GRENOUILLE’S ANXIETY AND HIS EFFORTS TO DEAL WITH IT AS SEEN IN PATRICK SüSKIND’S *PERFUME*

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By

SIE ANNE K.C.

Student Number: 054214038

ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
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Defended before the Board of Examiners
On March 22, 2010
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<th>Signature</th>
</tr>
</thead>
<tbody>
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Dr. Praptono Baryadi Isodar, M.Hum.
Whether you think you can or you think you can’t – you’re right

(Henry Ford)
This thesis is dedicated to

my beloved Lord Jesus Christ
my beloved late father
my beloved mother
my beloved brother and sisters
and
those who give special meaning in my life with gratitude
LEMBAR PERNYATAAN PERSETUJUAN
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(SIE ANNE K.C.)
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May God bless them all!

Sie Anne
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL PAGE</td>
<td>ii</td>
</tr>
<tr>
<td>ACCEPTANCE PAGE</td>
<td>iii</td>
</tr>
<tr>
<td>MOTTO PAGE</td>
<td>iv</td>
</tr>
<tr>
<td>DEDICATION PAGE</td>
<td>v</td>
</tr>
<tr>
<td>ACKNOWLEDMENTS</td>
<td>vi</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>viii</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>x</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>xi</td>
</tr>
</tbody>
</table>

## CHAPTER I: INTRODUCTION
A. Background of the Study                     1
B. Problem Formulation                         4
C. Objectives of the Study                    5
D. Definition of Terms                         5

## CHAPTER II: THEORETICAL REVIEW
A. Review of Related Studies                  7
B. Review of Related Theories                 9
   1. Theory of Character                       10
   2. Theory of Characterization               12
   3. Theory of Anxiety                         15
      a. Reality Anxiety                        17
      b. Neurotic Anxiety                       18
   4. Theory of Identification                  20
      a. Goal-oriented Identification           20
   5. Theory of defense mechanism               21
      a. Projection                             21
      b. Regression                            23
C. Theoretical Framework                       24

## CHAPTER III: METHODOLOGY
A. Object of the Study                        26
B. Approach of the Study                      27
C. Method of the Study                        28
<table>
<thead>
<tr>
<th>CHAPTER IV: ANALYSIS</th>
<th>.................................................................</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Jean-Baptiste Grenouille’s Characterization</td>
<td>..................................................................</td>
<td>30</td>
</tr>
<tr>
<td>B. Jean-Baptiste Grenouille’s Types of Anxiety</td>
<td>..................................................................</td>
<td>38</td>
</tr>
<tr>
<td>1. Jean-Baptiste Grenouille’s Reality Anxiety</td>
<td>..................................................................</td>
<td>40</td>
</tr>
<tr>
<td>2. Jean-Baptiste Grenouille’s Neurotic Anxiety</td>
<td>..................................................................</td>
<td>44</td>
</tr>
<tr>
<td>C. Jean-Baptiste Grenouille’s Ways in Dealing with His Anxiety</td>
<td>..................................................................</td>
<td>50</td>
</tr>
<tr>
<td>1. Jean-Baptiste Grenouille’s Identification</td>
<td>..................................................................</td>
<td>50</td>
</tr>
<tr>
<td>2. Jean-Baptiste Grenouille’s Projection</td>
<td>..................................................................</td>
<td>54</td>
</tr>
<tr>
<td>3. Jean-Baptiste Grenouille’s Regression</td>
<td>..................................................................</td>
<td>55</td>
</tr>
</tbody>
</table>

| CHAPTER V: CONCLUSION | .................................................................. | 60 |

| BIBLIOGRAPHY | .................................................................. | 62 |

| APPENDICES | .................................................................. | 64 |
| Appendix 1: Summary of the Story | .................................................................. | 64 |
| Appendix 2: Biography of the Author | .................................................................. | 67 |
ABSTRACT

SIE ANNE K.C. Grenouille’s Anxiety and His Efforts to Deal with It as Seen in Patrick Süskind’s Perfume. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2010.

This study discusses a novel entitled Perfume. The objective of writing this thesis is derived from the writer’s curiosity to find out Grenouille’s anxiety and his effort to deal with it. In this novel, Grenouille is characterized as an unremarkable man that possesses no body odour but has a very good olfactory that should not be underestimated.

There are three problems related to the topic of this thesis: (1) How is the main character, Jean-Baptiste Grenouille described? (2) What are types of anxiety that Jean-Baptiste Grenouille has? (3) How does Jean-Baptiste Grenouille deal with his anxiety?

This study employs library research as the method for gathering data. To analyze the problems, the psychological approach is conducted here. This study uses two kinds of data. The primary data is the novel itself, while the secondary data are compiled from some literary criticism and the internet.

Based on the analysis, the types of Grenouille’s anxiety are realistic and neurotic anxiety. These anxieties appear because Grenouille’s fear that he has no body odour and how he was treated by the society when he was a child. Grenouille does not want to be trapped in this situation, so he tries to deal with his anxiety. His efforts, which include identification, projection, and regression, helps him dealing with his anxiety.

Grenouille can finally deal with his anxiety by making his dream comes true. He becomes a well-known perfumer and creates the perfect perfume. He was satisfied with what he had done.
ABSTRAK

SIE ANNE K.C. Grenouille’s Anxiety and His Efforts to Deal with It as Seen in Patrick Süskind’s Perfume. Yogyakarta: Jurusan Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma, 2010.

Studi ini membahas sebuah novel berjudul *Perfume*. Tujuan penulisan skripsi ini berawal dari keingintahuan penulis untuk mengetahui kecemasan yang dialami Grenouille dan upaya untuk menghadapinya. Dalam novel ini, Grenouille dicirikan sebagai seorang yang biasa-biasa saja yang tidak memiliki bau tubuh tapi memiliki penciuman yang sangat baik yang tidak boleh dianggap remeh.

Ada tiga permasalahan yang diajukan yang berhubungan dengan topik skripsi ini: (1) Bagaimana karakter utama, Jean-Baptiste Grenouille digambarkan? (2) Apa jenis kecemasan yang dialami Jean-Baptiste Grenouille? (3) Bagaimana Jean-Baptiste Grenouille mengatasi kecemasannya?

Metode studi pustaka digunakan dalam ini sebagai cara untuk mengumpulkan data. Untuk menganalisis masalah, digunakan pendekatan psikologis. Studi ini menggunakan dua jenis data. Data primer diperoleh dari novel itu sendiri, sedangkan data sekunder dikompilasi dari kritik-kritik sastra dan internet.

Berdasarkan analisis, jenis kecemasan yang dialami Grenouille adalah realistis dan neurotik. Kecemasan ini muncul karena ketakutan Grenouille yang mengetahui bahwa dia tidak memiliki bau badan dan bagaimana ia diperlakukan oleh masyarakat ketika masih kecil. Grenouille tidak ingin terjebak dalam situasi ini, jadi ia mencoba untuk mengatasi kecemasannya. Usahanya, yang meliputi identifikasi, proyeksi, dan regresi, membantu mengatasi kecemasannya.

Grenouille akhirnya dapat mengatasi kecemasannya dengan membuat mimpinya menjadi kenyataan. Ia menjadi seorang ahli parfum terkenal dan menciptakan parfum yang sempurna. Ia merasa puas dengan apa yang telah dilukukannya.
CHAPTER I
INTRODUCTION

A. Background of the Study

Imaginative literature consists of three genres; those are poetry, drama, and fiction. Fiction itself is a literary work which is produced by the imagination and is not necessarily based on fact. According to this definition, a fiction story can be an imaginative story and also a true one. Fiction, in my opinion, can be read carefully and analyzed more deeply about the problem that appears in the novel, the characteristic of the character, or the main character’s feeling toward life. Then, the conflict on the novel can also be identified directly, unlike poetry or drama. Poetry, for one thing, deals more with the use of imagery, figure of speech, and rhythm. Meanwhile, drama or play is a composition in dialogue accommodated to action and intended to exhibit a picture of human life. It is commonly designed to be spoken and represented by actors on stage. In short, the writer chooses fiction genre because she can read it carefully and analyze more deeply about the problem that appears in the novel and the main character’s feeling toward life.

A novel, as Percy Lubbock’s defines, is an imagery work in prose of a considerable length which presents as real certain characters living in a given environment and describes their attitudes, fate, and adventures.
Novel can provide aesthetic pleasure without adhering to poetic forms.

Different historical periods have emphasized various characteristics. Therefore, some novels are written based on true and historically accurate details, but not because a wish to be faithful to history but rather because of hope to say something significant about life. It is interesting to discuss because it is based heavily upon a more private relationship between readers and writers. A novel, as one of the literary genres, is an account of life in the narrative forms (Shaw, 1972: 257). Discussing a novel is interesting for, as Holman states, a novel represents the fictional narrative of life and experience (Holman and Harmon, 1986: 354). Furthermore, a novel is also based heavily upon a more private relationship between readers and writers; therefore, it opens up a much wider possibility for the direct communication of experience (Shipley, 1962: 283). The reason the writer chooses novel is because it is much more understandable compared to the other literary works. The writer is interested in choosing novel because its story can be based on a true story that everybody might have experienced.

Patrick Süskind is one of the most celebrated younger writers in contemporary German literature. His first play, The Double Bass, was written in 1980 and became an international success. It was performed in Germany, in Switzerland, at the Edinburgh Festival, in London, and at the New Theatre in Brooklyn. His first novel, Perfume, became an internationally acclaimed bestseller. He is also the author
of *The Pigeon* and *The Story of Mr. Sommer*, and co-author of the enormously successful German television series, *Kir Royal*. Süskind lives and writes in Munich.

Second, his work is full of strong and deep messages in life and it is delivered with specific language so that the story is acceptable and enjoyable.

The writer is interested in *Perfume* because the story and conflicts of the character, Jean-Baptiste Grenouille is unusual. The novel provokes a terrifying examination of what happens when one man’s indulgence in his greatest passion (his sense of smell) leads to murder. In other words, the idea of this story and its conflict are different from other horror stories. *Perfume* is an educational novel, which tells the story of Grenouille who was born into the slums of 18th century France. Despite being separated from his mother at birth and being segregated from society for having no bodily odour, Grenouille survives out of this condition, transforming into a master perfumer and genius with a sense of smell so acute, that he can separate any scent into its tiniest components. Süskind’s choice of setting is interesting. *Perfume* is set in the 18th century, a period which is known as *The Age of Enlightenment*. The Enlightenment was a time of rationalization and logic in which theories of divine right and natural law were introduced. These theories suggested that everything on earth was ordered by a reasonable God. From the writer’s understanding of the Enlightenment period, for Grenouille to be placed in such an environment, further suggests his segregation form a society which would struggle to embrace such a skill that could not be justified with logical reasoning.
The main character, Jean-Baptiste Grenouille is depicted as an unusual murderer who kills his victims by hitting their heads and shaving all the victims’ hairs wrapping their dead bodies in order to take their odour. He struggles in making his own perfume that is his personal odour, so that he can be accepted by society. At this point the writer sees Grenouille grow in awareness and as the writer was reading the beginning of his journey, felt empathy towards him and respected his strong desire to achieve his aspirations. As the journey continues, however, Grenouille goes beyond merely recreating the human odour and sets out to capture and ripen the scent of humans who inspīre love, which he believes will, take on gravity that no one, man or woman, will be able to escape. To do this, he must kill 25 young virgins. Thus, it seems to the writer that Jean-Baptiste Grenouille’s psychological problem is a very interesting topic to be analyzed.

