machines that were very brutal and inhumane. Wilfred Owen's poem *Dulce et Decorum est* (from Latin, meaning *It is sweet and right*) ends with *Dulce et Decorum est Pro patria mori* (*It is sweet and right to die for your country*). Owen's poem portrays the terrible battle between the British army with the German army during World War I. In short, Owen wants to show that fighting and dying for your country is an exceptional and very honorable act.

World War II gave rise to a new boom in contemporary war novels. Unlike World War I novels, a European-dominated genre, World War II novels were produced in the greatest numbers by American writers, who made war in the air, on the sea, and in key theatres such as the Pacific Ocean and Asia integral to the war novel.

Holsinger and Schofield, book editors of *Visions of War: World War II in Popular Literature and Culture* (1992:1) stated that war texts are full of images which symbolize this inherent quality of conflict: death versus life, body parts versus the whole person, stolen youth versus forced maturity, entry into the world of war versus re-entry into the "civilized" world, fragmented texts versus continuous narratives.

Although the war texts have been written extensively, there are not many war texts that express the struggle and suffering of women and children; both during the war or after the war ended. Vesna Nikolic-Ristanovic, in *Women, Violence, and WAR: Wartime Victimization of Refugees in the Balkans* (1999) stated that it is difficult for us to live in quiet democratic corners of the world to appreciate horrors facing those less fortunate. Television news footage viewed from our comfort zone has limited effect, partly due to visual media industries which blur the divide between real and imagined; and partly because of our dismissive mechanisms which assure us that this could not happen to us.

"During WW II the level of brutality reached unprecedented level-the the world had never before seen such inhumanity on such a large scale" (xv). Lucinda Marshall stated in *Unacceptable: The Impact of War on Women and Children* (2004) that "*Women and girls are not just killed, they are raped, sexually attacked, mutilated and humiliated.*"

Children are not supposed to recognize sadness, sufferings, obstacles, and struggles because childhood is the happiest time in life. But, what if they have to experience endless sufferings caused by war. The impact of war is very alarming for anyone, especially for women and children. When the war is taking place, a child likely loses his/her parents, brothers, sisters and relatives who love and protect him/her; he/she can also be injured, disabled, sick, raped, and others. What is worse is when a child has to live all alone in the world and lost the protection of those who love him/her and must live alone in the refugee camps. Children who experience this are referred to as "*unaccompanied children.*" The psychological and emotional impact experienced by children during the war will leave a huge mark with traces on their hearts.

According to Barbara, children are exposed to situations of terror and horror during the war – experiences that may leave enduring impacts on posttraumatic stress disorder. Severe losses and disruptions in their lives lead to high rates of depression and anxiety in war-affected children. These impacts may be prolonged by exposures to further privations and violence in refugee situations (Barbara,

According to Christophe Pierre Bayer, from the University Clinic Hamburg (2007), "those with the greatest number of posttraumatic stress symptoms also had the strongest feelings of revenge." The research results of Bayer, Klasen, and Adam (2005) of 169 former child soldiers of Uganda and Congo aged between 11-18 years showed that the children experienced PTSD after witnessing shooting (92.9%) or witnessing those who were injured (89.9%).

Trauma also depends on the stage of child development, how much he/she was exposed to, and how his/her family and adults reacted to the trauma. The impact of trauma becomes worse if the children were directly exposed to the incident, separated from their parents or saw their parents' panic.

The sadness or suffering that occurs in childhood will remain in the heart and mind until they become adults. Horney (in Boeree, 2007: 183) stated that it is true that people who experience harassment or feel excluded as a child will suffer neurosis as an adult, although not all cases are like that. Horney reminded us not to assume children are weak and passive. Instead, they show anger as their reaction to less positive treatment, the attitude that Horney called the basic dissent. Some children succeed in doing this defiance, and gradually becomes a habit in responding to the difficulties they face. This attitude then develops into an aggressive mastery strategy. They convinced themselves with the motto, "I have power, and no one will hurt me, (184).

SINS is one of the many war novels by contemporary American writers that expresses the atrocities as depicted above. The text takes French settings during World War II, the United States and Britain after World War II is over. The author named Judith Gould never existed. This name is a pseudonym used by Nick Bienes and Rhea Gallaher, two male novelists who collaborate on writing *SINS* (1982) and 15 of their other novels. In *SINS*, the character of H  l  ne Junot is so well illustrated that the reader would never have guessed that the authors of *SINS* are two men.

Literary works can be called a feminist perspective if it questions the biased gender relations and promotes the creation of a more balanced social order between women and men. Writing a text that has a feminist perspective is not talking about morals (deliberately built with a social discourse with a patriarchal perspective) but rather based on the voicing of women, giving space to women to voice their desires, their needs, their rights so that they can become the subjects in their life. Feminism is not a women's monopoly-like patriarchy is not a male monopoly. Researching male writers and trying to analyze gender relations and questioning the social order reflected or not reflected or reflected in it is a feminist analysis as long as the analysis is directed towards the order of power relations between men and women that are more balanced. It seems this is what "Judith Gould" has done, the *pseudonym* used by Rhea Gallaher and Nick Bienes when writing *SINS*.

According to Djajanegara, in examining the image of women in women writers' literary works, attention may be focused on ways that express the pressures suffered by the female character. Because the patriarchal theory has been absorbed, a female writer can create female characters with stereotypes that meet the requirements of a patriarchal society. Conversely, studies of women in the writings of male writers may show strong female figures and may well support these values (Soenarjati Djajanegara, 2002: 27-28).

SINS analyzes women's problems; tells about H  l  ne Junot's journey of life, the main character in the novel, from childhood to adulthood that was full of struggles to survive, her self-esteem and property. H  l  n was determined to take revenge for the treatment directed at herself and her family. She fought hard to realize her determination.

This aggressive attitude was what happened to H  l  ne Junot, the figure in the *SINS*. H  l  ne grew up in a loving family environment even though her father had died and her mother had to raise her four children by herself. The harassment suffered by H  l  n did not come from the mother or her family members, but it came from outside. H  l  n was only 7 years old when Paris was occupied by German in World War II. She had to witness the torture the Nazis had inflicted on her mother, her older sister, and her youngest sister. Her pregnant mother suffered a miscarriage because her belly was hit many times with punches and kicks. Catherine was raped, and Marie, her baby sister's navel was burned with cigarettes.

In horror Hélène watched the sergeant unbuttoning Marie's little suit. Slowly he brought the glowing end of the cigarette down on her belly and held it there. Marie let out a terrible shriek and began to kick her little legs frantically. Her screaming seemed to go on and on. The two Boches standing against the wall looked away. Catherine's face was pale, and tears rolled down her cheeks, (SINS, 114). That was when Hélène made a vow. One day, if she gets out of this prison she will make calculations with these people. Somehow; she did not know when. She did not know how, but at least she knew the name of the sergeant.

Based on the description above, it can be seen that this novel explores women's problems. The female character is determined to take revenge for the treatment directed at herself and her family. Hélène struggled to realize her determination. This study wants to highlight the efforts made by the woman character in *SINS* to achieve her goals.

Starting from this basic assumption, the study focuses on the feminist literary criticism of psychoanalysis to highlight the meanings contained in the work. Indeed, many things can be raised from *SINS*. However, the limitation of the problem is very important in the preparation of research to be more focused on the topic to be discussed. The discussion will focus on the feminist concept of psychoanalysis to look at the factors that caused Hélène Junot, the main figure, in *SINS* in an attempt to find the perpetrators of harassment against her family and herself. Therefore, intrinsic elements are important to discuss the character of Hélène Junot and her characterization. Apart from that, it will also discuss how Hélène seeks the offenders and what Hélène will do to them.

The problems discussed in this study are: (a) What is behind Hélène Junot, the figure in *SINS* looking for the perpetrators of harassment against her family and herself?; (b) How does Hélène Junot search for the perpetrators of the harassment?, and (c) What does Hélène Junot do to the abusers?

