

**MULTIPLE PERSONALITIES:  
CHILDHOOD UNRESOLVED CONFLICTS AND TRAUMA  
IN CLARK'S *ALL AROUND THE TOWN***

**Kepribadian Kompleks: Trauma dan Konflik Berkepanjangan pada Masa Kecil  
dalam *All Around The Town* Karya Clark**

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**Abstrak:** Tulisan ini merupakan hasil penelitian yang bertujuan untuk mendeskripsikan bagaimana kepribadian ganda sebagai akibat trauma dan konflik masa kecil yang tidak teratasi muncul pada novel *All Around the Town* Karya Marry Higgins Clark. Novel ini dianalisis dengan menggunakan pendekatan psikologi sastra. Hal tersebut didasarkan pada asumsi bahwa semua karya sastra selalu berhubungan dengan kehidupan manusia khususnya kepribadian dan kondisi psikologis. Hasil analisis menunjukkan bahwa sebagai tokoh, Laurie Kenyon memiliki karakter bulat dan dinamis. Hal ini bisa dilihat dari sifat-sifat yang dimilikinya serta bagaimana kepribadian Laurie berubah dari awal sampai akhir cerita. Di satu sisi Laurie merupakan gadis yang cerdas dan manis. Namun di lain sisi, ia juga pencemas dan penakut. Sebagai individu, Laurie memiliki id yang lemah. Super ego berupa pengalaman trauma dan konflik yang tidak teratasi semasa kecil terlalu kuat tertanam dalam diri Laurie, sehingga ia berusaha menciptakan ego dalam bentuk kepribadian ganda untuk membantunya lepas dari masalah yang dihadapinya.

**Kata-Kata Kunci:** masa kecil, konflik, trauma, kepribadian ganda

**Abstract:** This paper is aimed at describing how multiple personalities as the unresolved childhood conflict and trauma are revealed in *Clark's All Around the Town*. The novel is analyzed by using psychological approach. It is based on the assumption that any work of literature always deals with human life in terms of his personality structure and psychological condition. The results indicate that as a character, Laurie Kenyon is round and developing. It can be seen from her various traits. In one she is smart and sweet. But on the other hand she is anxious and gets afraid easily. As an individual, Laurie's Id is weak. Her Super ego, which appears as forms of traumatic experience and unresolved childhood conflict, are embedded strongly in Laurie's personality. Therefore, she tries to create her ego in the form of multiple personalities to help her out of her problems.

**Key Words:** childhood, conflicts, trauma, multiple personalities

## **INTRODUCTION**

God creates human beings with their complexity and uniqueness. They live in various societies, which then make them grow up as people with various personalities. In works of literature, such as novel, drama, or short story, characters are described as if they are alive. Instead of only reading the

text, the readers are indirectly asked to interpret the performed characters as individuals such as how they behave, why they behave as they do, how they think, and they are like together. In line with this, Gerould (1969:18) mentions that "the novel is not properly a dissection of human beings,

but an attempt to picture them as they are and to interpret them”.

Interpreting characters' behavior and personality in novels is not such an easy thing to do. As in a real life, we live in a society in which socializing with people is a must, and for gaining a successful relationship, we have to be able to recognize them well in details. In this case, personality is the best part to start. We can give the same treatment to the characters in works of literature, as they are portrait of society in a real life. Knowing both conscious and unconscious mind of the characters helps us more in dealing with the story. “Fictional characters are representations of life and, as such, can be only understood, if we assume they are real. And this assumption allows us to unconscious motivation(s) by the same procedure that the traditional critic uses to assign conscious ones (Kaplan and Kloss in Wright, 1984:46). In Clark's *All around the Town* for example, the main character, Laurie Kenyon, is very interesting to discuss. She does not only give us a surprising plot, but also a complex personality, which then develops into multiple ones.

In line with this, this paper is aimed at finding out how the multiple personality as the unresolved childhood conflicts and trauma is revealed in Clark's *All around the Town*.

## **THEORY**

In revealing the multiple personalities of the main character, analysis on the personality development of the character and her psychological condition is needed. In line with this, psychology of literature is the best approach. It is an approach of literature which is based on the assumption that literary works are always discuss the life of human being and their behaviors (Harsono,1999:63—64). By using the approach, characters' behaviors in a literary works can be observed and interpreted in detail.

Psychoanalysis is a part of study area of psychological literature. As stated by Wright (1984:2), there are three main concept of psychoanalytic theory: the

model of the psyche, the concept of repression, and the role of sexual instincts. They all have their own nature and place in Freud's theory of unconscious.