B. Problem Formulation

Jean-Baptiste Grenouille, the main character in Perfume has experienced a psychological problem because of his anxiety. The writer wants to analyze Jean-Baptiste Grenouille’s psychological problem. Therefore, the writer needs to formulate problems in order to focus the analysis. The writer, then, formulates the problem as follows.
1. How is the main character, Jean-Baptiste Grenouille described?

2. What are types of anxiety does Jean-Baptiste Grenouille have?

3. How does Jean-Baptiste Grenouille deal with his anxiety?

**C. Objectives of the Study**

The objectives of this study are to answer the questions stated in the problem formulation. Firstly, the writer has to describe the whole thing about Jean-Baptiste Grenouille. After describing Jean-Baptiste Grenouille, the writer might find out types of anxiety that Jean-Baptiste Grenouille has because it is related to the characteristic of Jean-Baptiste Grenouille. Since Jean-Baptiste Grenouille’s anxiety problem is the focus of the analysis, the writer will try to get the answer of the way Jean-Baptiste Grenouille deals with his anxiety.

**D. Definition of Terms**

There is a term that needs to be explained in order to avoid misunderstanding that is anxiety. According to Hall (1979: 61) in his book *A Primer of Freudian Psychology*, anxiety is a painful emotional experience which is produced by excitations in the internal organ of the body. These excitations result from internal or external stimulation and are governed by the autonomic nervous system. It is an unpleasant state of human being because of emotional experience of fear with certain symptoms like rapid heartbeat, perspiration, and feelings of dread. Therefore, anxiety
can be described as an uncomfortable feeling of fear which is risen because of someone’s emotional experience and it is marked by particular indicators or symptoms.
CHAPTER II
THEORETICAL REVIEW

A. Review of Related Studies

_Perfume_, written by Patrick Süskind, was originally published in the German language as _Das Perfum_ in 1985. _Perfume_ cannot be compared to anything written before it because its premise is so different in many ways than what has come before. While Süskind's later books are relatively common (_The Pigeon_ and _The Story of Mr. Sommer_), _Perfume_ quite definitely remains his fictional masterpiece. Roger Ebert, American film critic and screenwriter, says “Why I love this story, I do not know. Why I have read the book twice and given away a dozen copies of the audiobook, I cannot explain. There is nothing fun about the story, except the way it ventures so fearlessly down one limited, terrifying, seductive dead end, and finds there a solution both sublime and horrifying. It took imagination to tell it, courage to film it, thought to act it, and from the audience it requires a brave curiosity about the peculiarity of obsession.”


According to Robert Ebert, _Perfume_ has nothing fun to read, but he cannot stop reading it because it creates reader’s imagination and it requires a curiosity about the peculiarity of obsession. He thinks this is a very good novel to read.
Another comment also says a similar thing that *Perfume* is a great novel. Alex Billington, an author, says “*Perfume* is an incredible creation with the right components to be thoroughly captivating. It's rare I find myself so fascinated at the story and anxiously awaiting every next scene, but *Perfume* kept that edge-of-the-seat grasp. It was mentioned before, but I have to mention it again - I really can say nothing less than remarkable.”

(http://www.firstshowing.net/2007/01/04/perfume-review/)

Alex Billington finds *Perfume* is so fascinating and an incredible creation. He says that he rare finds himself so interested in a novel, but *Perfume* does. No words can describe but remarkable.

Comment also comes from Karim Fanous. He says as follows.

“Olfactory sensation, it's a sweet damnation! This book is simply brilliant. Never before have I been grasped so intensely by a book. Especially considering how bizarre and twisted the story and concept are. I have a terrible sense of smell and to read the literal embodiment of all these scents is an epiphany, a real mind bender…”

(http://www.bookbrowse.com/reader_reviews/index.cfm/book_number/1836/Perfume)

According to Karim Fanous, *Perfume* is a brilliant book. The description is powerful that makes the story seems vivid and real. The readers will have an imagination as they begin reading the story from chapter to chapter.

“Unlike anything else one has read. A phenomenon… Everyone seems to want to get a whiff of this strange perfume, which will remain unique in contemporary literature”
says Figaro, like written in the book *Perfume: the Story of a Murderer* by Patrick Süskind. (Süskind, 1987).

Here, Figaro seems that he really likes the book. He never read the book like *Perfume* before, that he calls it ‘a phenomenon’.

From the reviews above, the writer might say that *Perfume* is a great novel. The study is different from others because the writer finds an interesting but strange fact in the novel to be analyzed. According to the writer, the novel is worth to be read. The writer would like to encourage the readers, especially the students of English Letters Department to read the works of Patrick Süskind as one of the most celebrated younger writers in contemporary German literature. Moreover, by writing this thesis the writer hopes that the readers would become familiar with Patrick Süskind’s works. The writer also expects the readers to learn more about *Perfume*, which according to the critics as Patrick Süskind’s best novel. Therefore, the readers can appreciate Patrick Süskind’s works and continue to analyze his other works.

**B. Review of Related Theories**

In this part, the writer would like to discuss theories used in the study to be able to analyze the literary works objectively and answer questions in the problems formulation. The writer uses theory of character, theory of characterization, and three psychological theories namely anxiety, identification, and defense mechanism by Sigmund Freud.
1. **Theory of Character**

Character is holding a main responsibility in the flow of a story. Therefore, it can make story more alive. Character is generally used in two ways. The first, character marks out the person in the story, the person who appears in the story. The second, character refers to the mixture of interest, desires, emotion, and moral principles that make up each of the person. A character’s reason for behaving as he does is his motivation (Stanton, 1965: 17)

Another expert says that character means a literary genre: a short, and usually amusing, draft in prose of a distinctive type of a person. He also says that character presents as the person in dramatic or narrative work of literature that is bestowed with moral and dispositional qualities that are expressed in what they say and what they do. The basis in a character’s temperament and moral nature for his speech and action constitute his motivation (Abrams, 1981: 20)

Furthermore, Holman and Harmon (1986: 81) define character as a term applied to a literary form that embrace the idea of human’s moral foundation, the occurrence of moral uprightness, and the simpler concept of the creature’s presentation in art the seem to be human of another. Character is also a brief descriptive drawing of an important person, described not as an individualized personality but as an example of some qualities, such as a garrulous man or a happy milkmaid.
Character can be divided into some different categories as proposed by different experts. Character can be divided into round character and flat character. A round character cannot be described in a single phrase; it needs much more observation and does not create types. The readers can identify a round character by examining whether it is capable of surprising in convincing way. If it never surprises, it is flat. A flat character is not changed by circumstances, he moves to circumstances. The readers can easily recognize him with their emotional eyes. Therefore, we can express the flat character in a single sentence (Forster, 1974: 46-54)

Character can also be major character and minor character. Henkle (1997: 87-97) says that a major character, most often, is the center of the story. His words and his actions are the focus of the whole story. A major character is also the most complex character. On the other hand, a minor character has more limited function in some ways. His characterization is less complex and necessary to become the background of the major character.

Character can also be classified into static character and dynamic character. Perrine (1974: 71) gives further explanation that static character has the same characterization since the opening until the end of the story. He also explains that dynamic character is a character that undergoes certain changes in some aspect oh his character, personality, and outlook.
2. **Theory of Characterization**

Character will have no meaning without characterization. Characterization is the process how the author makes a character to exist (Rohrberger and Woods, 1971: 20). Furthermore, he explains that characterization can be described by using two ways, namely direct and dramatic principles. Direct principle is to draw physical appearances of the character, such as height, weight, color of slim or eyes, hair, and others. Dramatic principle is to put the character in certain situation so that the reader can understand what he is, through his way on behaving or speaking.

Abrams (1981: 21) defines characterization as process for distinguishing the person in a narrative. This process may use two techniques, they are showing and telling. In showing (the dramatic method), the author simply presents his character talking and acting. He leaves the reader to infer the motives and disposition lay behind what they say and do. In telling, the author intervenes authoritatively in order to describe and to evaluate the motives and dispositional qualities of his characters.

Furthermore, Holman and Harmon (1986: 83) define characterization as the creation of the imaginary person in fiction so that they are present for the reader as lifelike. The person in a story may resemble the actual person in real life, so they may share the same character. These characters are built by the author to make the story appealing to the readers.

Characterization is used by the author to show the aspects of his characters in the story. According to Murphy (1972: 161-171) there are nine ways to make
characters more alive through characterization, namely personal description, character as seen by other, speech, past life, conversation of others, reaction, direct comments, thought, and mannerism. The explanation of those nine ways as follows.

a. Personal description

   What the author means by personal description is that the author can describe a person’s appearance and clothes in the story.

b. Character as seen by another

   The author tries to describe a character through the eyes and opinions of another. Through the other’s eyes and opinions, the readers may get a reflected image.

c. Speech

   The author gives an insight into the character of one of the person in the book through what the person says. Whenever a person speaks, whenever he is in conversation with another, whenever he puts forward an opinion, he is giving the reader some clues to his character.

d. Past life

   By letting the reader learn something about a person’s past life, the author can give us a clue to events that have helped to shape a person’s character. This can be done by direct comment by the author, through the person’s thoughts, through his conversation or through the medium of another person.
e. Conversation of others

Through the conversation of other people and the things they say about someone, the author can also give us clues of person’s character. People do talk about other and the things they say usually can give us a clue to the character of the person spoken about.

f. Reaction

Knowing a person’s character can also be observed by knowing how that person reacts or respond to various situations and events that are presented by the author.

g. Direct comment

The author can describe or comment on a person’s character directly. By giving comment explicitly, the reader will not be left in doubt to know.

h. Thoughts

The readers can know one’s character through the direct knowledge of what a person has in mind presented by the author.

i. Mannerism

The author can describe a person’s mannerism, habit, or idiosyncrasies which may also tell us something about his character.

Perrine (1974: 69) states “there are three related principles in characterization”. First, the character must be consistent in their behavior that they must not behave one way on one occasion and a different way on another unless there is a sufficient reason
for the change. Second, the character must be motivated in whatever they do, especially when there is a change in their behavior. We must able to understand the reason for what they do. It can be found in the beginning or the end of the story. Third, the character must be plausible or lifelike. It means that they are not paragons of virtue or monster of evil or impossible combination of contradictory traits.