II. LITERATURE REVIEW

Psychoanalytic Feminism

The theory used in this research is Psychoanalytic Feminism. Feminism is usually defined as “*the belief*”, “*a movement*”, or “*awareness*” which comes from the perception of women's inequality towards men in society. According to Mankiller, et. al., feminism as the belief in economic, political, and social equality of males and females as a modern movement to transform the male-dominant past and create an egalitarian future (1998: 187). Psychoanalytic feminism opposes that the biological form of women is not an important issue, but the one that is concerned and makes women oppressed is the lack of women's penis, which resulted in the community always lowering women compared to men. And the symbol of the penis that gives power to men. This theory was inspired by Freud's thoughts about determinism. According to Freud, as quoted by Tong, biologically men have a penis and women do not. This view is the basis of the oppression of women (2006: 194). This view of determinism is rejected by feminists of psychoanalysis, among others is Nancy Chodorow who wrote *The Reproduction of Mothering* (1978). Chodorow rejected Freud's idea of determinism. She also rejected Freud's idea that babies are penis replacements for women so women want to be mothers.

Literary criticism of psychoanalytic feminism rejects Sigmund Freud's theory in the study of literary works (Saparie: 2005). According to the doctrine of psychoanalysis, women do not have a penis and men do. When a woman realizes that she does not have a penis, she feels castrated and *inferior*. Chodorow analyzes why women want to become a mother with pre-Oedipal psychosexual development stages. According to him, baby boys and girls have different object-relational experiences with their mothers. A baby boy's pre-Oedipal relationship with his mother is sexually triggered while breastfeeding and that does not occur in baby girls. The baby boy feels that his mother's body is not like his. In the Oedipal stage,

boys are aware that physical differences with their mothers are a problem and power must be obtained through identification with the man, his father. So he must break away from attachment to his mother. Whereas the pre-Oedipal relationship between a baby girl and her mother is “extended symbiosis” and “over narcissistic identification” because the sense of gender and sense of self of the baby girl is linked to the sense of gender and sense of self of the mother. During the Oedipal stage, the symbiosis of the mother with the daughter weakens and is replaced by the desire of the child for something symbolized by her father, namely, autonomy and independence. Chodorow argues that the transfer of the object of the girl’s initial love from the female object, her mother to the male object, her father is never really finished so she tends to find the strongest emotional connection with other women and resulted in a friendship between women and lesbian relationships.

According to Freud, as quoted by Tong, children experience very clear psychosexual stages. Stages experienced by these children, among others: First, the *oral* stage is when the baby finds pleasure in sucking his mother’s breasts and fingers. Second, the *anal* stage, which is when a child is two to three years old, he likes the sensation when controlling the discharge of feces. Third, the *phallic* stage, that is, when children aged three to four years find pleasure in their genitals. Fourth, the *latent* stage, that is, when a child is six years old until puberty. The *genital* stage begins as a teenager with a marked awakening of his sex drive. If normal, the urge will be directed towards members of different sexes and away from autoerotic and homoerotic stimulation (2006: 192).

Based on the above stages of sexuality, gender inequality between men and women in society is rooted in a series of experiences of childhood sexuality to adulthood which results in perspective differences, not only men see themselves as masculine, and women see themselves as feminine, but also the way the society perceives that masculinity is better than femininity.

Psychoanalytic feminism is an approach that focuses on the existence and gender issues in literary works for women and female/male researchers. Psychoanalytic feminism is an approach based on Freud’s psychoanalytic theory. Psychoanalytic feminism believes that gender inequality between men and women is rooted in a series of experiences of childhood sexuality to adulthood which results in the perspective differences, not only men see themselves as masculine, and women see themselves as feminine, but also the society views that masculinity is better than femininity (Tong, 2006: 190). Psychoanalytic feminism is used to analyze the mental state of the main character as well as circumstances that cause the mental condition. By using this approach the analysis is expected to be strong and profound.

Patriarchy

Gender studies help provide an explanation of the oppression of women and provide solutions to eliminate them. Showalter (1991:26) stated that “*a woman writer must kill the Angel in the House, that phantom of female perfection who stands in the way of freedom.*”

By listening to problems experienced by women with one another make it possible to change awareness, so that the other woman is seen as a sister and not as a rival to get men’s attention. The awareness-raising process is designed to help women using literature as a tool to gain appreciation in their lives and to see how patriarchy restricts women. All women suffer from inequality caused by patriarchy and experiencing oppression from men. Women are afraid of violence, rape, or sexual harassment by men (Mills, 1989:52, 55).

Samuel Richardson in Mills (1989:56) stated that “*male writers are judged as to whether they are sympathetic to women or not, by the way, they portray female characters in their text.*”

Rueda remarked that patriarchy is the cause of oppression of women (2007: 120). A society that adopts a patriarchal system puts men in a position and dominant power compared to women.

“Patriarchy (from Greek: *Patria* meaning father and *arche*’ meaning rule) is the anthropological term used to define the sociological condition where male members of a society tend to predominate in a position of power; with the more powerful the position, the more likely it is that a male will hold that position.” (<http://en.wikipedia.org/wiki/patriarchy>).

Men are considered to have more power than women. In all lines of life, society views women as weak and helpless. According to Masudi as quoted by Faturochman, from the very beginning the history of patriarchal societies shaped human civilization which assumes that men are superior to women both in personal life, family, community or state. This patriarchal culture has hereditary formed differences in behavior, status, and authority between men and women in society which later became a gender hierarchy (2002: 16).

Biological differences between men and women are considered as the beginning of the formation of a patriarchal culture. Society sees the biological difference between the two as unequal statuses. Women with no muscles are believed to be the reason why society puts women in a weak position (*inferior*). Millet stated that *muscular weakness* cannot be used as a reason for placing women in an inferior position. Men are considered to be physically strong. But physical strength is not an important factor in the relationship between men and women. Modern civilization can replace physical forces such as armament engineering and knowledge. A greater difference between men and women appears because society treats both of them dissimilarly (1972: 27).

As stated by Millet, the basic institution in forming patriarchal culture is family, where patriarchal ideology is well preserved in traditional and modern society. As the smallest unit of patriarchy, the family made a major contribution to strengthening this ideology (1972: 33). The family encourages each member to think and behave following the rules of society which adheres to patriarchy.

The patriarchal ideology is introduced to every family member, especially to children. Boys and girls learn from the behavior of both parents regarding how to behave, character, hobbies, status, and other values that are appropriate in society. The behavior taught to children is distinguished between how to behave as a man and a woman. In the opinion of Millet, patriarchal ideology is socialized into three categories. First, *temperament* is a component of psychology that includes grouping one’s personality based on the needs and values of the dominant group. It gives stereotype categories to men and women; such as strong, intelligent, aggressive, effective are traits inherent in men, whereas submissive, ignorant, virtuous and ineffective are traits inherent in women. Second, the *sex role* is a sociological component that elaborates on the behavior of both sexes. This distinguishes gestures and attitudes of each sex. So that adhering stereotypes occur in women as domestic workers (*domestic service*) and men as breadwinners. Third, status is a political component where men have *superior* status and women are *inferior* (1972: 26).

The patriarchal ideology is very arduous to eradicate from the community because the community still retains it. The stereotype attached to women as domestic workers make them weak because they do not get money from their work taking care of the households. The domestic work is underestimated and it is her obligation as a woman. She does not need to get money from her work and as a result, she always depends on her husband. Millet stated that patriarchal ideology cannot be undermined because economically women depend on men. The dependency happens in her entire life. Conventionally men are the main source of income in the family whereas women are the housekeepers. Men work outside the home for subordination in the form of low access to education for women. Besides, women cannot become leaders because of their sentiments or emotional nature. Third, sticking to certain stereotypes that limit and complicate women. The fourth is the different roles given to men and women. The fifth is physical and mental violence against women. This is what causes gender inequality between men and women (2001: 72-76).

When women's rights to obtain equal roles in the family and society are not guaranteed then there is violence against women by men. In a patriarchal system, men have full power over women so they can do whatever they want with their wives. Economically, a woman depends on her husband because they don't get money for their hard work. As claimed by De Beauvoir, the wife is considered a slave, while the husband is the master. This can result in domestic violence (1989: xv).

Oppression of Women

Women in a patriarchal society are placed inferiorly. They usually do not have an important role in society and become marginalized. In "*The Second Sex*," De Beauvoir stated that women are not essentially created as *inferior* creatures but they become inferior because the power structure in society is in the hands of men. Society sees everything including women, with a male perspective. Men create images for women in their sovereignty. The image is created according to their needs (1989: xx). De Beauvoir also stated that men use sexuality as a reason for women's *inferior* position. In essence, women are only male sexual objects (1989: ix). So women often become victims of sexual oppression. They often become victims of sexual violence such as rape, harassment, commodification, etc.