### a) The model of psyche

According to Freud in Wardoyo (2003:223—224), there are three distinct agencies of human's mind: Id, ego, and super-ego. The first is the instinctual unconscious where pleasure principle exists. It is the source of all instinctual energies. While the second is the conscious portion of human psychology and generally identified as the personality. The ego, which also known as reality principle, develops out of the id. Its function is to mediate between the instinctual demand of the Id and the requirement of the external world. The super-ego represents the survival of parental attitudes in the psyche. There are moral censors in it. It is the source of guilt felt by the Ego for unconscious instinctual wishes.

### b) The concept of repression

With the appearance of those tree agencies, the picture of conflict becomes clearer. The Id wants its pleasure fulfilled, whether or not they are compatible with external demand. The ego finds itself threatened by the pressure of the unacceptable wishes. Memories of these bitter experiences are stored in mind and they become unconscious. This is the operation known as a repression. The repression, which is not released, then becomes a dream. Dreams have a privileged place in Freud's meta-psychology. The interpretation of dreams is the royal road to knowledge of unconscious activities of the mind. Dreams are psychological delusions of normal people, which give access to the unconsciousness. Dreams have sense and purpose. They are symbols, which have meaning and can be interpreted. In terms of desire, dream develops into dream-work, which transforms a forbidden series of images into manifest ones. “the dream-work transforms the ‘latent’ content of the dream, the ‘forbidden’ dream-thoughts into the ‘manifest’ dream-stories-what the

dreamer remembers. Latent content goes piece into the dream-stories via a string of associations” (Wright, 1984:20).

c) The role of sexual instinct

Repression or forces find representation in mind. The instincts, either sexual or self-preservation have bound to thoughts and images in the course of early experience. However, the sexual instinct plays major role in physical conflict precisely because it is always opposed by another instinct. Freud developed the sexual instinct into oedipal fantasy: Oedipus and Electra complex. Oedipus complex is a perception of the father as a rival in terms of possessing the mother, while the later is the opposite one. The girl becomes the rival of the mother for the father’s love is Electra complex. The way out of them is provided by the fears of the castration complex (Wright, 1984:14—15).

There is no single experience which disappears from someone’s life. Those are stored in the unconscious mind even though they have forgotten for a period of time. Memorizing and forgetting a certain experience are also assumed as the unconscious substances. Freud conceptualized the mind or the psyche, as consisting of three levels of unconsciousness: the conscious, the preconscious, and the unconscious. Referring to these, there are three psychological symptoms indicating the existence of unconscious mind. They are misbehavior symptoms such as mis-reading and mishearing, dream symptoms, and neurotic symptoms, which the last one is caused by the collision of unconscious motivation and the conscious mind (Gerungan, 1988:16).

Someone who has a neurotic symptom can be considered as a neurotic. They suffer from fear of anxiety and guilty conscience as well as their disability in adjusting themselves with the society because of the traumatic experience. The unresolved childhood conflicts could lead to a fixation at the stage of development where they occurred. Thus, for the distressed adult, the

problems are assumed to be due to unconscious, unresolved conflicts from childhood (Roediger, et.al, 1986:501). The neurotic disorder is less serious than other abnormal behavior and the person who suffers from it does not need hospitalization. There are several separate disorders under the general heading of the neuroses. These include anxiety disorders, somatoform disorders, and dissociative disorders. The last one is divided into amnesia, fugue, and multiple personalities.

Being different from most other people is part of what it takes to be defined as disordered. Typical and undesirable behaviors are more likely to be considered disordered when they bring harm or distress. In multiple personalities disorders the victim shows two or more distinct integrated personalities, each of which dominates at particular times. The first is usually rather restrained and dull, while the second more impulsive and uninhibited. The person may be prim and proper one moment and loud and flirtatious the next. Each personality has its own voice and mannerism, and the original one is typically unaware of the other, although the second may be partly aware of the first. Often if the original personality is quiet and sexually inhibited, the second may be loud and sexually promiscuous. Shifts from one personality to another may be sudden and dramatic, as in the discussed novel, *All around the Town*. In the clinical cases of multiple personalities, the hysteric finds escape from anxiety by shifting from one personality to another, with varying degrees of amnesia existing between the several personalities (Strange, 1965:151).

## METHOD

For the discussion, library research was used. According to Semi (1993:73), it is a research which takes place in researcher’s working room or library, where he gets data and information for his research through books or other audio visual instruments. By using this method, the main data, Clarks’

*All around the Town*, was analyzed. Besides, some other supporting books and references relating with the topic discussed were also used.

Meanwhile, psychological approach will certainly make the discussion clearer. It is due to the assumption that literary work has a strong relationship with human life. By using such approach, multiple personality as the unresolved childhood conflict and trauma experienced by Laurie Kenyon can be revealed.