3. Theory of Anxiety

In *A General Introduction to Psychoanalysis* (Freud, 1920: 342), Freud differentiated the words anxiety, fear, or fright. Anxiety is used in connection with a condition regardless of any objective, while fear is essentially directed toward an object. Fright, on the other hand, seems really to possess a special meaning, which emphasizes the effects of a danger which is precipitated without any expectance or readiness to fear. Thus he said that anxiety protects man from fright.

In *Encyclopedia of Psychology* (Corsini, 1994: 92), Freud described such early occurrences in the following chronological sequence as early sources of anxiety: (1) absence of the mother; (2) punishment which lead to fear of loss of parental love; (3) castration fear or the female equivalent during the Oedipal period; and (4) disapproval by the superego or self-punishment for actions a person takes which he does not accept as right, just, or moral. In these cases the ego of the child can react with anxiety. A child may come to fear his own instinctual wishes and react with anxiety, which allows him to oppose the instinctual wish by compelling the ego
to oppose the wish which raised their anxiety. In effect, the anticipated intense unpleasure of following the wish becomes greater than any pleasure in satisfying it. The means by which the ego opposes the id wishes are defenses set in action by anxiety. Defenses include denial, identification, intellectualization, isolation, projection, repression, and undoing, to name a few common examples.

In Hall’s book *A Primer of Freudian Psychology* (1979: 62), regarding to the source of the fear, Freud differentiated anxiety into three types; reality or objective anxiety, neurotic anxiety, and moral anxiety. These three types of anxiety are not different qualitatively but based on their sources of being unpleasant. In this study, however, the writer only applies reality and neurotic anxiety because the main character, Jean-Baptiste Grenouille, does not seem to undergo moral anxiety.

Anxiety is a painful emotional experience which is produced by excitations in the internal organs of the body. These excitations result from internal and external stimulation and are governed by the autonomic nervous system. For example, when a person encounters a dangerous situation his heart beats faster, he breathes more rapidly, his mouth becomes dry, and the palms of his hands sweat. (http://www.springerlink.com/content/f47707m734q7r41w/)

Anxiety differs from other painful states, such as tension, pain, and melancholy by some specific quality of consciousness. Exactly what determines this quality is unknown. Freud thought it might be some distinctive feature of the visceral excitations themselves. In any events, anxiety is a conscious state which can be
distinguished subjectively by a person from experiences of pain, depression, melancholy, and tensions resulting from hunger, thirst, sex, and other bodily needs. (http://www.springerlink.com/content/f47707m734q7r41w/)

a. Reality Anxiety

Reality anxiety happens when somebody considers that there is a danger around him and so the source of the danger of his anxiety is said to be in the external world of that person instead of his internal world. Hall defines reality anxiety as follows:

Reality anxiety is a painful emotional experience resulting from a perception of danger in the external world. A danger is any condition of the environment which threatens to harm a person. The perception of danger and the arousal of anxiety may be innate in the sense that one inherits a tendency to become afraid in the presence of certain objects or environmental conditions or it may be acquired during the person’s lifetime. For example, fear of darkness could be heredity because past generation of men were constantly being endangered during the night before they had the means of making light or it could be learned because one is more likely to have fear-arousing experiences during the night than during the day (1979: 63).

In any event, fears are more easily acquired during childhood because within this period children are not able enough to cope with external dangers. It happens as their ego has not developed to face excessive amounts of stimulation. Hence, when they experience something that results in anxiety, they come to the stage of helplessness which is called trauma.
In his book, Hall stated that the prototype of all traumatic experiences is a birth trauma (1979: 64). During early years, if children encounter many situations which they cannot overcome, these traumatic experiences will be a basic of the children fear development. Then, in later life, any incidents which threaten the person to be on the stage of helplessness will give the persons the anxiety signal. At the end, fears are related to and they come from early experiences of helplessness. When someone cannot do anything to manage the danger, anxiety reaches to the peak where the person collapses, faints or even kills a person. In short, reality anxiety is one fear of things around him and it can possibly come from his experience or heredity.

b. Neurotic Anxiety

Apart from reality anxiety, neurotic anxiety occurs when the feeling or fear comes from somebody’s intuition toward certain objects. “Neurotic anxiety is aroused by a perception of danger from the instincts. Neurotic anxiety can be displayed in three different forms, that is free floating type, phobia, panic or near-panic reaction.” (Hall, 1979: 65)

The first form of neurotic anxiety, free floating type of apprehensiveness, is neurotic anxiety which is attached to any good or bad environmental condition. This kind of anxiety is indicated by a nervous person who always expects something dreadful to happen. In other words, what happen in neurotic anxiety is the fear of the person is actually his own instinct or it that presses his consciousness or ego which
finally ends up with his being unable to control this consciousness and becomes helpless.

Another form of neurotic anxiety is an intense irrational fear or what is called phobia. It is characterized by the intensity of the fear which is out of all proportion to the actual danger of the object of which the person is afraid. The fear is irrational because the major force of the anxiety is found in the id rather than in the external world. What the person fears in the case of phobia represents something that is related with, or symbolized by, the feared object (Hall, 1979: 65).

The panic or near-panic reaction happens when someone goes mad at people around him whom he does not know and who even has not done anything to him. Yet, he does not have any ideas why he did so because all he knows is that he felt so upset and has to release his anger before it is exploded. This kind of anxiety is due to the id demands in spite of ego and superego prohibitions (Hall, 1979: 66).

Neurotic anxiety happens based on reality anxiety in the sense that a person has to associate an instinctual demand with the external danger before he learns to fear his instincts (Hall, 1979: 67). In reality, as long as the instinctual discharge does not result in punishment, a person has nothing to fear; however, when impulse behaviour gets him into a trouble, he learns how dangerous the instincts are. It is like what Hall mentions that “Slaps and spankings and other forms of punishment show the child that impulsive instinctual leads to a state of discomfort. The child acquires neurotic anxiety when he is punished for being impulsive” (Hall, 1979: 67). Thus, it
can be said that neurotic anxiety occurs on the basis of reality anxiety as a person’s fear and his instinct is learned from the external danger.

4. Theory of Identification

After someone experiences anxiety, the ego will find ways in order to resolve emotional painful experience or the pain from his body. There are some principal methods to resolve someone’s anxiety, which are identification, displacement, sublimation, and defense mechanism. Identification, displacement, and sublimation are ways of reducing anxiety by adopting reality problem-solving methods. Identification is “the incorporation of the qualities of an external object, usually those of another person, into one’s personality” (Hall, 1979: 74). Thus, identification is the effort that focuses on another’s personality and adopts the personality into one’s personality. There are four types of identification: (1) narcissistic identification, (2) goal-oriented identification, (3) object-loss identification, (4) identification with an aggressor (Hall, 1979: 74). However, in this research the writer only focuses on the goal-oriented identification because this is the only type of identification used by Jean-Baptiste Grenouille in dealing with his anxiety.

a. Goal-oriented Identification

Goal-oriented identification is a type of identification that is very common and has a great effect upon the development of personality. It grows out of frustration
and anxiety when a frustrated person identifies with a successful person in order to be successful himself. It is in accordance to what Hall stated “If someone cannot be famous himself he may derive satisfaction merely from being associated with a famous person” (Hall, 1979: 76).

5. Theory of Defense Mechanism

As Jean-Baptiste Grenouille experiences anxiety, it is indeed important to find out the way he tackles his fear in order to uncover the whole causes of why he commits the murders. Therefore, defense mechanism is another psychological theory applied in this study.

Defense mechanism is defined as one of the major tasks imposed upon the ego in dealing with the threats and danger that beset the person and arouse anxiety. In short, defense mechanism is a way a person does to overcome his anxiety. Furthermore, “Freud divides this defense mechanism into five main types: repression, projection, reaction formation, fixation, and regression” (Hall, 1979: 85). In this research, the writer only applies projection and regression to analyze the novel since it appears that Jean-Baptiste Grenouille uses merely both ways to manage his anxiety.

a. Projection

In projection, when someone is made to feel anxious by pressure upon the ego from the id or superego, he can try to relieve his anxiety by attributing its causation to
the external world. Instead of saying “I hate him”, one can say “He is bothering me”. The meaning of the first case is that the person denies his real way of thinking so he attributes it to another person. In the second case, one denies the source of the feelings of persecution and ascribes it to someone else. In addition, Hall states that projection is the result of exchanging the subject for the object as cited below:

The essential feature of projection is that the subject of the feeling, which is the person himself, is changed. It may take the form of exchanging the subject for the object. “I hate you” is converted into “You hate me”. Or it may take the form of substituting one subject for another subject while the object remains the same. “I am punishing myself” is changed into “He is punishing me”. What the ego is actually trying to do when it employs projection is to transform neurotic or moral anxiety into objective anxiety (1979: 89).

Another example of projection is by attributing aggressiveness. A person who is afraid of his own aggressive and sexual impulses obtains some relief for his anxiety by attributing aggressiveness and sexuality to other people. Likewise, a person who is afraid of his own conscience consoles himself with the thought the other people are responsible for bothering him, and that it is not his conscience. According to Hall, the purpose of this transformation is to help the person in dealing with the external world, as cited below:

It serves the purpose of changing an internal danger from the id or the superego which is difficult for the ego to handle into an external danger which is easier for the ego to deal with. A person usually has more opportunity to learn how to cope with objective fears that he has to acquire skill in mastering neurotic and moral anxiety (1979: 89-90).

Projection does more help alleviate anxiety. It also offers a person an excuse for expressing his real feelings. A person who believes that he is hated or persecuted
may use this belief as a justification for attacking his imaginary enemy. By using the pretext of defending himself against his enemies, he is able to gain satisfaction for his hostile impulses. He obtains pleasure without feeling guilty because he feels that his aggression is justified. Of course, the whole affair is an elaborate subterfuge or rationalization for evading personal responsibility for one’s acts by blaming someone else.

In classical psychology, the meaning of projection is the attribution of one's own attitudes, feelings, or desires to someone or something as a naive or unconscious defense against anxiety or guilt.