Women's sexuality is something that must be hidden because it is not appropriate to be heard to the public. Parents usually do not explain in detail the development of female sexuality to their daughters. Millet states that there are many taboo matters on female sexuality. For example, menstruation is considered a secret and God's curse on a woman's body. Besides, women were exiled to a cottage on the edge of the village during primitive life. She further said that women's sexual freedom was considered taboo and they were demanded to be virgins before marriage. Virginity is considered the most important thing for women. They are not allowed to have an abortion even though the pregnancy is dangerous for her or they are forced to have dangerous abortions if they are not yet married (1972: 47).

The foregoing can make sexual oppression of women. *Sexual oppression* in women occurs in all lines of life, even from childhood to adulthood. First, girls and boys have the same behavior in their lives, explore the world with the same curiosity, and explore their bodies in the same way. Sexually, boys and girls get the same pleasure from their penis and clitoris. Girls do not have a penis and they assume that they have a complete body. But then girls are shown differently by society by giving privileges to men. So girls assume that differences in treatment by society are created because men and women are sexually different. In the end, girls feel *inferior* if they are not boys (De Beauvoir, 1989: 3).

Differences in the body between men and women result in differences in people's attitudes towards both. Women in societies that embrace patriarchal culture are considered to be lacking because they do not have a penis like men. Women in societies that adhere to patriarchal culture is considered to be lacking because they do not have a penis like men. De Beauvoir stated the absence of a penis on a woman's body plays an important role in her fate. The main advantage of the penis is that it can be held and given subjectivity to men. He further stated that the penis is a symbol of male autonomy and power. The problem with boys is their fear of castration (cutting on the part of the penis) and this is easier to overcome than women's feelings about their sexual organs. The female sexual organs are 'inside' so girls pay attention to something that happens in them (1989: 18).

Women in societies that embrace patriarchal culture are treated with toy dolls as a representation of their forms. The community usually gives doll toys to their daughters while boys are given other toys, such as pistols, cars, etc. De Beauvoir stated that the doll is a representation of the whole body, but it is a passive object. As a result, women represent themselves with dolls. They try to make themselves as beautiful and attractive as dolls and become passive objects. They will dress beautifully as beautiful as the doll they dream of. They

learn about how to be beautiful and enchanting like dolls. Then they understand that to please men they had to be beautiful and attractive. As they grow up, all their thoughts are fixed on the obsession of being beautiful and captivating. They must attract men with their beauty. Beauty then becomes their obsessions. But the labels and beauty myths are created by societies where men are more powerful (1989: 19). The category of beauty is seen from the men's perspective. They changed their personality to be beautiful in the eyes of men. By giving dolls to women, society has oppressed women with the ideal concept of beauty. Moreover, women always play with dolls like their children. They learn to be mothers. They learn to care for children who are the responsibility of the mothers. The work of women as mothers had been studied by the girls, years before when they were young.

Women's inferiority continues into puberty. The experience of female puberty is faster than that of males. This phase also brings important changes for girls. Unlike boys who experience puberty with pride, girls face it with shame. When the breasts and hair on their body are growing, they are startled. The pain that follows this change bothers them, and the peak of that feeling occurs when they experience their first menstruation (De Beauvoir, 1989: 58).

The first menstruation is considered an embarrassment for women. Women usually keep their condition secret when menstruating. Even though menstruation is a painful thing, they try to cover it up from others. They will be ashamed if someone knows the condition. This feeling gives rise to inferiority for women (De Beauvoir, 1989: 62).

Maidens are expected to be women. Unfortunately, the patriarchal society places it in a marginal position. The maidens are required to do household chores. They are also taught to be whole women with the feminine concept of being graceful, passive, and compliant. They must suppress their conscience to satisfy the demands of society (De Beauvoir, 1989: 231). They must suppress their conscience to satisfy the demands of society (De Beauvoir, 1989: 231).

Sexual oppression in women continues until adulthood. This will occur more often when they get married. Women are expected to marry. According to De Beauvoir, marriage is considered a women's fate. Societies that embrace patriarchal culture consider women to be married, planned to marry, and will suffer if they are not married (1989: 225).

In societies that embrace patriarchal culture women's marriage is mostly arranged; so the woman cannot choose her future husband. Instead, a man can choose his future wife. Women are expected to be able to provide children and serve their husband's sexual needs. In addition, they also take care of the household. They think that marriage is a lucrative career because they will get economic support from her husband. What she does only makes her husband happy by providing sexual services and doing domestic works (De Beauvoir, 1989: 231-232). This assumption only makes women more dependent on their husbands. This often causes domestic violence and *sexual oppression* cannot be resolved.

When women get married because they are arranged by their parents their marriages are usually not based on love. They are compelled to accept the choice of their parents. As a result, women are disadvantaged. De Beauvoir quoted Nietzsche claimed that love for women is a not only commitment but also the surrender of the whole body and soul without conditions. Conversely, if men love women, they only want love and there is no mutual relationship between the two. They never stop looking for love and affection from a man or her husband. So that women always change their appearance so they can be loved by men (1989: 526). Firestone illustrates that love is the essence of *sexual oppression* for women. He also stated that love is the cultural power of men to dominate women. For women, love is everything. Sometimes she is willing to sacrifice for someone she loves, while she does not understand that this love is what makes her suffer (1979: 121).

Sexual relations cannot be separated from marriage. Sexual intercourse is considered as an indication of happiness in marriage. But in reality, for women, sexual relations sometimes

results in sexual oppression. De Beauvoir stated there are two forms of sexual oppression in women, namely virginity and sexual pleasure.

De Beauvoir stated there are two forms of sexual oppression in women, namely virginity and sexual pleasure. Women must be in a virgin condition when married to men because men want to be the exclusive owner of the female body. They make sure that women do not carry bad seeds. She further stated that virginity is only for women because men gain pleasure from the first sexual relationship in their marriage. Women cannot feel sexual pleasure; only men can always get it. On the contrary, women will get a burden of reproductive function after they have sexual intercourse (pregnant) (1989: 244-245). Men work outside to make a living while women work inside the house to do all the housework. Women are not permitted to earn their own money because men make them as property when they get married (1972: 40).

Also, families who adhere to a patriarchal system provide opportunities to obtain higher education for boys than girls. Usually, parents are more concerned with their sons to get a higher education while their daughters are asked to stay at home. So it is difficult for girls to gain access to knowledge. This system according to Millet makes women get lower jobs than men, so women do not have the capacity when she married even though she received the same education as a man. This is because women have multiple responsibilities, namely, as a mother who must care for their children and the wife who serves her husband at home. This is what causes gender inequality or imbalanced between men and women in various ways (1972: 42). Inequality or gender-biased is represented through figures in literary works and describe discrimination, subordination, marginalization, division of labor, stereotypes, and violence against women contained in it.

Erikson's Child Development Stage

Although there are 8 child developments proposed by Erikson, in discussing H el ene Junot's childhood and adulthood, only stages 4 to 7 are used. This is because H el ene had a very difficult time in her life when she was seven years old and began struggling to achieve success in life when she was fifteen years old. Erikson's theory is known as the Eight Stages of Psychosocial Development. Each stage of development is marked by conflict and if the conflict can be resolved properly the child will get pleasant results.

1. *The Trust vs. Mistrust Stage* – ages 0 years to 18 months. Feelings of distrust arise when the physical and psychological needs of children are not met. This will hamper further development. For example, if a child is abandoned by his/her parents, his/her trust in adults will be lost.
2. *The Autonomy vs. Shame and Doubt Stage* – 18 months to 3 years. Children will develop their independence and autonomy if they are encouraged and given the freedom to explore. The opposite can occur if parents limit the child. For example, if children are allowed to play in the garden and discover new things, they will continue to learn from their new environment and gain independence.
3. *The Initiative vs Guilt Stage* – ages 3 years to 6 years. Children experience conflicts when trying to take initiative by doing independent activities but feel guilty about getting bad results. For example, many children try to gain their independence. However, if a child makes a mistake while completing a task he does himself; they will feel unhappy if the results are bad.
4. *The Industry vs Inferiority Stage* – ages 6 years to 12 years. Children will develop social interaction with good results or feel inferior if it is not successful. For example, if a child has many friends at school, he will have high self-confidence when being among others. If they experience violence (*bullied*) their self-confidence will decrease and they will feel embarrassed by their friends.