## DISCUSSION

### General Picture of Laurie Kenyon

As the main character on the discussed novel, Laurie Kenyon is presented dynamically by the character. From the attitude she performs, it can be considered that her character is round and developing at the same time. Her various traits, which easily change at any time along with the development of the story indicates that her round and developing characters truly exist. Her multiple personality also supports the existence of her round and developing characters.

Laurie Kenyon is a twenty-one-year old woman who suffers from multiple personalities as the effect of her unresolved childhood conflict and trauma. She was born in 1970. She has an elder sister named Sarah who really loves and cares about her. Her parents, John and Marie Kenyon have to wait for fifteen years for having a baby. When her mother was thirty-seven years old, God gave her Sarah, and it was then continued by Laurie's birth eight years later. Indeed, it is a miracle for her parents, considering their giving up hope for ages. Therefore, it is not quite surprising to know that Laurie is the favorite in Kenyon's family (Clarks, 1992:6).

Laurie spends her childhood in Ridgewood, New Jersey, with full of love and affection from her family. She is friendly, cheerful, and outgoing-sociable. She is also a little bit spoiled considering that she is the youngest child in her family,

but she is nice and sweet (Clark, 1992:33). However, after the kidnapping, everything changes. She seems to have a pressure caused by child-like anxiety. Besides, she tends to avoid relationship even conversation with her peers. She likes to be alone.

Laurie grows as a good-looking woman with marvelous ripple of shoulder-length blond hair, midnight blue eyes, and perfect features. She is just as beautiful as an illustration of a princess in a fairy tale. She is so darn and sweet. She is also a smart student who always gets excellent marks and takes part well in all college activities. However, her being reclusive especially about her family and her boyfriend makes her incapable of writing her personal memoir.

Although a bit reclusive, Laurie behaves as other normal people do. She keeps getting in touch with her friends, and everything runs well until one day, she is surprised by her parents' death caused by a car accident. Laurie blames herself for what happened to her mother and father. It changes Laurie's personal condition, which at first quite fine, then finally becomes apprehensive. She complains of having bad headaches, she is absent too often from classes, and she is even late in submitting her assignment given by the lecturer. Her life is totally broken down and disorganized. Laurie is regularly going out alone and returning late. She does not care about people around her anymore. Conflicts arise here. Her multiple personalities that actually has been successfully pressured and controlled before her parents' death now emerges up, and it makes her altered characters complicatedly develops more than before. In normal condition, she shows a good conduct to people around her, but sometimes she suddenly turns to do such confusing and surprising behavior, in which she absolutely does not realize. Being threaten by the abductors when she was a child make Laurie have no choice but

creating altered personality to help her out of the problem. Therefore, it is not surprising to find out herself in a four-year-old girl personality named Debbie (Clark, 1992:149—150).

There is also a time when she behaves as if she were mature and responsible woman known as Kate. Besides Debbie and Kate, there are also two others Laurie's altered personality. The first is Leona, who is a wild and passionate woman. She appears twice only during the Laurie's recovery. The second one is a nine-year-old smart boy whose appearance is the key of unlocking Laurie's unbearable memories of the lost years. His appearance is unpredictable (Clark, 1992:88, 205).

Multiple personalities created by Laurie are the way she expresses the anxiety, fear, pressure, and guilty feeling as the effect of her childhood trauma. She does not realize about the existence of her multiple personalities, but eagerly wants to erase her anxiety and cope with her traumatic experience.

### **The Development of Laurie's Personality**

Being kidnapped at the age of four and the victim of two subsequent years of abuse and incarceration is really painful for her. It gives her a deep trauma. Those experiences then affect negatively to her personality development. The analysis directly focuses on the conflicts experienced only by Laurie, the main character, as the result of her interaction with other characters.

#### **1) Laurie's Childhood: Laurie's Conflict with Bic and Opal**

Along the kidnapping, the abductors, Bic and Opal, treat Laurie harshly. Laurie feels that the way both the abductors treat her is completely different from what she got at home. But different from Bic, Opal is a little bit kind-hearted than Bic. She is actually quick-tempered, but not as rude as Bic. In her age, she is supposed to play with a lot of friends and have fun. However, for

being incarcerated, she has no one to play with. She is obviously alone and lonely. That is why then she often drops her tears. She remembers her family. Her crying usually makes Bic and Opal angry. They hit Laurie and ask her to stop crying. Laurie is terrified until she decides to forget all people she loves very much (Clark, 1992: 8). Nevertheless, it is very hard for Laurie to forget her mother, her father, and her elder sister, since every moment she used to spend with her family is pleasing and unforgettable. She still cannot stop crying every time she is in the situation or a place, which can remind her to the beloved family she has. Her love to her family overcomes the pain of being tortured by the abductors. She even sometimes does not care anymore if Bic or Opal will slap her because of the disturbing and annoying crying she produces (Clark, 1992:11—12).