(http://www.thefreedictionary.com/projection)

b. Regression

Besides projection, regression is the second type used by Jean-Baptiste Grenouille. Regression happens when a person reaching a certain stage of development may retreat to an earlier level because of fear. A person applying regression may shut himself up in a private dream world. Any flight and escape from controlled and realistic thinking causes regression. An example of this retracting process is healthy people make regression from time to time in order to reduce anxiety by smoking, getting drunk, eating too much, fighting and killing one another, dressing up as children, and doing a thousand other childish things. In Primer of Freudian Psychology, Hall mentions some examples of regression as follows:
Even healthy, well adjusted people make regressions from time to time in order to reduce anxiety, or as they say, to blow off steam. They smoke, get drunk, eat too much, lose their tempers, bite their nails, pick their noses, break laws, talk baby talk, destroy property, masturbate, read mystery stories, go to the movies, engage in unusual sexual practices, chew gum and tobacco, dress up as children, drive fast and recklessly, believe in good and evil spirits, take naps, fight and kill one another, bet on the horses, daydream, rebel against or submit to authority, gamble, preen before the mirror, act out their impulses, pick on scapegoats, and do a thousand and one other childish things. Some of these regressions are so commonplace that they are taken to be signs of maturity. Actually, they are all forms of regressions used by adults. Dreaming is a beautiful example of regressive activity in that involves the securing of pleasure by means of magical wish-fulfillment (1979: 95-96).

To sum up, not all of the theory of defense mechanism by Sigmund Freud will be applied to figure out jean-Baptiste Grenouille’s efforts in solving his psychological problem. The writer only applies two of them, which are projection for the character who denies his own thought and regression for his regressive behaviors of thinking.

C. Theoretical Framework

This study provides some theories to answer the problem formulation stated in the previous chapter. Those theories are theory of character, theory of characterization, theory of anxiety, theory of identification, and theory of defense mechanism.

To analyze Jean-Baptiste Greouille’s character, the writer applies Abrams’ method in presenting the character. The theory may help the writer to understand what kind of character Jean-Baptiste Greouille is. This study also learns about characters from Forster’s theory and Perrine’s, which basically divide characters into
flat and round or static and developing characters. To give more pictures about the main character, Murphy’s theory of characterization is used by the writer. The writer applies those ways, especially to analyze the characterization of Jean-Baptiste Greouille.

The theory of anxiety is used to answer the types of anxiety that Jean-Baptiste Greouille has. Hall’s theory mentions two kinds of anxiety; they are reality anxiety and neurotic anxiety.

Then, the theory of identification is used to know ways of reducing Jean-Baptiste Greouille’s anxiety by adopting reality problem-solving methods. Here, the writer only focuses on the goal-oriented identification, which shows that Jean-Baptiste Greouille’s anxiety influences his behavior.

Since anxiety and identification is related to each other, the writer has one more theory which is also related to anxiety and identification. It is called theory of defense mechanism. In this theory, the writer applies projection and regression to analyze the novel since it appears that Jean-Baptiste Greouille uses both ways to manage his anxiety.
CHAPTER III

METHODOLOGY

This chapter is divided into three main parts. They are: object of the study, approach, and method of the study. Object of the study will talk about the focus of the study, approach talks about the approach that will be used in this thesis, and method of the study talks about the steps that will be employed in analyzing in problem formulation.

A. Object of the Study

The object of the study is Patrick Süskind’s novel entitled Perfume. It was originally published in German as Das Parfum by German writer, Patrick Süskind, in 1985. It was first published by Knopf Publishing Group. The novel consists of 263 pages and 4 parts that are divided into 51 short chapters. It was set in France and it happened around the 18th century.

Perfume is a most unusual story. Set in France during the 18th century it covers the birth, childhood and adult life of a man called Jean-Baptiste Grenouille. Grenouille was born with an incredible sense of smell and memory of smells, and also he himself has absolutely no body odour. As he grows up his driven passion of the pursuit of perfection in analysis and derivation of pleasure from odours develops him into a murderer. He also demonstrates phenomenal skills as an expert in the art of
perfumery. This skill leads him to his desire to cover his own lack of smell and to create the most unique perfume the world has ever known.

B. Approach of the Study

Considering the topic of this study, the writer employs the psychological approach. The meaning of psychological approach itself is an approach, which discusses about faulty behaviors and habits, along with damaging words, thoughts, interpretations, and feedback that direct strategies for daily living (Hockenbury, Don and Sandra, 2001:3). It means that faulty behaviors and habits, along with damaging words, thoughts, interpretations found in a literary work can be analyzed by using psychological approach. Additionally, psychological approach assumes that many disorders result from mental, behavioral, and social factors, such as personal experiences, traumas, conflicts, and environmental conditions. (Hockenbury, Don and Sandra, 2001:4). It means that someone may have a psychological problem because several factors, like, they have bad personal experiences, traumas, conflicts, and environmental conditions.

In literature, psychological approach is a method of treating emotional and psychological disorder. (Guerin, 1979: 148). It means that the ways of treating emotional and psychological disorders can be analyzed by using psychological approach.
Personality and mental condition are the subjects of psychology. It involves patterns of behaviors, thoughts, and feelings. The psychological approach, therefore, will help the writer to reveal the issue of this study because it views a literary work based on psychological interpretation. Psychological approach is applied since every human being during his or her life is related with psychological development.

In this study, the writer uses the theory of anxiety to analyze Grenouille’s types of anxiety. Theory of identification and defense mechanism are also used to know Grenouille’s behavior and the way he manage his anxiety.

C. Method of the Study

In writing a thesis in literature, there are many methods that are usually used in evaluating literary works deeply. The writer uses library research in order to collect the data that can support the analysis. The data were divided into two classes, the primary data and the secondary data. The primary data were taken only from Patrick Süskind’s novel entitled Perfume: the Story of a Murderer, while the secondary data were taken from some books which could be utilized to support this study or which were related to the problems that would be analyzed.

The first step in doing this study was reading the novel of Patrick Süskind, Perfume: The Story of a Murderer, thoroughly and taking some notes from chapter to chapter to get better understanding. After reading the novel, the writer found an
interesting thing in the main character, Jean-Baptiste Grenouille, and decided to analyze his character for the study.

The secondary data are taken from various sources, namely *A Primer of Freudian Psychology*, *Encyclopedia of Psychology*, *A General Introduction to Psychoanalysis*, *A Handbook of Critical Approaches to Literature*, *A Handbook to Literature*, *Dictionary of Literary Terms*, *Dictionary of World Literature*, *A Glossary of Literary Terms*, *Discovering Psychology*, *Literature: Structure, Sound, and Sense*, *Reading the Novel*, *Aspect of the Novel and Related Writings*, *Reading and Writing Literature*, *Introduction to Fiction*, and *Understanding Unseen*. All those books help the writer to analyze the problems of this study. The writer also uses the internet facility to complete the data.

Before analyzing the problem of this study, theory if character and theory of characterization are presented. The next step, the writer analyzed the psychological problem of the main character and applied theory of anxiety, theory of identification, and theory of defense mechanism to get the answer of the main character’s effort to deal with his anxiety. To support the analysis of the problems of this study, the dialogues will be used as proofs or evidences.
CHAPTER IV

ANALYSIS

A. Jean-Baptiste Grenouille’s Characterization

Character is a brief descriptive drawing of an important person, described not as an individualized personality but as an example of some qualities (Holman and Harmon, 1986: 81).

Character will have no meaning without characterization. Characterization is the process how the author makes a character to exist. Direct principle is to draw physical appearances of the character, such as height, weight, color of slim or eyes, hair, and others. (Rohrberger and Woods, 1971: 20).

Personal description is that the author can describe a person’s appearance and clothes in the story. (Murphy, 1972: 161-171).

Those theories are suitable to describe the main character, Jean-Baptiste Grenouille, through his appearance and people’s point of views.

Jean-Baptiste Grenouille grows into a man that is unremarkable. People will not notice him because his appearance has nothing special to be noticed.

As he grows older, he was not especially big, nor strong – ugly, true, but not so extremely ugly that people would necessarily have taken fright at him. He was not aggressive, nor underhanded, nor furtive; he did not provoke people (p. 24).
An expert says that character means a literary genre: a short, and usually amusing, draft in prose of a distinctive type of a person. He also says that character presents as the person in dramatic or narrative work of literature that is bestowed with moral and dispositional qualities that are expressed in what they say and what they do. (Abrams, 1981: 20). The theory is suitable to describe the main character, Jean-Baptiste Grenouille, through what he says and what he does.

Although Jean-Baptiste Grenouille has nothing special to be noticed, he has an ability that the other children do not have when they grow up. And he appeared to possess nothing even approaching a fearful intelligence. Not until the age of three did he finally begin to stand on two feet; he spoke his first word at four – it was the word ‘fishes’- which in moment of sudden excitement burst from him like an echo when a fishmonger coming up the rue de Charonne cried out his wares in the distance. The next word he parted with were ‘Pelargonium’, ‘goal stall’, ‘savoy cabbage’, and ‘Jacqueslorreur’ (p. 24).

From the fact above, we should know that Jean-Baptiste Grenouille has a special ability that should not be underestimated. It is not common to see a child speaking his first word like Grenouille was. A child usually speaks an easy one, while Grenouille can mention difficult ones.

Grenouille’s special ability continues when he began to differentiate something and describe it one by one.

On the other hand, everyday language would soon prove inadequate for designating all the olfactory notions that he had accumulated within himself… It was the same with other things. For instance, the white drink that Madame Gaillard served her wards each day, why should it be designated uniformly as milk, when to Grenouille’s senses it smelled and tasted completely different every morning depending on how warm it was, which cow it had come from,
what cow had been eating, how much cream had been left in it and so on (p. 26-27).

From the text above, it proves that Grenouille has a very good olfactory. Grenouille is too smart to describe or differentiate something one by one since we know that he was a child. The other children cannot do like what Grenouille did.

Grenouille has a conflict when he was a child. His childhood in the orphanage was very terrible. No one wanted him as a friend, even he was hated by the children in the orphanage.

The children, however, sensed at once what Grenouille was about. From the first day, the new arrival was a sinister presence for them. They avoided the box in which he lay and edged closer together in their beds as if it had grown colder in the room. The younger ones would sometimes cry out in the night; they felt a draught sweep through the room. Others dreamed something was taking their breath away. One day the older ones conspired to suffocate him. They piled rags and blankets and straw over his face and weighed it all down with bricks. When Madame Gaillard dug him out the next morning, he was crumpled and squashed and blue, but not dead. They tried it a few more times, but in vain (p. 23).

From the quotation above, it is clear that no one likes Grenouille. The children avoid Grenouille and do not want to be Grenouille’s friend. It proves that Grenouille has a conflict in his childhood that makes him lack of confidence. This causes Grenouille’s anxiety.

In Murphy’s ‘character as seen by another’, the author tries to describe a character through the eyes and opinions of another. (Murphy, 1972: 161-171). Through the other’s eyes and opinions, the readers may get a reflected image.
The fact that Grenouille is different from another child is also strengthened by
Madame Gaillard, the orphanage owner, who says that Jean-Baptiste Grenouille has
an unusual ability.