5. *The Identity vs. Role Confusion Stage* – age 12 years to 18 years/teenager. Children are aware of each other's uniqueness but do not yet know their appropriate role in the future. For example, a teenager might know that he/she has good English skills and he/she also has great interpersonal skills, but he/she still does not know which environment is suitable for him/her in the community.
6. *The Intimacy vs Isolation Stage* – in their 20s / youth. At this stage, a young person will look for relationships with others but is afraid of rejection. For example, someone needs a lover but is very afraid to ask because of his/her low self-confidence and afraid of being rejected.
7. *The Generativity vs Stagnation Stage* – the late 20s to 50s). This is a midlife crisis; a reflection of life and future; which ends with satisfaction or depression. For example, if someone is divorced and he/she starts thinking about future relationships, then he/she will feel depressed because now he/she is alone.
8. *The Ego Integrity vs Despair Stage* – 50s and so on / seniors. Reflections can be in the form of disappointment or satisfaction. For example, someone might reflect on his/her life and feel happy because everything is going well.

III. METHOD

Every research is inseparable from the method, research methods are ways of thinking using systematic steps. The method cannot be applied to the discussion of all objects. They must be adapted to the object of research. The method used in this study is qualitative methods. According to Bogdan and Tailor (in Moeleong, 2005: 4), qualitative methods are research procedures that produce descriptive data in the form of written or oral words from the people and observed behavior. According to Moeleong (2005: 6), qualitative research is research that intends to understand the phenomena about what is experienced by the research subject. For example behavior, perception, motivation, action, etc. holistically and thorough descriptions in the form of words and languages, in a special natural context and by utilizing various natural methods.

The object of this study is the character of H el ene Junot in *SINS*, a novel, Judith Gould's work published by A Signet Book publishers, New American Library, New York 1982.

The sources of data used in this study are primary and secondary. The primary data is the main data source (Siswanto, 2004: 140), that is, *SINS*, the novel by Judith Gould, published by A Signet Book publisher, New American Library, New York 1982.

The secondary source is the second data (Siswanto, 2004: 140), that is, data from several sources in addition to the primary data or references relating to the problem that are the research objects.

Data collection technique used in the study is library techniques, namely, the study of sources used in similar research, documents used to seek for data about causes or variables in the form of notes, transcripts, books, magazines, pictures and non-numeric data (Moeleong, 2005: 11).

The analysis used in this research is heuristic and hermeneutic reading techniques. Menurut (Riffaterre in Sangdu, 2004: 19). Heuristic reading is a way of working done by the reader by interpreting literary texts referentially through linguistic signs. Heuristic reading can also be done structurally (Pradopo in Sangidu, 2004: 19). This reading assumes that language is referential, meaning that language must be connected with real things. Hermeneutic or retroactive reading is a continuation of heuristic reading to find meaning (*the meaning of meaning or significance*). This method is a way of working done by the reader by working continuously through the reading of literary texts back and forth from the beginning to end (Riffaterre and Collier in Sangidu, 2004: 19). One of the hermeneutic tasks is to animate and reconstruct a text in a network of interactions between speakers, the listener, and the inner and social conditions that surround it so that a statement does not experience alienation and mislead

readers (Fais, 2002: 101). The relationship between heuristics and hermeustic can be seen as a gradation relationship, as a reading activity, and hermeneutic work is also called retroactive reading, requires multiple and critical readings.

The first step in analyzing *SINS* is with an initial reading; namely by analyzing the intrinsic elements. The elements of theme, plot, characterization, and setting will not be mentioned in this study. The intrinsic element analyzed in *SINS* is more focused on characterizing and characterization. While the second step is done with the second reading, which is heuristic reading. Heuristic reading is the first stage of interpretation. At this stage, the reader's understanding is aimed at a language that has a referential meaning. Capturing this requires the reader's linguistic competence to understand the existence of ungrammaticalities (obstacles encountered in the first discussion).

From the heuristic reading, the researchers move further toward the hermeustic (retroactive) reading, that is, readings based on literary conventions. The reader is expected to be able to interpret the meaning of literary works based on the first interpretation. From the understanding of the meaning that is still diverse, the reader of literary works must move further to obtain a unity of meaning. The reader makes a review and backward comparison, that is, the reader works continuously through the reading of literary texts back and forth from the beginning to end; so what is originally seen as ungrammaticalities turns out to be a set of equivalent words.

The steps taken in this research are:

1. Determine the text used as the object of research, namely, *SINS*.
2. Conducting the initial reading stage by analyzing the intrinsic elements, that is, characterizing and characterization.
3. Conducting the second reading stage, namely heuristic, and hermeustic reading.
4. Analyzing the object of research, with the following stages:
 - a) list the discourse that has been identified in the text;
 - b) copy the entire utterances from the text as a kind of marker;
 - c) relate to the reality of text that is contradictory and in contrast with the novel (does not merely refer to literary discourse).
 - d) align and compare with discourse or reality outside the text (gender constructs agreed upon by the community) as an intertextual effort;
 - e) the results obtained are not just a comparison, but also the thinking behind the discourse which is emphasized on the social function of the texts which presents an approach to psychoanalytic feminism
 - f) conclude and compile the research reports.

IV. RESULTS AND DISCUSSION

Personality problems experienced by some people generally starting from childhood due to mistreatment, harassment, poverty, illness, left by parents, psychiatric parents who have problems, divorce, immigration, accidents, bad environment, and so on. Some of us are strong enough to face this or get help from others But these bad experiences often haunt us for life. Forever do we suffer anxiety, guilt, sadness, and anger - not just caused by specific bad experiences, but also because we no longer believe in life itself (Boeree: 2007). This is what happened to H el ene Junot, the main character in *SINS*.

At the age of seven, she and her brother, Edmond (11 years) had to witness the atrocities and viciousness of the Nazi army which was done to Maman, her sister Catharine (13 years) and her baby sister, Marie. H el ene made a vow that later, somehow, she will repay the actions of two people who had tortured her family, namely, an ugly-faced SS albino officer, who spat

in Maman's face and ordered his men to torture Maman who was heavily pregnant, and who then ordered Sergeant Schmidt to torture Marie.

The journey of H el ene's life, ranging from childhood to adulthood, were always related to men. They are Edmond, her brother, who always accompanies H el ene, Hubert de L egers, Comte de L egers, Stanislaw Kowalsky, Siegfried Bavier, and Nigel Somerset.

Factors Underlying H el ene Junot Seeking The Offenders Towards Her Family and Herself

As mentioned previously, that to get a clearer picture of the factors underlying H el ene Junot in searching the perpetrators of harassment towards her family and herself, H el ene's childhood needs to be discussed first and then followed by H el ene as an adult woman. So that the analysis with the Psychoanalytic Feminism approach can be described more clearly, then researchers need to provide an outline of the life journey of H el ene Junot, the main character in *SINS*.

H el ene And Edmond Junot, the "Mute" Witnesses of the Nazis' Abomination against Maman, Catharine, and Marie

When talking about acts of violence and trauma, there is a term known as *Post Traumatic Stress Disorder* or PTSD; that is, stress disorders that arise related to exceptional traumatic events; for example, seeing people killed, cruelly tortured, victims of accidents, natural disasters, and others. This PTSD is experienced by H el ene. H el ene's house was raided by Nazi soldiers because of their tracking results, Maman was suspected of storing a transmitter. The result was predictable. Slap after slap landed on Maman's face (Jacqueline Junot). Her nose and mouth were bleeding. Maman who was heavily pregnant was kicked a lot on her stomach with boots. Maman's scream echoed in the room. The torture became more severe after one of the soldiers found the transmitter they were looking for. Without mercy, Maman's stomach was punched repeatedly by two soldiers on the orders of their superior. "*Show her how we punish liars and traitors*". "*And when you're through, take her to headquarters*". Maman was considered a liar and a traitor so it needs to be worth the punishment. H el ene could still see the face of the SS officer who had ordered his men to torture Maman. His face was thin and narrow like a skull, with thin lips, despicable and cold. In the gap in his chin, there was a small crescent-shaped scar. The color of his skin was as white as a corpse, his ugly eyes were pink. If he had horns he would look like the devil himself.