Another physical abuse done by the abductors is locking Laurie in a dark room. Whenever Bic and Opal go out to some places, they leave Laurie alone in the basement, with its door locked. It is terrible for Laurie since she suffers from phobia of the darkness (Clark, 1992:333). Within her fear, she feels as if the basement is filled with shadows, and sometimes they seem to move around. Each time, Laurie tries to go to sleep right away on the mattress that Bic and Opal leave on the floor. It happens a lot, and it is getting worse when there is someone who comes to visit them. They do not only lock Laurie in the basement, but also chain her leg to the pipe, so it will be difficult for Laurie to go upstairs and ask for help (Clark, 1992:10).

The worst part of abuse and torturing for Laurie is the violation performed by Bic. Whenever they both are alone, Bic always rapes her, especially after singing the songs together in the rocking chair. Laurie always tries hard to stop him, but she has never succeeded. She feels powerless to protect herself from being raped, and it finally increases her anxiety and guilty conscience (Clark, 1992:304).

## **2) Laurie's Association with Other People or Things around Her**

This discussion covers Laurie's Conflict with Her Parents, Greg Bennet, and things such as songs, hairy arms, chicken, as well as knife. Basically, Laurie's relationship with her parents is compiled with love and understanding. That is why they have never had a serious quarrelling when they have a different point of view in coping with a certain problem. However, guilty conscience that Laurie possesses because of being kidnapped, abused, and incarcerated when she was a child, causes a conflict between Laurie and her parents. For normal people, it might not be a great deal for them to face an unexpected incident. But for Laurie who is likely anxious, sensitive, weak and unstable as the effect of the kidnapping at the age of four, indeed, it is too painful to know that her parents were killed in an automobile accident. Before her parents' death, she has felt that she is a troublemaker. She makes her mother and her father live in sorrow over her kidnapping. She keeps thinking that she takes away her parents' happiness as they have to lose her over a quite prolonged period. It must be hard for her parents to find that their beloved daughter, whose birth has been waited for a long time, is kidnapped (Clark, 1992:74).

Laurie also feels that she is a stubborn and pig-headed girl who does not want to listen to her mother's warning not to go playing on the street alone without any companions or friends. She ignores her mom's saying that being alone on the road is too dangerous and risky for a little girl like her. She feels very disappointed and sorry every time she remembers that (Clark, 1992:5).

Laurie's conflict with her parents is getting broader when she hears that her parents are dead. She blames herself more than the previous time. She thinks she has killed her mother and father. She is too stupid and careless to use her mother's

sedan without telling her parents that her own car's brake is broken. She is too lazy not to go to the service station to have the broken car repaired (Clark, 1992:25). Laurie feels guilty. She always wishes she had been in the car when the bus slammed into it. Her mother and father would be still with her right now. She considers herself as the one who brings bad luck, and causes trouble to other people. She believes that she is such a troublesome girl who does not deserve any help or even attention from people around her (Clark, 1992:154).

Laurie's past traumatic experience, in which she treated harshly and improperly by the abductors, especially Bic, always haunts her. Being slapped, hit, incarcerated, and abused as well as raped by Bic makes Laurie eventually become antipathetic to men. She keeps a figure of a man as a human who is horrifying, disgusting, and should be avoided. Concerning to her past traumatic experience with a man, it is very hard for Laurie to adjust herself to her boyfriends, especially Gregg Bennet, who has a nice nose, strong chin, cute cowlick, considerably older than his fellow students. Laurie once seemed so happy with Gregg. They usually spend weekends together. They play golf and even sometimes Laurie beats Gregg by only a stroke. They drink coffee, eat bagels, and talk about when they can get another round of golf. Undeniably, Gregg is such a nice, attractive, and interesting guy. Still, Laurie finds herself difficult to confess that she is actually in love with him. Laurie seems, in some ways, extremely to miss Gregg, but on the contrary, she is so afraid of him, and the fear covers her feeling (Clark, 1992:64).