Madame Gaillard, however, noticed that he had certain abilities and qualities
that were highly unusual, if not to say supernatural: and childish fear of
darkness and night seemed to be totally foreign to him…More remarkable
still, Madame Gaillard thought she had discovered his apparent ability to see
right through paper, cloth, wood, even through brick walls and locked doors.
Without ever entering the dormitory, he knew how many of her wards – and
which ones – were in there. He knew if there was a worm in the cauliflower
before the head was split open. And once, when she had hidden her money so
well that she couldn’t find it herself (she kept changing her hiding places), he
pointed without a second’s search to a spot behind a fireplace beam – and
there it was!...Of course, he could not see any of these things with his eyes,
but rather caught their scents with a nose that from day to day smelled such
things more keenly and precisely (p. 28-29).

From the facts above, it seems like a magic to Madame Gaillard that
Grenouille could find the money that she even cannot remember where it was hidden.
The writer might say that Jean-Baptiste Grenouille has a keen instinct through his
keen sense of smell. In short, Grenouille possessed this dreadful ability.

In Murphy’s ‘mannerism’, the author can describe a person’s mannerism,
habit, or idiosyncrasies which may also tell us something about his character.
(Murphy, 1972: 161-171).

Jean-Baptiste Grenouille is a hard worker. He does not easily give up in
reaching his target. He works to Monsieur Grimal without complaining.

He was a paragon of docility, frugality and diligence in his work, obeyed
implicitly, and appeared satisfied with every meal offered. In the evening, he
meekly let himself be locked up in a closet off to one side of the tannery floor,
where tools were kept and the raw, salted hides were hung. There he slept on
the hard, bare earthen floor. During the day he worked as long as there was light – eight hours in winter, fourteen, fifteen, sixteen hours in summer (p. 32-33).

Jean-Baptiste Grenouille must pay dearly for this job because it drained his energy. Because of his hard work, he suffered a disease that could threaten his efforts in reaching his target.

After one year of an existence more animal than human, he contracted anthrax, a disease feared by tanners and usually fatal. Grimal had already written him off and was looking around for a replacement – not without regret, by the way, for he had never before had a more docile and productive worker than this Grenouille. But contrary to all expectation, Grenouille survived the illness (p. 33).

It shows that Grenouille has an extraordinary immune system. Maybe it is the effect from the fish market, a place where he was born and left by his mother; his body becomes resistant with the dirty place and the germ that can attack people anytime.

One day, Grenouille walks to the market. Here, he can smell anything. Suddenly, he finds a very distinctive scent. He keeps walking but he cannot find where the scent comes from. From this scent, Grenouille knows that this scent can be one of the components to make a perfect perfume.

He recognized at once the source of the scent that he had followed from half a mile away on the other bank of the river: not this squalid courtyard, not the plums. The source was the girl. For a moment he was so confused that he actually thought he had never in all his life seen anything so beautiful as this girl – although he only caught her from behind in silhouette against the candlelight...And now he smelled that this was a human being, smelled the sweat of her armpits, the oil in her hair, the fishy odour of her genitals, and smelled it all with the greatest pleasure...Grenouille knew for certain that unless he possessed this scent, his
life would have no meaning. He had to understand its smallest details (p. 43-44).

From the facts above, the writer might say that Grenouille will do everything in reaching his target, which is to make a perfect perfume. He keeps trying to find where the scent comes from because he knows that this scent can create a perfect perfume which no one ever creates before.

In Murphy’s ‘speech’, the author gives an insight into the character of one of the person in the book through what the person says. (Murphy, 1972: 161-171). Whenever a person speaks, whenever he is in conversation with another, whenever he puts forward an opinion, he is giving the reader some clues to his character.

To make his dream come true, Jean-Baptiste Grenouille wants to work for Giuseppe Baldini, a well-known perfumer in Paris. Grenouille wants to prove to everyone that he can make a great perfume. Grenouille makes Baldini surprised when he mentioned the name of the most famous perfume at that time, Amor and Psyche made by Pélissier, who is Baldini’s rival.

‘I want to work for you, Maître Baldini. Work for you, here in your business.’ …’You’re a tanner’s apprentice, my lad,’ he said. ‘I have no use for a tanner’s apprentice. I have a journeyman already, and I don’t need an apprentice.’ …’With “Amor and Psyche” by Pélissier?’ Grenouille asked, cowering even more than before.

At that, a wave of mild terror swept through Baldini’s body. Not because he asked himself how this lad knew all about it so exactly, but simply because the boy had said the name of the wretched perfume that had defeated his efforts at decoding today (p. 74-75).

From that dialogue, Grenouille shows his effort to convince Baldini that Grenouille is not just an ordinary apprentice, but he can be a great perfumer too, like
Baldini. He never gives up if all he does is concerning with his will in reaching his target.

This thing is strengthened with Grenouille’s statement about his keen of smell, which cannot be doubted again.

‘I have the best nose in Paris, Maître Baldini,’ Grenouille interrupted with a rasp. ‘I know all the odours in the world, all of them, only I don’t know the names of some of them, but I can learn the names…’ (p. 76-77).

The writer can see how Grenouille really tries to convince Baldini to let him work for Baldini. And finally Baldini let Grenouille work for him because Baldini wants to give a chance to Grenouille. Besides, Baldini wants to create a perfect perfume to beat Pélissier’s.

Jean-Baptiste Grenouille is responsive. He can learn quickly and memorize what he has learned in Baldini’s laboratory.

After a few weeks Grenouille had mastered not only the names of all the odours in Baldini’s laboratory, but he was also able to record the formulas for his perfumes on his own and, vice versa, to convert other people’s formulas and instructions into perfumes and other scented products (p. 95-96).

From the explanation above, Grenouille shows how serious he is in working and reaching his target. By mastering all of the names of the odours, he can record the formulas, which is needed to make his own perfume.

Jean-Baptiste Grenouille is a dreamer. When Baldini told a story to Grenouille, he did not even listen, but imagining. Grenouille has his own fantasy about himself concerning his perfume.
Grenouille, however, who sat back more in the shadows, did not listen to him at all. He did not care about old tales, he was interested in one thing only: this new process...he imagined that he himself was such an alembic, simmering away inside just like this one, out of which there likewise gushed a distillate, but a better, a newer, an unfamiliar distillate of those exquisite plants that he tended within him, that blossomed there, their bouquet unknown to anyone but himself, and that with their unique scent he could turn the world into a fragrant Garden of Eden, where life would be relatively bearable for him, olfactory speaking. To be a giant alembic, flooding the whole world with a distillate of his making, that was the daydream to which Grenouille gave himself up (p. 101-102).

The text above shows that Grenouille has a strong will to make a perfect perfume, so he can rule the world with his unique fragrant. It seems that Grenouille, somehow, will make his fantasy true because he cannot wait to be the best perfumer who is adored by people.

It is the time for Grenouille to polish his perfume to be the best perfume in the world. He has the last target, which is the 25th virgin, to take her body odour then mix it with the previous body odours he has made. At first, Grenouille feels uncomfortable with his odourless body. But, it gives him an advantage because no one can smell him. It makes him easier to kill his target.

Around the same time, Grenouille got up from his bed in the stall. He too was satisfied with how things were going and felt completely refreshed, although he had not slept a single second.
Grenouille set to work with professional circumspection. He opened his knapsack, took out of the linen, pomade and spatula, spread the cloth over the blanket on which he had lain, and began to brush on the fatty paste...and therefore needed to be provide with a heavier dose of oil.
As he climbed the ladder, as easily as a set of stairs, he congratulated himself on the circumstances that made it possible for him to harvest the girl’s scent here in La Napoule (p. 221-224).
That explanation shows that Grenouille really works hard to make his dream come true. This fact is strengthened by Grenouille’s action that is not sleeping to make his effort succeed.

He was tired. But he did not want to fall asleep, because it was improper to sleep on the job, even if your job was merely to wait. It was not especially difficult for him to stay awake and wait, despite his weariness. He loved this waiting. He had also loved it with the twenty-four other girls, for it was not a dull waiting-till-it’s-over...Something was happening while you waited. The most essential thing was happening...He had done his best...It filled him with profound of satisfaction, this waiting. He had never felt so fine in all his life, so peaceful, so steady...Feeling of humility and gratitude welled up within him. ‘I thank you,’ he said softly, ‘I thank you, Jean-Baptiste Grenouille, for being what you are!’ So touched was he by himself (p. 225-227).

The facts above explain that Grenouille has a psychological problem. His fear of losing his target makes him stay awake and wait to do the job. This worry creates the anxiety that influence what Grenouille does in his life.

**B. Jean-Baptiste Grenouille’s Types of Anxiety**

Anxiety is a painful emotional experience which is produced by excitations in the internal organs of the body. These excitations result from internal and external stimulation and are governed by the autonomic nervous system. For example, when a person encounters a dangerous situation his heart beats faster, he breathes more rapidly, his mouth becomes dry, and the palms of his hands sweat. (http://www.springerlink.com/content/f47707m734q7r41w/)
Anxiety differs from other painful states, such as tension, pain, and melancholy by some specific quality of consciousness. Exactly what determines this quality is unknown. Freud thought it might be some distinctive feature of the visceral excitations themselves. In any events, anxiety is a conscious state which can be distinguished subjectively by a person from experiences of pain, depression, melancholy, and tensions resulting from hunger, thirst, sex, and other bodily needs. (http://www.springerlink.com/content/f47707m734q7r41w/)

Freud specified three major types of anxiety. The first is reality anxiety. It is the most basic form, rooted in reality. For examples, fear of a dog bite, fear arising from an impending accident. The most common tension reduction method from the reality anxiety is removing oneself from the harmful situation. (Hall, 1979: 62).

The second is neurotic anxiety. It is the anxiety which arises from an unconscious fear that the libidinal impulses of the id will take control at an inopportune time. This type of anxiety is driven by a fear of punishment that will result from expressing the id's desires without proper sublimation. (Hall, 1979: 62).

And the last is moral anxiety. It is the anxiety which results from fear of violating moral or societal codes, moral anxiety appears as guilt or shame. (Hall, 1979: 62).
1. Jean-Baptiste Grenouille’s Reality Anxiety

The writer uses the theory of reality anxiety to relate it with Jean-Baptiste Grenouille’s reality anxiety.

Reality anxiety is a painful emotional experience resulting from a perception of danger in the external world. A danger is any condition of the environment which threatens to harm a person. The perception of danger and the arousal of anxiety may be innate in the sense that one inherits a tendency to become afraid in the presence of certain objects or environmental conditions or it may be acquired during the person’s lifetime. For example, fear of darkness could be heredity because past generation of men were constantly being endangered during the night before they had the means of making light or it could be learned because one is more likely to have fear-arousing experiences during the night than during the day (Hall, 1979: 63).

Jean-Baptiste Grenouille experiences reality anxiety because of bad traumatic experiences in his childhood. This bad traumatic past time comes from the outer part of himself that it apparently becomes part of his reality anxiety. Thus, it is said that Grenouille starts to have this fear since he lives in the orphanage and society.