It show (p.48) that she could not stand seeing, Michelle, a loyal housekeeper of the Junot family was shot dead for stabbing a Nazi soldier to death. Michelle was desperate because she could not stand seeing Maman being tortured in such away. When the incident took place, Catharine (13 years), H el ene's sister, Edmond (11 years), H el ene (7 years) and Marie (several months) hid in a closet. H el ene saw Maman bleeding before Maman was taken away to the Nazi's army headquarters. After Maman left, the Junot family's house was guarded by two soldiers. Marie, who had been sleeping all this time, suddenly woke up and cried loudly in startled. One of the soldiers kicked the chair and fell. The two men's smiles widened when they saw the beautiful Catharine. They did not see H el ene, Edmond and Marie at all (p.50).

The beautiful Catharine was raped by the two soldiers. Edmond was helpless when Maman was tortured. Because he could not stand hearing Maman's scream, he could only close his ears and cried silently. And now, neither he nor H el ene could do anything when Catharine screamed and lamented, "*For God's sake, stop it! Oh, God!. Oh God, where are you?*" (p. 55). When they let their guard down, Edmond got a chance to avenge his hurt. He managed to take a rifle and shot dead one of the soldiers. Edmond, who was only eleven years old, knew where the gun's trigger was. It was the situation that taught French boys at that time to be able to use weapons. Edmond narrowed his eyes as he peered into the gun's barrel, he imitated the actors

as he had seen in cowboy films. But the cinemas did not teach boys to shoot. Tanks and rifles had been a common sight in Paris for years, and Edmond and his friends learned and exchanged information about how it worked. Therefore it was not surprising that Edmond who was only eleven years old already knew where the gun's trigger was. And now was the time to remove the trigger (p.55-56).

Monsieur Laval, H el ene's father's friend absconded with the four children to Madame Chang's place, a high-class brothel owner, to be left for one day there. To dispel boredom, Gis ele casually sketched the four of them. Around four in the morning, Jocelyne, the belle of the place, came to see the four of them. H el ene who woke up from her sleep heard the conversation between Gis ele and Jocelyne: the four of them became fugitives of the Nazis because they had killed a Nazi soldier. A prize of half a million francs would be given to people who could provide information about the whereabouts of the four of them. Gis ele, who initially did not believe that the four of them were murderers, finally agreed to report on the whereabouts of H el ene and her siblings (p.70).

H el ene and her siblings left Madame Chang's place. Their destination was to go to Aunt Janine, Maman's younger sister, in Saint-Nazaire. On the way, little Marie fell ill, they had to find a doctor. Edmond managed to find a doctor in a village. The doctor not only treated Marie but invited her three siblings to stay at his house for several days until Marie was completely healed. Even when it was time for them to separate, the doctor asked a farmer to take them to Ch ateaudun. The farmer then reported the children to the Gestapo. Newspapers in France had carried their news and sketches in return for a prize of one and a half million francs. To avoid suspicion, they decided to separate themselves: Catherine with Marie, Edmond with H el ene. Seven days later, Edmond and H el ene were captured and taken by truck to an ancient small castle that had been converted into SS army headquarters. On the way, Edmond reminded H el ene to pretend not to know Catherine and Marie as their siblings despite whatever happened. Edmond and H el ene were reunited with the officer who spat on Maman's face and that who ordered his men to punish Maman (viciously). They met with Catherine and Marie. Like Edmond's strategy, Catharine also pretended not to know her younger siblings. Edmond and H el ene had to witness their baby sister being tortured by Sergeant Schmidt at the behest of the albino officer. Little Marie's stomach was burned with cigarettes. It was then that H el ene swore that she would calculate with the albino Bouche and Schmidt, the sergeant who tortured her sister Marie (p.114).

Because there was no evidence, Edmond and H el ene were released. Since then they had never met again or heard the news about Catherine and Marie.

H el ene Junot As an Adult Woman

Living with Aunt Janine was truly suffering. Aunt Janine was a flower and vegetable farmer. In the beginning, Aunt Janine's attitude was fine with Edmond and H el ene; but after the war was over and the news about Papa, Maman, Catharine and Marie's whereabouts were also unknown, Aunt Janine's attitude changed completely. Most likely because Aunt Janine realized that Edmond and H el ene were now her dependents coupled with her obligation to feed and clothe two children who were growing up. Edmond had always been the target of her frustration. This lasted for two years; until one day, because he could not stand the treatment of Aunt Janine to him, Edmond decided to leave the house and work on a fishing boat. Her treatment of H el ene was no better. Maman's house in Montmartre, Paris was sold by Aunt Janine before she married Pierre P eguy, a jobless and a drunkard.

H el ene has a talent for fashion and sewing. Madame Dupr e, a tailor and owner of a fabric shop in the city of Saint-Nazaire, saw H el ene's extraordinary talent. It was from Madame Dupr e that H el ene learned a lot about fashion. H el ene grew up into a beautiful girl. Pierre loved

her and always tried to approach H el ene when Aunt Janine was not at home. H el ene was raped by Pierre, she then moved to Madame Dupr e's house and became her assistant.

H el ene Junot Meets Hubert de L eger

Madame Dupr e took H el ene to the de L egers' family castle; because as usual every year Madame Dupr e had to make duplicates of the clothes of famous designers for Comtesse de L eger. Although rich, the Comtesse de L eger was very close-fisted, her expensive clothes were only worn on certain occasions; while the "everyday" clothes were famous designer tracings that were sewn to the original by Madame Dupr e. Here, H el ene met with Hubert de L eger who immediately fell in love at first sight. Hubert taught H el ene to ride a horse and then invited her to dinner with the L egers family. H el ene was accepted by the de L egers family because besides being very beautiful, she was also polite and humble. Politeness and refined behavior to deal with people like de L egers were the product of Madame Dupr e's training. Hubert also invited her to the "*fancy-dress ball*" held by the Comtesse de L eger.

After dinner, Hubert invited H el ene to ride his race car to the Chez Gaston caf e to listen to music and dance. Hubert, the playboy, knew that H el ene is an innocent girl. H el ene could not refuse when Hubert forced H el ene to drink wine again. When dancing Hubert stated that he wanted to have sex with H el ene. It could not be blamed that H el ene was getting aroused too. She was like in another world, there were only music, Hubert's well-built body and the way he hugged H el ene. She felt a strange liquid flowing between her thighs (p.211).

Hubert's desire to have sex with H el ene was unsuccessful. When Hubert and H el ene arrived in front of the Ch ateau Loustalot-de L eger, H el ene suddenly realized what was going to happen to her. The innocent H el ene did not want their actions to be known by others. Hubert just laughed (p.213).

H el ene felt very dumb. Of course, Hubert came to this castle with another woman. She remembered Madame Dupr e's words. Hubert was a womanizer. From Comtesse de L eger, H el ene received news that although Hubert was very angry because of H el ene's refusal, he and also Comtesse de L eger greatly appreciated and were amazed at H el ene's attitude (p.217).

At the "*fancy-dress ball*" party, H el ene had mesmerized the de L eger family's invitees. H el ene was not only very beautiful but also elegant. She wore a white silk dress made by Madame Dupr e. Comtesse de L eger understood that H el ene did not have the right clothes for the party and asked Madame Dupr e to make a beautiful party dress for H el ene. Madame Dupr e was very happy because this was the time she will prove her true talent. "*I know what I shall do. For once, I am going to design and sew a dress that truly inspires me*" (217). According to H el ene, the clothes Madame Dupr e made were far more beautiful than she had ever seen in *Vogue* magazine.

Comtesse de L eger was satisfied because the party was very successful. When she saw H el ene danced with Hubert, Comtesse de L eger told her husband that H el ene and Hubert was a great couple. Too bad H el ene did not have a title. That night Hubert asked H el ene to be his wife but H el ene refused. H el ene did not love Hubert, she also realized her position as an average person who did not deserve to be Hubert's wife, the sole heir to the de L eger family who was very wealthy.