Jean-Baptiste Grenouille undergoes reality anxiety because he gains his fear ever since he was a child and knowing that he was thrown away by his mother. It happens when his mother, a fish gutter, wants to directly give birth to Grenouille, a child resulting from his mother’s unmarried relationship.

For his soul he required nothing. Security, attention, tenderness, love – or whatever all those things are called that children are said to require – were utterly dispensable to the young Grenouille. Or rather, so it seems to us, he had utterly dispensed with them just to go on living from the very start. The cry that followed his birth, the cry with which he had brought himself to people’s attention and his mother to the gallows, was not an instinctive cry for sympathy and love (p. 22).
Therefore, one of the causes of Jean-Baptiste Grenouille’s reality anxiety is because of the projection of his mother resulting to his lack of being loved just like what the children should have. It shows the failure of his mother in being a good mother for Grenouille. Being under a condition of an unmarried woman with five children, Grenouille’s mother does not want to nurture or even own the baby. Thus, it ends up with his being taken to an orphanage house owned by a lady named Madame Gaillard. Because the source of this feeling of anxiety derived from Grenouille’s outer world, i.e. his mother and the unhappy condition by being rejected, the writer can conclude that Grenouille’s anxiety is said to be a reality anxiety.

Grenouille experiences hard times during his life in the orphanage. It starts at the first time he is brought to the orphanage house, and gone through the rough treatment done by the children there, for they sense there is something wrong with baby Grenouille.

The children, however, sensed at once what Grenouille was about. From the first day, the new arrival was a sinister presence for them. They avoided the box in which he lay and edged closer together in their beds as if it had grown colder in the room. The younger ones would sometimes cry out in the night; they felt a draught sweep through the room. Others dreamed something was taking their breath away. One day the older ones conspired to suffocate him. They piled rags and blankets and straw over his face and weighed it all down with bricks. When Madame Gaillard dug him out the next morning, he was crumpled and squashed and blue, but not dead. They tried it a few more times, but in vain (p. 23).

In short, this unhappy childhood in the orphanage house is another reason that Grenouille is said to have experienced a reality anxiety because, again, the mainspring of his anxiety comes from Grenouille’s surrounding and environmental
condition which are so traumatic for him (the unhappy childhood) makes this character finally experience the state of helplessness.

Grenouille’s reality anxiety is also aroused by his being alienated by the society. The people around him think that he is a descendant of evil concerning his lack of personal odor and his magnificent ability in smelling things. There are three persons in Grenouille’s life who have important role in raising him who at the end also want to get rid of Grenouille out of their lives. First is from the wet nurse Jeanne Bussie who gives milk for the little baby.

- Father Terrier – she said, ‘There!’ and set her market basket down on the threshold.
  ‘What’s that?’ asked Terrier, bending down over the basket and sniffing at it, in the hope that it was something edible.
  ‘The bastard of that woman from the rue aux Fers who killed her babies!’
  The monk poked about in the basket with his finger until he had exposed the face of the sleeping infant.
  ‘He looks good. Rosy pink and well nourished.’
  ‘Because he stuffed himself on me. Because he’s pumped me dry down to the bones. But I’ve put a stop to that. Now you can feed him yourselves with goat’s milk, with pap, with beet juice. He’ll gobble up anything, that bastard will’ (p. 8).

Here, we can see that how Jeanne Bussie really hates Grenouille because of his greed in sucking all the milk which can be used for three to four babies. It also shows how she was worried about Grenouille’s peculiarity compared to other children. The same action is also done by Father Terrier and Madame Gaillard, the owner of the orphanage house. It is proved in the novel when both of them want to get rid of Grenouille out of their lives.
Away with it! Thought Terrier, away this very instant with this...he was about to say ‘devil’, but caught himself and restrained...away with this monster, with this sufferable child!...get the thing further away, so far away that you couldn’t hear it, so far away that it could not be dropped on your doorstep again every hour or so (p. 19).

Father Terrier who is a monk also realizes that this baby lacks personal odor, and considers this baby Grenouille as a monster. The presence of Grenouille also becomes a big threat for Madame Gaillard. She realizes that Grenouille has a kind of sixth sense when he reaches the age of eight.

But Madame Gaillard would not have guessed that fact in the wildest dreams, even if that blow with the poker had left her olfactory organ intact. She was convinced that, feebleminded or not, the lad had second sight. And since she also knew that people with second sight bring misfortune and death with them, he made her increasingly nervous (p. 29).

Reality anxiety comes as the person feels threatened by this external world. Therefore, it is obvious that the alienation by the people around Grenouille starts when he was a baby until teenager, are best to indicate that the anxiety that he endures is the type of reality anxiety.

Overall, it is clear from the discussions above that Jean-Baptiste Grenouille has experienced reality anxiety. Jean-Baptiste Grenouille undergoes some traumatic incidents throughout his childhood, such as unhappy life in the orphanage and rejected by people around him, even by his mother. Furthermore, this rejection and the unhappy childhood continue in his life until he commits some crimes.
2. Jean-Baptiste Grenouille’s Neurotic Anxiety

“Neurotic anxiety is aroused by a perception of danger from the instincts. Neurotic anxiety can be displayed in three different forms, that is free floating type, phobia, panic or near-panic reaction.” (Hall, 1979: 65). Neurotic anxiety happens based on reality anxiety in the sense that a person has to associate an instinctual demand with the external danger before he learns to fear his instincts (Hall, 1979: 67).

Besides reality anxiety, Jean-Baptiste Grenouille apparently experiences neurotic anxiety as well. The main reason why Jean-Baptiste Grenouille is said to experience neurotic anxiety is because his fear actually comes up from his own intuition or his thought. This instinct-based fear can be seen in his bad thought, intense irrational fear and panic reaction. All these forms of neurotic anxiety experienced by Jean-Baptiste Grenouille are actually the result of his trauma during childhood. Therefore, in this part of the discussion, Jean-Baptiste Grenouille’s neurotic anxiety will be further explored heavily based on the different forms of his anxiety that is the character’s bad thought, intense irrational fear, and panic reaction.

One form of neurotic anxiety, free floating type of apprehensiveness, is neurotic anxiety which is attached to any good or bad environmental condition. This kind of anxiety is indicated by a nervous person who always expects something dreadful to happen. An example of this is seen in the novel that Jean-Baptiste Grenouille always has a bad thought that he believes something bad lies ahead of
him. He thinks that people around him are threats and may do something to harm him. As a matter of fact, what he is actually afraid of is his id which constantly giving pressure on his ego, and so it controls and reduces the ego to a state of helplessness (Hall, 1979: 65). In other words, what happen in neurotic anxiety is the fear of the person is actually his own instinct or it that presses his consciousness or ego which finally ends up with his being unable to control this consciousness and becomes helpless.

Jean-Baptiste Grenouille’s neurotic anxiety is first seen through his bad thought. The character, for one thing, always thinks that something bad is lying ahead of him. This perception of danger comes from his own instinct. His fear passes his consciousness and makes him become helpless. For instance, as Patrick Süskind describes the life of Grenouille when he was in the orphanage house and tried to build hatred toward human being which is stated in the quotation below.

The cry that followed his birth, the cry with which he had brought himself to people’s attention and his mother to the gallows was not an instinctive cry for sympathy and love. That cry, emitted upon careful consideration, one might almost say upon mature consideration, was the newborn’s decision against love and nevertheless for life. Of course, it could have grabbed the other possibility open to it and held its peace and thus has chosen the path from birth to death without a detour by way of life, sparing itself and the world a great deal of mischief. But to have such a modest exit would have demanded a modicum of native civility, and that Grenouille did not possesses. He was an abomination from the start. He decided in favour of life out of sheer spite and sheer malice (p. 22).

It shows that from the beginning Grenouille feels being hated by the people around him. As a result, this situation really alerts him about the threat that people are
dangerous to him. He also realizes about his lack of odour since he was born and it makes him feel as if he were a monster, so “he decided in favour of life out of sheer spite and sheer malice” (p. 22).

The same bad thought still lays in his mind when he decides to leave Paris, a city with six to seven hundred thousand people living in it.

As he began to withdraw from them, it became clear to Grenouille for the first time that for eighteen years their compacted human effluvium had oppressed him like air heavy with an imminent thunderstorm. Until now he had thought that it was the world in general he wanted to squirm away from. But it was not the world, it was the people in it. You could live, so it seemed, in this world devoid from humanity (p. 120).

In short, it is clear that although people around him do not actually become a threat to him, he fears that they will do something bad to him; whereas as a matter of fact it is his own thought and consciousness that actually disturbs him. Thus, Jean-Baptiste Grenouille’s bad thought, that is fear of someone doing something harm to him, has been a pressure on his mind and in order to feel safe, he takes a long journey away from those people. Ever since he believes that there is always something bad waiting in front of him, this negative thought is later brought along in his life as the character is grown up and it finally becomes an intense fear for himself.

Intense fear is the second indicator why Jean-Baptiste Grenouille is said to experience neurotic anxiety. The intensity of this character’s fear is out of all proportion to the actual danger of the object of which he is afraid. Then, his fear is also irrational because the mainspring of his anxiety is actually in his own consciousness rather than in the external world, that is the fear of having no odour.
An example that indicates his intense and irrational fear to the external world is when he kills his first victim that is a girl from rue des Marais. This girl has an odour which is so rich, so balanced, and so magical compared to every scent to make it his own.

Grenouille knew for certain that unless he possessed this scent, his life would have no meaning... She was so frozen with terror at the sight of him that he had plenty of time to put his hands to her throat. She did not attempt to cry out, did not budge, did not make the last motion to defend herself. He, in turn, did not look at her, did not see her delicate, freckled face, her red lips, her large sparkling green eyes, keeping his eyes closed tight as he strangled her, for he had only one concern – not to lose the least trace of her scent (p. 44-45).

From the above quotation, it is apparent that Jean-Baptiste Grenouille is really anxious about losing the girl’s beautiful scent. It is because Grenouille realizes that he lacks his personal odour, so he has to kill the girl and smells all the scent and seals it up in his innermost compartments. This crime is not going to happen if Grenouille’s fear of losing the scent is not too deep. Therefore, the writer can say that Jean-Baptiste Grenouille’s anxiety is so intense that finally he kills the girl from rue des Marais.

Another proof that indicates Jean-Baptiste Grenouille’s intense fear is when he shut himself in the cave to keep the distance from human scents that he considers as a disgusting scent that is he supposed to avoid them. This is a place where he builds his own world. The fear appears when he goes out to find some food. He feels as if he is haunted by the existence of human scent, so all the daily business must be done in a hurry.
He went to his watering spot, licked the moisture from the wall, for an hour, for two; it was pure torture. Time would not end, time in which the real world scorched his skin. He ripped a few scraps of moss from the stones, choked them down, squatted, shitting as he ate – it must all be done quickly, quickly, quickly. And as if he were a hunted creature, a little soft-fleshed animal, and the hawks were already circling in the sky overhead, he ran back to his cave, to the end of the tunnel where his horse blanket was spread. There he was safe at last (p. 136).

The above quotation shows that he cannot be separated for quite a long time from his own safe place because he feels that it is dangerous to be out there in a real world for the world will harm him. This fear makes him act irrationally.

Still another proof of the form of his intense and irrational fear is when he experiences a bad dream in his seven years of retreat in a cave. This dream really alerts him that he possesses no odour.

As this became clear to him, he gave a scream as dreadful and loud as if he were being burned alive. The scream smashed through the walls of the purple salon through the walls of castles, and sped away from his heart across the ditches and swamps and deserts, hurtled across the nocturnal landscape of his soul like a fire storm, howled its way out of his mouth, down the winding tunnel, out into the world, and far across the high plains of Saint-Flour – as if the mountain itself was screaming. And Grenouille awoke at his own scream. In waking, he trashed about as if he had to drive off the odourless fog trying to suffocate him. He was deathly afraid, his whole body shook with the raw fear of death (p. 138-139).

From the quotation, it is seen that Grenouille is really anxious after knowing that he possesses no personal odour. This fear causes him to act irrationally, like he wants to scream aloud and rips off the fog just to make sure that he has no personal odour does not really happen.
Furthermore, it is obvious from these examples that Jean-Baptiste Grenouille has endured a great fear ever since he wanted to own the beautiful scent owned by the girl in rue des Marais. Moreover, his experience of bad dream in the cave also alerts him that he really lacks odour. Thus, his fear increasingly attacks his consciousness and he is getting irrational that he finally commits the crimes.

Besides his thinking of something bad and intense irrational fear, the third indicator of Jean-Baptiste Grenouille’s neurotic anxiety is also observable from his panic reaction. This reaction, which appears suddenly, happens when he fears of losing his very important last victim namely Laure Richis, who has been targeted as the goal of his efforts from the beginning. When he is about to lose this precious victim’s odour, he gets panicked and behaves irrationally.

With his very first breath, he knew something was wrong. The atmosphere was not as it should be. In the city’s aromatic garb, that veil of many thousands of woven threads, the golden thread was missing. During the last few weeks the fragrance of that thread had grown so strong that Grenouille had clearly discerned it from his cabin on the far side of the town. Now it was gone, vanished, untraceable despite the most intensive sniffing. Grenouille was almost paralysed with fright. She is dead, he thought. Then, more terrifying still: someone else has got to her before me. Someone else has plucked my flower and taken its odour for himself! He could not so much as scream, the shock was too great for that, but he could produce tears that welled up in the corners of his eyes and suddenly streamed down both sides of his nose (p. 218-219).

It is clear from the quotation above that Grenouille really gets panicked knowing that his main target has gone. As a result of this panic reaction, “he could produce tears that welled up in the corners of his eyes and suddenly streamed down both sides of his nose” (p. 219). In his life, Grenouille never cries before but this
panic reaction forces him to cry because all he knows is that he is so upset and tensed in that condition.

The main male character, Jean-Baptiste Grenouille in Patrick Süskind’s *Perfume* is said to have severe psychological problem during his life. He experiences anxiety because of his fear of dangers. This fear roots from his external worlds as well as his own consciousness. In other words, it does not only deal with what he experienced when he was a child in the past, but it also relates to what he has in his present environment and his future goal. For these reasons, it is said that Jean-Baptiste Grenouille experiences reality anxiety and neurotic anxiety because his fear comes from both his external world as well as his internal.

C. Jean-Baptiste Grenouille’s Ways in Dealing with His Anxiety

As the main character, Jean-Baptiste Grenouille experiences anxiety, he must act against his fear in order to reduce that feeling. There are some ways that Jean-Baptiste Grenouille uses in dealing with his anxiety which includes identification, projection and regression. Therefore, the following discussion is about Jean-Baptiste Grenouille’s effort to manage and overcome his anxiety.

1. Jean-Baptiste Grenouille’s Identification

Identification is “the incorporation of the qualities of an external object, usually those of another person, into one’s personality” (Hall, 1979: 74). Thus,
identification is the effort that focuses on another’s personality and adopts the personality into one’s personality. There are four types of identification: (1) narcissistic identification, (2) goal-oriented identification, (3) object-loss identification, (4) identification with an aggressor (Hall, 1979: 74).

Identification is one of the ways applied by Jean-Baptiste Grenouille to deal with his anxiety. In this case, Jean-Baptiste Grenouille’s identification is goal-oriented identification as he realizes that he has no important role in the society, so he attempts to recover and secure this condition by convincing himself that he is able to create his own perfume. It is supported by Grenouille’s hard working in reaching his target. It can be seen when he is apprenticing to the first perfumer that is well-known in Paris namely Giuseppe Baldini, in order to equip himself with good social status and knowledge as Giuseppe Baldini has.

The scents he could create at Baldini’s were playthings compared with those he carried within him and that he intended to create one day. But for that, he knew, two indispensable prerequisites must be met. The first was the cloak of middle-class respectability, the status of a journeyman at the least, under the protection of which he could indulge his true passions and follow his true goals unimpeded. The second was the knowledge of the craft itself, the way in which scents were produced, isolated, concentrated, preserved and thus first made available for higher ends (p. 97).

The quotation here shows a strong will and a strong decision made by Jean-Baptiste Grenouille to rise from his dark side of life that is his un-smelled body odour. By making this decision, he makes a new hope for his life that he can survive, and through Baldini, he is able to make his own body odour. Thus, this act of
convincing himself shows that Jean-Baptiste Grenouille uses goal-oriented identification to decide his next step to do.

Identification is also strongly proved by his willingness to create a new body odour in a laboratory owned by a quite well-known perfumer in Grasse. He is asked to make a new perfume for Marquis de la Taillade-Espinasse, but he makes it for himself instead.

The customary essences of neroli, eucalyptus and cypress were meant only as a cover for the actual scent that he intended to produce: that was the scent of humanness. He wanted to acquire the human-being odour – if only in the form of an inferior temporary surrogate – that he did not possess of himself…Only that basic odour, the primitive human effluvium, was truly familiar to them; they live exclusively within it and it made them feel secure; and only a person who gave off that standard vile vapour was ever considered one of their own (p. 154-155).

Here, Jean-Baptiste Grenouille really insists on creating a quite new perfume which is far different from the usual perfumes. It shows that he is responsive. When he is making the perfume, he uses his very good olfactory and shapes his mind that this new perfume can create a human scent, because this scent can make him be accepted by his fellow human beings in general for having the same aura as theirs. He does not care about how long the scent will last, but the most important thing is that he owns his personal odour.

In order to reach his goal, that is to become a well-known perfumer and able to create his own perfume, Grenouille becomes an apprentice to Madame Arnulfi, a well-known perfumer in Grasse, without any condition at all.
In short (as Grenouille had of course smelled for some time already): Madame Arnulfi was a woman of solid prosperity and sound business sense. And since he was not concerned about money and declared himself satisfied with a salary of two francs a week with the other niggardly provisions, they quickly came to an agreement (p 179-180).

From the quotation above, it is clear that to reach his goal, that is to become a great perfumer who can create a quite new kind of perfume, Jean-Baptiste Grenouille works very hard and does everything. He knows that he means nothing for the people around him, but to get some respect and knowledge in equipping himself, he apprentices himself without being paid at all.

In his long time waiting and apprenticing to the perfume experts, Grenouille finally finds the right time to reach his goal by killing his ultimate victim who can give him the most powerful perfume ever exists.

With a quick snips of his scissors, he cut open her nightgown, pulled it off, grabbed the oiled linen, and tossed it over her naked body. Then he lifted her up, tugged the overhanging cloth under her, rolled her up in it as a baker rolls strudel, tucking in the corners, enveloping her from toes up to brow. Only her hair still stuck out from the mummy cloths. He cut it off close to her scalp and packed it inside her nightgown, which he then tied up into a bundle. Finally, he took a piece of cloth still dangling free and flapped it over the shaved skull, smoothed down the overlapping ends, gently pressed it tight with a finger. He examined the whole package. Not a slit, not a hole, not one bulging pleat was left through which the girl’s scent could have escaped. She was perfectly packed. There was nothing to do but wait, for six hours, until the grey of dawn (p. 225).

Hence, from the quotation, it is clear that Jean-Baptiste Grenouille commits the crime, killing his victim and wrapping her with oiled linen to take the scent the same way he does to his twenty four victims. It seems that he knows exactly how to deal with his anxiety by creating a perfume made of human’s scent. Even though the
process takes hours, but he keeps waiting patiently because he knows that his plans will not end in vain. He really knows how to deal with his anxiety by creating this perfume.

To sum up, identification in this case goal-oriented identification is Jean-Baptiste Grenouille’s way to deal with his anxiety. It can be seen from his strong willingness to become a well-known perfumer equipped with good social status and knowledge as a medium to create his own odour.

2. Jean-Baptiste Grenouille’s Projection

Projection is another type of defense mechanism that the writer applies in this analysis. Projection is the attribution of one's own attitudes, feelings, or desires to someone or something as a naive or unconscious defense against anxiety or guilt. (http://www.thefreedictionary.com/projection). It happens when someone has his own feeling or thought to someone else in his own world. It means that actually the feeling or the thought does not happen in reality.

Likewise, Jean-Baptiste Grenouille applies this defense mechanism in a way that he considers that people hate him, even though in reality it is he himself who builds that feeling that can be seen in the quotation below.

As he began to withdraw from them, it became clear to Grenouille for the first time that for eighteen years their compacted human effluvium had oppressed him like air heavy with an imminent thunderstorm. Until now he had thought that it was the world in general he wanted to squirm away from. But it was not the world, it was the people in it. You could live, so it seemed, in this world devoid from humanity (p. 120).
From the quotation, it is clear that although people around him do not actually become a threat to him, he fears that they will do something bad to him; whereas as a matter of fact it is his own thought and consciousness that actually disturbs him.

Another proof that shows how Jean-Baptiste Grenouille tries to relieve his anxiety by building a thought that other people are responsible for bothering him can be seen when he is having a flashback in the cave.

The enhance the mood, he first conjured up those that were earliest and most remote: the hostile, steaming vapours of Madame Gaillard’s bedroom; the bone-dry leathery bouquet of her hands; the vinegary breath of Father Terrier; the hysterical; hot maternal sweat of Bussie the wet nurse; the carrion stench of the Cimetières des Innocents; the homicidal odour of his mother. And he wallowed in disgust and loathing, and his hair stood on end at delicious horror...And then all at once, the pent-up hate would with orgasmic force – that was, after all, the point of the exercise. And how just was his anger. How great his revenge (p. 128-129).