H el ene Junot As Comte de L eger's Kept Woman

Seeing H el ene's talent in fashion, Madame Dupr e encouraged H el ene to move to Paris and began her career there. H el ene worked her way up from the bottom; that is, as a guardian girl in a coat and hat at a cheap nightclub. At an art exhibition, she met Odile Jolie, owner of a famous fashion house in Paris. Odile was fascinated by H el ene's beauty and personality and offered her to be a model in her fashion house. It turned out that H el ene was indeed talented to

be a model. And that was exactly what H el ene aspires for. That was also why he refused the Hubert de L eger’s proposal despite the right reasons.

It was not only Hubert who admired H el ene, Hubert’s father, the Comte de L eger also liked H el ene. At the “*fancy-dress ball*” party in his castle, the Comte de L eger invited her to dance. The Comte de L eger quietly paid attention to H el ene’s beauty. He said that H el ene was better suited to wearing a white dress than black. The black dress was worn by H el ene when she was invited to dinner by Hubert with her parents. That dress was the one and the only best dress she had. H el ene felt something else while in the arms of the Comte de L eger. What she felt with Hubert at Chez Gaston was nothing compared to what she felt with the Comte de L eger. There was a kind of strong current flowing in H el ene’s body. To his wife, the Comte de L eger said that H el ene was very beautiful and good at dancing.

H el ene met again with the Comte de L eger at a fashion show where H el ene became one of the models who did the catwalk. The next day H el ene received a shipment of twelve long-stemmed red roses from the Comte de L eger. H el ene was asked to meet him at Maxim at nine tomorrow night. Maxim was a restaurant but not just a restaurant. Maxim was the most extraordinary restaurant in the world located on rue Royale, Paris. The next morning, H el ene got a shipment of a pair of Dior’s red long gloves, Germain Gu erin’s red evening bag, red high heels from Charles Jourdan, a red suit from Dior and a pair of diamond earrings and rubies in the shape of parrots an output from Chaumet.

They will dress beautifully as beautiful as the doll they dream of. They learn about how to be beautiful and charming like a doll. Then they understand that to please men they have to be beautiful and attractive. As they grow up, all their thoughts are fixed on the obsession of being beautiful and attractive. They must attract men with their beauty. Beauty then becomes their obsession. But the labels and myths of beauty are created by societies where men are more powerful (De Beauvoir, 1989: 19).

The Comte de L eger did not use the term repayment but a proposal when H el ene asked what she should do in return. “*I want you to be my mistress,*” he said honestly (301). The Comte de L eger wanted H el ene as his mistress. Every week he came to Paris and stayed two nights in the city. For this reason, the four-storey house of the Comte de L eger on Boulevard Maillot, which was located in the most prestigious area in Paris, would be the new residence of H el ene. She would receive a monthly allowance and allowances for shopping at large stores. She would also receive gifts. It was difficult for good women to decline the Comte de L eger’s offer. That was also what H el ene had in mind.

Nietzsche, as quoted by De Beauvoir, stated that love for women is not only a commitment but also the surrender of the whole body and soul without conditions. Conversely, if men love women, they only want love and there is no mutual relationship between the two. They never stop looking for love and affection from a man or her husband. So that women always change their appearance so they can be loved by men (1989: 526).

Of course, H el ene did not love the Comte de L eger; but H el ene was not a stupid beautiful woman. H el ene could grasp the reason the Comte de L eger sent her red roses. Comte de L eger’s offer had also been carefully considered.

- 1) H el ene does not need to leave her job as a model.
- 2) In addition to her income as a model, H el ene also gets monthly income and bank account for shopping inexpensive shops.
- 3) H el ene does not need to find a place to live, because she will occupy a luxury home in an elite neighborhood.
- 4) H el ene has vowed to look for the two Nazi soldiers who caused Maman, Catharine, and Marie to suffer and disappear until now. To find these two people need a lot of money.

- 5) H  l  ne has also vowed that if she succeeds first, she will help Edmond. The future of Edmond and Jeanne, his wife, is very bleak. They could not have left Saint-Nazaire without H  l  ne's help.
- 6) H  l  ne has her ideals, which is to build her fashion magazine. For that, she needs a lot of money.

All of this required money. H  l  ne realized that a career as a model would not last long; because so visible signs of aging, then her career was over. Now was the time for her to move quickly to realize her dream. The Comte de L  ger's offer was the first step to achieving the goals (p.303).

That night, H  l  ne received two more prizes: a diamond necklace with rubies as her pair of earrings and a gold key — as a symbol of her new residence. H  l  ne had to pay a fortune to get all the luxury she would get. The sexual relations that the Comte de L  ger performed at H  l  ne were not sexual relations like H  l  ne witnessed when two Nazi soldiers raped Catharine. Biological differences in sexual experiences contribute to the emphasis on the tendency of character between men and women. Men need to be able to do it, while women do not need it. Fromm believes that this influences the general character's tendency. This gives men the desire to demonstrate, produce, and have power, while women's desires are aimed more at acceptance and being needed (p.411).

H  l  ne had an orgasm after the Comte de L  ger licked her pubis and clitoris. Then the Comte de L  ger held both H  l  ne's ankles and raised H  l  ne's feet high, above H  l  ne's head. H  l  ne's buttocks rose from the bed. Without warning, the Comte de L  ger forced his penis into H  l  ne's anal. With one massive thrust, his penis went deeper. Then the Comte de L  ger slapped her face while exclaiming, "Whore." He struck H  l  ne once more and shouted, "Whore." After he reached the orgasm, he buried his face in H  l  ne's breasts. Sobbing he said, "Mother. Mother" (305).

The prizes given by the Comte de L  ger to H  l  ne were countless; Chaumet earrings, then a diamond necklace with sapphire stones from Van Cleef's output, Cartier-made diamond earrings and many more. H  l  ne's relationship with the Comte de L  ger had been running for six months, and she had sold seven kinds of jewelry from the Comte de L  ger to fulfill her goals. When the Comte de L  ger went to Scandinavia to manage his business for a full week, H  l  ne flew to the city of Cologne in Germany. There she would look for a detective to track down the whereabouts of the two Nazis she was looking for.

H  l  ne Junot As Stanislaw Kowalsky's Wife

H  l  ne's relationship with the Comte de L  ger ended because the Comte de L  ger saw the jewelery presented to her at the place of origin when the Comte de L  ger bought it for H  l  ne. H  l  ne would not explain why she sold Comte de L  ger's jewelry gifts. Actually H  l  ne once told the Comte de L  ger that she wanted to establish a fashion magazine; but the Comte de L  ger disagreed for fear that H  l  ne would not have time for him. This was said by H  l  ne to Madame Dupr   when she came to Paris and stayed at H  l  ne's house at her invitation (p.323).

As stated by Millet (1972), patriarchal ideology is socialized into three categories. First, temperament is a psychological component that includes grouping one's personality based on the needs and values of the dominant group. This gives the stereotype category to men and women; such as strong, intelligent, aggressive, effective are traits inherent in men, whereas submissive, ignorant, virtuous and ineffective are traits inherent in women. Second, sex roles, are sociological components that elaborate on the behavior of both sexes. This distinguishes gestures and attitudes of each sex, so there is sticking of stereotypes in women as domestic workers (domestic service) and men as breadwinners. Third, status is a political component in which men have superior status and women are inferior (26).

Hélène had become a well-known model and associates with the upper classes. At a party held by Vicomtesse de Sévigné, she was introduced to the famous pianist, Stanislaw Kowalsky. Stanislaw fell in love at first sight with Hélène. Three weeks after their meeting, Stanislaw (seventy-two years) proposed to a twenty-five-year-old Hélène. It was difficult to accept that Hélène, who was young, beautiful and had a good career, wanted to marry Stanislaw. Even though Stanislaw was a famous concert pianist, he was old. He was more worthy of being her grandfather than her husband.

It turned out that Hélène truly loved Stanislaw. Hélène was truly a good wife, inside and out. She managed her own large house with six rooms and even had the servants take time off from work. She did her cooking, shopping and managing the garden. Hélène did not want to sleep apart from Stanislaw; saying that Stanislaw was her husband and she had to take care of all his needs. At first, Stanislaw refused to have sexual relations with Hélène because he was afraid to disappoint Hélène because of his old age. But Hélène subtly convinced Stanislaw that he could do it. In short, the sexual relations between them went well, even though the initiative always came from Hélène. Their marriage did not last long because Stanislaw died, by falling down a steep slope pushed by Hubert de Légers who was hurt because Hélène married a man who according to him was old and ugly who only deserved to be her grandfather (p.405).