The quotation above shows the things that Jean-Baptiste Grenouille meets in his life. Even though those events seem to have important role in his life, but he thinks that all of them end up with hatred aimed to him. It has been shaped in his mind that those people hate him; in fact it is he himself who builds that feeling as a defense in facing his external world.

3. Jean-Baptiste Grenouille’s Regression

Regression is the last defense mechanism that the writer uses in the analysis. The anxiety that jean-Baptiste Grenouille has from the incidents in his life has made him regress from the world. Jean-Baptiste Grenouille’s regression is indeed
observable from the way he retreats himself in a cave for seven years and lives in his own world as well as his childish behaviour.

Sigmund Freud states that a person who has been hurt by the world may shut himself up in a private dream world (Hall, 1979: 95). An adult person may apply regression by shutting himself from the outside world. Likewise, Jean-Baptiste Grenouille has found his own world and lives in himself that is in the cave as mentioned in the novel.

As he took possession of it, he was overcome by a sense of something like sacred awe. He carefully spread his horse-blanket on the ground as if dressing and altar and lay down on it. He felt blessedly wonderful. He was lying a hundred and fifty feet below the earth, inside the loneliness mountain in France – as if in his own grave. Never in his life had he felt so secure, certainly not in his mother’s belly. The world could go up in flames out there, but here, he could not even notice it (p. 126-127).

From this quotation, it shows how Jean-Baptiste Grenouille applies regression by shutting himself from the world around him. Therefore, due to those reasons mentioned above, it is undeniable that Jean-Baptiste Grenouille is applying regression by escaping from the outside world and living in his own cave as his own world which is far from his outer environment. This regression makes him tackle his anxiety and feel secure which is stated as the sentence “Never in this life had felt so secure, certainly not in his mother’s belly” (p. 127) in the quotation above.

Besides shutting himself in the cave, another indicator of Jean-Baptiste Grenouille’s regression is in the form of dreaming. In some parts of the novel, it can
be found that Grenouille, when sleeping in the cave, always has dreams that please him which can be seen in the quotation below.

Yes! This was his empire! The incomparable Empire of Grenouille! Created and ruled over by him, the incomparable Grenouille, laid waste by him if he so chose and then raised up again, made boundless by him and defended with a flaming sword against every intruder. Here, there was naught but his will, the will of the great, splendid, incomparable Grenouille. And now that the evil stench of the past had been swept away, he desired that his empire be fragrant. And with mighty strides he passed across the fallow fields and sowed fragrance of all kinds, wastefully here, sparingly there, in plantations of endless dimension and in small, intimate parcels, strewing seeds by the fistful or tucking them...To the furthermost regions of his empire, Grenouille the great, the frantic gardener, hurried, and soon there was not a cranny left into which he had not thrown a seed of fragrance (p. 130).

Here, Grenouille wants to build his own kingdom of fragrance in his dream. He feels comfortable living in his own dream because he can become whatever he wants to be and creates whatever the kingdom he desires to be. Besides, there can be no intruders appearing in his dream because he thinks that dreaming is the safest way to keep distance from the outer world. In other words, Grenouille can be said that he is a dreamer because he has imaginations about himself in his own world.

Also another indicator of Grenouille’s regression is in his childish behaviour. In the novel, Grenouille reaches this state when he centers the beauty and the pleasure of his dreams.

Like a school boy, his knees pressed together, his feet side by side, his left hand resting on his left thigh, that was how little Grenouille drank the most precious scent from the cellars of his heart, glass after glass, and grew sadder and sadder as he drank. He knew that he was drinking too much. He knew that he could not handle so much good scent. And yet he drank till the bottle was empty (p. 135).
The quotation above shows how Grenouille really loves to act like a child because in his life he never experiences security, attention, tenderness, love or whatever all those things are called that children are said to require. That is why he makes use of this situation acting like a child who is really excited when given something that he likes. Behaving in this way, Grenouille is said to regress himself. Therefore, the writer thinks that these behaviours reflect Grenouille’s regression.

In short, Jean-Baptiste Grenouille has experienced hard times during his life, so he endures the feelings of anxiety. Therefore, in order to manage his fear, this character commits some ways such as identification, projection, and regression. In identification, Jean-Baptiste Grenouille does important things to reach his goal. Then, Grenouille also applies projection by considering him being hated by the people around him. Although it is he himself who has that thought, Grenouille considers it in the opposite way. Last, the character regress himself by living in his own cave, escaping and shutting himself from the external world and having dreams. With these ways, he is able to make an escape, and be free from his uncomfortable feeling with his past and present condition.

From the analysis, the writer found that Jean-Baptiste Grenouille can deal with his anxiety through his efforts. He works hard to reach his target; that is to make the perfect perfume, and finally he can make his dream come true. His perfume becomes famous and people love it. People honour him like they worship God. It is seen by people’s attention to him. They do not even believe that Jean-Baptiste
Grenouille is a murderer. This phenomenon shows that Grenouille can deal with his anxiety because from his fear that he has no body odour, he finally can make people respect him.
CHAPTER V
CONCLUSION

This thesis deals with Jean-Baptiste Grenouille’s psychological problem that is his anxiety, and his efforts to overcome it. Psychological approach is applied in this study by using Sigmund Freud’s theory of personality, such as anxiety, identification and defense mechanism which includes projection and regression. These theories are used to figure out what problems that occur in Jean-Baptiste Grenouille’s childhood or past time which results in anxiety coming up in his youth and his adulthood. In addition, the writer also found that there are several ways that Jean-Baptiste Grenouille uses in solving his psychological problem which eventually leads him to commit some crimes.

From the discussion in the previous chapter, it turns out that Jean-Baptiste Grenouille undergoes reality anxiety as well as neurotic anxiety. His reality anxiety, for one thing comes up due to his traumatic experiences in his childhood. First, he experiences being rejected by his mother followed by the unhappy and unsatisfying life in the orphanage. Then, another traumatic experience is when he is alienated by the society. These traumatic experiences are later brought to Jean-Baptiste Grenouille’s youth and adulthood and become neurotic anxiety. His anxiety comes as his fear to repeat his bad time, such as fear of losing his ultimate victim, Laure, and
thrilled by his lack of odour. This feeling of anxiety is observable through Jean-Baptiste Grenouille’s bad thought, intense irrational fear and his panic reaction.

Jean-Baptiste Grenouille uses three ways in managing and dealing with his anxiety, that is identification, projection and regression. First, Jean-Baptiste Grenouille wants to possess a pure human odour which can be seen from his strong willingness to make his own perfume. Therefore, he tries to make his own scent by committing the crime, killing his twenty five victims and wrapping them with oiled linen to take the scent. Second, in projection Jean-Baptiste Grenouille tries to distort the way he looks at the people around him by considering him being hated by the people around him. Although it is he himself who has that thought, Grenouille considers it in the opposite way. Last, Jean-Baptiste Grenouille applies regression through which he shuts himself in a cave, having dreams and behaves like a child. Jean-Baptiste Grenouille applies the three ways in order to release and escape himself from the anxiety and fear that burden him. Through the analysis, it can be said that Jean-Baptiste Grenouille can deal with his anxiety by being a great perfumer and make people respect him because of his new creation in the art of perfumery.
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APPENDIX 1

Summary of the Story

Grenouille is an unwanted Parisian orphan who is rejected by others because they are disturbed by his lack of odor. He has an extraordinary power to discern odours, and comes to loathe the scent of other people. He becomes apprenticed to a tanner at the age of eight, and after work explores the city. One day he smells a divine scent and follows it, and is shocked to find that the source of this beautiful scent is a young woman. He kills her to get a better smell of her scent, but after death the scent ceases. He dedicates his life to preserve this perfect scent.

In his quest to isolate and preserve scents, he becomes apprenticed to a great perfumier, Baldini, and proves a talented pupil, making Baldini the most popular perfumier in Paris. But Baldini cannot teach him how to isolate the scent of glass and iron. He falls ill with small pox but, on discovering that techniques other than distillation can be used to preserve such odours, he miraculously recovers and resolves to journey to the city of Grasse to further his quest.

On his way to Grasse, Grenouille becomes so disgusted by the scent of humanity that he spends seven years in a cave on top of the Massif Central. One day he wakes with a start from a nightmare of being suffocated by his own body odour, and realises with a shock that he has no personal scent at all.
Grenouille journeys to Montpelier where an amateur scientist, the Marquis de La Taillade-Espinasse, uses Grenouille to test his thesis of the "so-called fluidium letale". The Marquis combines a treatment of decontamination and revitalization for Grenouille, and subsequently, Grenouille looks like a clean gentleman for the first time in his life. Grenouille in turn tricks his way into the laboratory of a famous perfumier. There he creates a body odour for himself from ingredients including "cat shit," "cheese," and "vinegar", whereupon he is accepted by society.

Moving to Grasse, Grenouille once again becomes intoxicated by the scent of a young woman, Laure. He decides that she is not quite mature and resolves to kill her in two years time. Meanwhile he embarks on a career of serial murder of beautiful virgins to form a base for the scent he will make from Laure, while at the same time refining his powers until he can preserve any smell.

Eventually Laure's father pieces together the pattern of murders and realises that Laure is to be the next victim. He flees with Laure but Grenouille pursues them and kills Laure, capturing her scent.

He is eventually apprehended and sentenced to death, but on the day of his execution the intoxicating scent of Laure combined with the backdrop essences of the twenty-four virgins he murdered, overwhelms all present, and instead of an execution the whole town becomes a massive orgy.

Grenouille is pardoned for his crimes, and Laure's father even wants to adopt him. But the experience of the power has dissatisfied Grenouille, because he is not
loved for himself, but for the perfume which he created. He realises that he had always found gratification 'in hatred, in hating and being hated', not love. He decides to return to Paris upon finding that the satisfaction that he initially felt has transformed itself into hatred and disgust.

In Paris, Grenouille approaches a group of low-life people (thieves, murderers, whores, etc), who do not notice him approaching. He deliberately douses himself with the perfume he created, while among the group. Overcome with desire, they tear him to pieces and devour the remains. They feel slightly disgusted having just eaten a human being, but they feel overwhelmed with happiness. They are proud of themselves because it is the first time in their lives that they have ever done something out of love.
Patrick Süskind was born in Ambach, near Munich, in 1949. He studied medieval and modern history at the University of Munich. His first play, *The Double Bass*, was written in 1980 and became an international success. It was performed in Germany, in Switzerland, at the Edinburgh Festival, in London, and at the New Theatre in Brooklyn. His first novel, *Perfume* became an internationally acclaimed bestseller. He is also the author of *The Pigeon* and *Mr. Summer's Story*, and a coauthor of the enormously successful German television series *Kir Royal*. Mr. Süskind lives and writes in Munich.