Stanislaw loved Hélène; he even supported Hélène to start with her fashion magazine because Stanislaw had a lot of money and the money is of no use if it is only left sitting in the bank. Before he died, Stanislaw had sent a letter to Vicomtesse de Sévigné which stated his happiness in living with Hélène. Vicomtesse de Sévigné knew by heart the contents of a letter from Stanislaw, and she told Hélène what Stanislaw said about Hélène. Stanislaw regretted not having met Hélène years before (p.414). Hélène inherited: a Stradivarius violin, a house in an office area, all recording royalties, savings and shares worth more than two and a half million dollars. After Stanislaw's death, Hélène founded her fashion magazine *Les Modes*.

Hélène Junot As Siegfried Bavier's Wife

Les Modes, the fashion magazine founded by Hélène developed rapidly. Hélène also founded the Italian edition *La Moda*. Not satisfied with the two magazines, Hélène intended to establish an American edition. She met Siegfried Bavier on the *SS United States* ship on a voyage to New York. They fell in love with each other. In New York, Hélène founded HJII stands for Helen Junot International Incorporated. Siegfried and Hélène had many similarities in the sense that they both had sharp instincts in the field of business. Siegfried became rich because of his prowess as a broker.

Before marrying Hélène, Siegfried divorced his wife. Siegfried and Hélène's marriage did not last long; because a few weeks later Siegfried fell and died in the New York Stock Exchange building because of an aneurysm in the brain. From Siegfried, Hélène received fifteen million dollars.

Hélène Junot's Search to Find the Abusers

Hélène received a lot of expensive jewelry from the Comte de Léger. The jewelry was sold one by one, and the money she got the sale of the jewelry was saved. Without the knowledge of the Comte de Léger, Hélène became pregnant. Based on the conditions proposed by the Comte, Hélène may not be pregnant with his child. On the other hand, Hélène also realized that her pregnancy did not only affect her relationship with the Comte but also with her career as a famous model. There was no other way but to have an abortion when the pregnancy was three months. Abortion was performed in a filthy, unclean and illegal clinic. Because it was handled by an unskilled person, Hélène experienced an infection that caused her to not be able to get pregnant forever. Hélène collapsed after she left the clinic. She was

helped by Dr. Rosen; a Jewish doctor who met Maman while in a concentration camp at Auschwitz. Maman died, she had been gassed (p.356).

This was precisely what made her adamant to realize her determination to find the people who had tortured her family. Hélène wasted no time. She went to Germany specifically to find a private investigator whom she deemed most appropriate to carry out her mission. Hélène gave the traits of the two people. Hélène was indeed smart. That she could remember the characteristics of Schmidt and the Albino in such detail considering she was only seven years old, was truly extraordinary. To K. Häberle Schmidt's features were explained as follows: the person was rather short, dark hair, red face and there was a birthmark on the chin. As for the Albino, Hélène said that she knew his rank, that he was a member of the SS. The person was tall, the shape of his face was like a skull, the face was very ugly and he was an albino (p.316-317).

Before Häberle accepted Hélène's request, he warned that the effort to find Schmidt and the Albino was not only time consuming but also costly (p.315-316). Hélène did not care. The legacy she got from Stanislaw not only allowed her to pay Häberle but also to set up a fashion magazine that she had dreamed of since she was a teenager. As an advance, Hélène gave Häberle twenty million Deutsche marks. Hélène also deposited two hundred million Deutsche marks at Dresdener Bank in anticipation of the things Häberle needed after finding the men Hélène was looking for.

Hélène Junot's Meeting with the Former Sergeant Schmidt

Together with Häberle, Hélène headed for a four-storey apartment on Berliner Strasse, a small town in Germany. Hélène thought that she was emotionally ready to face Schmidt, but after waiting for years her body felt heavy. It was as though she could not deal with Schmidt. What she saw made Hélène very shocked. The person she had been looking for for years had no legs now. Hélène's chest was tight because she did not expect Schmidt and his wife to be very defensive. Hélène thought that Schmidt would apologize sincerely, asking for forgiveness. She had no idea that Schmidt did not feel guilty. Because she could not stand being considered a guilty party, Hélène was furious and spoke to Mrs. Schmidt (p.419). To Hélène, Häberle said that when Schmidt was in the kitchen, his wife pulled his shorts down. He also does not have genitals. He stepped on a trap in Russia.

Hélène Junot's Meeting with Karl von Eiderfeld

Unlike Schmidt, Karl von Eiderfeld was now a wealthy industrialist. His company, Von Eiderfeld Industrien, G.m.b.H. was in Düsseldorf; he was engaged in oil and shipping. Häberle gave many photos of von Eiderfeld when he was still active in the army. But one of the documents mentioned that in 1944, von Eiderfeld whose career was very brilliant suddenly was transferred to the Belzec Concentration Camp, Poland. His work in this camp was a punishment for him for failing to get two out of four French children who ran away from a house in Paris after wounding one German soldier and killing the other one; although the sources were complete. Von Eiderfeld served as liaison military deputy between the death camp and the private industry. There were documents signed by von Eiderfeld agreeing that the prisoners were gassed in the rooms, and burned the victims' bodies in the ovens.

After fourteen years of waiting, it was time for Hélène to face the Albino who gave orders to torture Maman and Marie. Hélène issued many documents which startled von Eiderfeld although not shown to Hélène. Hélène brought complete evidence of his actions during the war. If von Eiderfeld was not willing to sign the conditions proposed by Hélène, then he would be confronted with the Israeli authorities and with strong evidence von Eiderfeld's company would be confiscated by the Israeli.

Hélène Junot's Treatment of Former Sergeant Schmidt

After seeing Schmidt's stumped leg and not having his genitals, Hélène got nothing. Not one went according to her ideals. At first, she imagined herself as an avenging angel who came with a drawn sword. But now, what sword could be used to stab her enemy when her victim was a person who had no legs and was no longer a man?

It could be explained here, that Hélène no longer needs revenge. Hans Schmidt had been rewarded, a million times heavier than what he had done by torturing Marie. Without feet, Schmidt could not go anywhere, he could not do anything either. He was a man and husband, but he could not carry out his obligations. He was very dependent on his wife. He was like a helpless baby. He had now become the little Marie whose work was nothing else but looking at medals, honors, and pictures of his past.

Hélène Junot's Treatment of Karl von Eiderfeld

To Karl von Eiderfeld, Hélène submitted a contract whose contents were as follows:

- a) Becomes a shareholder in Hélène's company, Hélène Junot International Incorporation by buying shares of one million francs.
- b) Attends the board meeting in New York.
- c) When traveling from Cologne, Germany to New York, von Eiderfeld must take public transportation from his home to the airport.
- d) He has to fly through Tel Aviv and sits in economy class. He has to stay one night in Tel Aviv.
- e) From Tel Aviv, he must fly to Paris by public transportation from the airport to the city.
- f) If he violates the provisions, no matter how small it is, then all documents about him will be in the hands of the Israeli authorities.
- g) Submit the signed documents again within forty-two hours.

It shows before leaving von Eiderfeld, Hélène asked about the fate of Catharine and Marie. They were sent to the concentration camps, and children were the first to be gassed (p.490).

The figure of Hélène Junot Seen From the Perspective of Psychoanalytic Feminism Hélène Junot As Madame Dupré's Assistant

Although in a state of war and Papa was no longer among them, Edmond, Catharine, Hélène and Marie lived quite happily. Their home was classified as working-class housing, which was quite good. There was the loyal Michelle, namely, a maid and concurrent housekeepers and child caregiver, who was regarded as a member of the Junot family. Maman actually could no longer afford to pay Michelle after Papa left, but Michelle stayed with them. At first, Maman worked as a tailor in the Dior fashion house; but after Dior closed her fashion house, Mama moved to Madeleine de Rauch since 1939. Maman's stitches were very good. Not infrequently did Maman brought her work home. Maman also sewed the clothes of the neighbors who could afford to pay Maman with food.

In the early part of the novel, Hélène was described as a befitting a girl at that age. While in the garden with Antoinette, her favorite doll, a birthday present from Maman, Hélène heard the roar of a truck engine entering the old, winding streets of Montmartre. She whispered in Antoinette's ear, "*Watch Antoinette. Watch and you'll soon see your first truck!*" When the Junot's family tried to leave the house to escape the Nazis' ambush, Hélène did not want to leave the doll. Antoinette was not a doll, she was her friend.

It could be seen in page 41, that Hélène had a strong character. She did not want to change her mind even in an emergency. Hélène did not fully understand yet what might happen to them all. She experienced what Erikson called with *ruthlessness*, indifference (Boeree: 93). Erikson further stated that: indifferent people are very good at managing their initiative. They have their plans, whether it's about school, love relationships, or careers. They do not care

about what and who must be passed and removed to realize this plan. The purpose is everything, and their feelings of guilt are very small (Boeree:93).

In general, the patriarchal culture is still thick in the women themselves; so it is not surprising that they give doll toys to their daughters. The doll is a representation of the whole body, but it is a passive object. As a result, women represent themselves with dolls (De Beauvoir:19). H el ene's doll, Antoinette, was finally crushed under the boots of a Nazi soldier who had climbed up and down the second floor of H el ene's house to find the transmitter that Maman had hidden. Later, H el ene presented her niece Petit H el ene, Edmond's daughter, with a beautiful doll too. And Petit H el ene named it Antoinette. H el ene, who at that time had become a billionaire, bought Petit H el ene an expensive, beautiful doll, wearing a replica of clothes and jewelry as worn by H el ene when the doll was given to Petit H el ene.

H el ene's talent in fashion was inherited from Maman who worked at a famous fashion house in Paris. Her talent grew even more because she was honed by Madame Dupr e when H el ene was still studying at Saint-Nazaire. Madame Dupr e herself had extraordinary abilities in fashion but she was not brave enough to develop herself. Feeling settled and living well, she did not dare to move to Paris and started from scratch again. In the end, she only lived in Saint-Nazaire. She just plagiarized the model clothes created by famous French designers such as Dior, Odile Jolie, Balmain, and others, at the request of Comtesse de L eger. It was Madame Dupr e who encouraged H el ene to go to Paris to achieve her goals as a fashion magazine owner. H el ene often came to Madame Dupr e's shop when the girls in H el ene's class were given the task of designing and sewing their clothes. And they all came to Madame Dupr e's shop to look for cloth and all the other knick-knacks. It was then that Madame Dupr e began guiding H el ene because Madame Dupr e immediately knew that H el ene had extraordinary talent. And H el ene did not want to miss the opportunity. In addition to not being able to tolerate Aunt Janine's increasingly harsh treatment of her and being afraid of Pierre, H el ene also worked at Madame Dupr e's place. Here H el ene was truly educated to be the best, considering that Madame Dupr e's customers besides Comtesse de L eger were the wives of wealthy people in Saint-Nazaire. Due to her affection on H el ene, Madame Dupr e even set aside H el ene's salary to put her savings for H el ene's supplies to Paris later.

Several things make the search process easier: first, we must know the mainstream culture of adults, which in the view of adolescents is very useful. This can be done by making adults an example and willing to communicate with them (Boeree: 96).

Hubert de L eger's Response to H el ene Junot

After partying "fancy-dress ball" at the de L eger family castle in Houtecloque, Hubert did not want to part with H el ene. Hubert who had never been rejected by women became increasingly inquisitive to get H el ene. He even proposed to H el ene to become his wife. H el ene told Hubert that she wanted to stay in Houtecloque but she had to do something. And that something was impossible for Hubert to understand. He would not understand that H el ene had to work for a living, that she had the aspirations to attach shiny pieces of paper to become magazines. H el ene also realized that the women who came to the party of the de L eger family were women who had high self-confidence, women born from the upper classes. Women like this were the ones who would accompany Hubert. An elegant woman who knew about established manners; who could make small talk appropriately, knew how to present the right wine to be served at mealtimes, knew whom to invite to make a successful party. All these things were in H el ene's mind when Hubert expressed his love for her. H el ene's refusal made Hubert obsessed with H el ene. Unnoticed by H el ene, she had created a feeling of revenge and hostility towards Hubert. He always followed the development of H el ene. In Hubert's mind was only "get H el ene or destroy H el ene."

Karl von Eiderfeld's response to H  l  ne Junot

Although he did not like H  l  ne, Karl von Eiderfeld paid his respects to her. During his time Karl von Eiderfeld destroyed his enemies neatly and quickly just like the angel of death. With the support of Von Eiderfeld Industrien G.m.b.H. behind him, he had no trouble doing that; but facing H  l  ne, he was completely helpless. When faced with H  l  ne, he was like David who fought Goliath. He knew everything about H  l  ne's weapons; as was Karl von Eiderfeld's in the past. H  l  ne's knowledge did not fade over time but was even sharper over time. Her knowledge had given her control over people. H  l  ne had also taken advantage of von Eiderfeld by forcing him to become a shareholder in her company. H  l  ne Junot, the founder of H  l  ne Junot International, Inc. and owner of the *Les Modes* magazine, the most successful fashion magazine in the world, was not just a woman. She was beautiful, had a strong will, was erotic, and was a blackmailing monster. As with Karl von Eiderfeld himself, H  l  ne was a person who could endure when experiencing great difficulties (p.7).

Nigel Somerset's in H  l  ne Junot's Life

Nigel Somerset was a man who was loved by H  l  ne after the death of Stanislaw and Siegfried. So was Nigel. Nigel and H  l  ne had met for a long time, namely when H  l  ne was offered Odile Joly to be her model. After that, they never met each other again until a time when H  l  ne was alone in a casino in Monte Carlo, Monaco. H  l  ne was in the hotel lobby because she did not like gambling, and it was there that she met Nigel, who also did not like gambling.

H  l  ne had no idea that Nigel Somerset was the sixteenth Duke of Farquharshire. He was the third richest person in England. Nigel himself never mentioned anything about it. Nigel paid great attention when H  l  ne talked about her fashion magazine.

Nigel Somerset proposed to H  l  ne to be his wife. He gave H  l  ne a family legacy ring, *the Somerset Sun*. Nigel introduced H  l  ne to his parents. While in Fallsworth, the Duchess of Farquharshire did not approve of Nigel's relationship with H  l  ne. She appreciated H  l  ne and was amazed at what H  l  ne had achieved as a woman. But she was obliged to guard Fallsworth, and the name Somerset must remain within the environment of British aristocrats. She wanted Nigel to stay in his environment. If Nigel and H  l  ne insisted on marriage, Nigel would lose all of his rights as the sole heir of the Farquharshire family.

After his mother and wife, who were arranged by Nigel's mother died, Nigel married H  l  ne. Women in societies that embrace patriarchal culture are mostly arranged marriages, so she cannot choose her future husband. Instead, a man can choose his future wife. Women are expected to be able to provide children and serve their husband's sexual needs. Besides, they also have to take care of the household. They think that marriage is a lucrative career because they will get economic support from their husband. What they do is only to make their husbands happy by providing sexual services and doing domestic work (De Beauvoir, 1989: 231-232).

V. CONCLUSION

Through psychoanalytic feminism, H  l  ne Junot's psychological aspects can be understood more clearly. She is a witness to the atrocities committed against her family and herself. And to realize her efforts to avenge the atrocities committed by the two Nazi soldiers and to fulfill her ideals as a fashion magazine owner; H  l  ne is willing to be the Comte de L  ger's mistress because H  l  ne needs a lot of money. After her relationship with the Comte de L  ger ends, H  l  ne is married to Stanislaw Kowalsky; even though the marriage does not last long because Stanislaw died. The money she earns from selling the Comte de L  ger's jewelry gifts and the inheritance from Stanislaw were used to track down the two Nazis, Schmidt, and Karl von Eiderfeld. H  l  ne also founded *Les Modes* shortly after Stanislaw died.

Her meeting with Schmidt makes her helpless because the Schmidt she successfully tracks is the Schmidt who has lost both legs from his groin to his legs. Schmidt can no longer function as a man because his genitals are destroyed along with his legs when he steps on a mine in Russia. Her revenge on Karl von Eiderfeld is made by making Karl von Eiderfeld one of her shareholders; and if he rejects; the documents about war crimes committed against the Jews, will be handed over by Hélène to the Israeli authorities. Although she manages to get her revenge and has become a very wealthy person, it does not make Hélène happy. Her happiness becomes complete after she is reunited with Nigel Somerset and later married him.

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