Their relationship started when they were in Clinton. One day, coincidentally, they sat next to each other in the auditorium at a showing of Cinema Paradiso. Laurie suddenly turned to him and said that the film was wonderful. That was the beginning. If an attractive girl like Laurie gives him a signal that she wants him to come on to her, Gregg is more than willing

to make the next move. But there is something about Laurie that holds him back. He knows instinctively that he would get nothing as a result if he tried anything too quickly. Their relationship will develop more as a friendship. However, then when Laurie starts inviting him home some weekends, he is sure that she begins to fall in love too. Suddenly it comes to an end one Sunday morning. Gregg has slept late, and Laurie takes it into her head to stop by after church with bagels, cream cheese, and smoke salmon. She comes in, puts on the coffee, sets out the bagels, and tells Gregg not to bother making up the bed. She is driving home and can only stay a few minutes. When she is leaving, she puts her arms around his neck and kisses him lightly. As a normal man, Gregg, of course, is stimulated. He then gives his response back by hugging. But, Laurie's body suddenly becomes tense. She tries to stop Gregg by pushing him away. She trembles with fear and she decides not to meet Gregg anymore (Clark, 1992:102).

Even when Gregg comes back from studying at the Banking Institute in London, Laurie is still adamant about refusing him. However, Gregg keeps getting in touch with Laurie's family, especially Sarah. He gives his deep concern when he knows that Laurie has to be accused of being a murderer. He comes to the court house to accompany and support them. Laurie looks messy and discouraging. Being frightened, Laurie is in trouble, he intends to help her. But unexpectedly, she yells loudly and pulls to his side. She does not want Gregg to touch her (Clark, 1992:125).

From this analysis above, it is plain to see that violation, which was performed by Bic when Laurie was a child, has made her grow as a woman who is afraid and anxious of men. In one hand, she needs to be able to adjust herself with men, but on the other hand, she scares if her past traumatic experience will appear twice.

Laurie's anxiety does not only affect his relationship with Gregg Bennet, but also the way she adapts herself to some certain things dealing with her childhood trauma such as song, hairy arm, and chicken, as well as the knife. Since the abductors, Bic and Opal, are celebrated television evangelists who usually deliver a sermon and do the gospel singing, therefore it is not surprising to know that Bic often sings some church songs. He often asks Laurie to sing *Amazing Grace* with him. For Bic, this song has its memory for himself and Laurie (Clark, 1992:30).

Laurie hates it because every time they have just finished singing. Her face is contorted in fear, her breathing becomes quick, painful gaps, and Bic always then brings Laurie upstairs to satisfy his lust. Laurie is crushed upon knowing of herself being raped. That is why she faints from fright as her parents funeral. The closing hymn, *Amazing Grace*, is frightening for her. It reminds her to the violation and kidnapping happened seventeen years ago. People near the back of the church begin to sing, softly at first, and it is getting louder and louder. Laurie becomes in panic and fear. She scares very much that she lies unconscious on the floor (Clark, 1992:22—24).

Besides *Amazing Grace*, Laurie cannot stand with hairy arms either. The abductor, Bic, is a man who grows a beard and long hair. His hands, which are full of curly hair, are often used to hurt her. And the memory of hairy arms appears again along recovery. Dr. Justin Donnelly, Laurie's psychiatrist, is a big man, with those broad shoulders, those strong features, those dark blue eyes, and that mass of dark hair as well. Laurie normally does not like moustaches, but his seemed so right, especially above those even white teeth. She likes his hands too, wide but with long fingers, tanned but not hint of fuzz on them. Laurie seems, in some ways, able to think a mustache look great on Dr. Donnelly, but on the other hand, she hates fuzz on a

man's hands or arms (Clark, 1992:204). Being afraid of the hairy arms in a aching way makes her parents have to be killed in a terrible car accident. She feels reluctant to go to the service station to have the broken brake of her car fixed, since there is a brakeman whose hands are full of thick curly hair. The attendant, Sam, is a big guy with thick arms. When he is wearing a short-sleeved shirt, it can be easily noticed that even the backs of his hands are covered by a mass of thick curly hair (Clark, 1992:268—269). Laurie is afraid if those hairy arms hurt her in the same way as for what happened to her when she was a child.

Another thing that she is afraid of is chicken. Once Bic and Opal let her keep a new-born baby chick as a pet. She can play with it whenever she goes outside. Sometimes when they lock her in the basement and go away, they let her keep it with her. The bad day comes, when Bic kills it. Laurie feels her own blood go cold as Bic throws the body of the chicken at her feet where it flaps around spattering her with blood. The lifeless eye of a chicken stares up at her, straggly feathers clings to its skull, and the severed neck is crusted with dried blood. The picture of a small chick without its head running around always haunts her (Clark, 1992:15). Laurie has even to be taken to the emergency room of Hackensack Medical center when she is in deep shock after apparently stepping on the head of a dead chicken. She becomes hysterical, screams loudly, and goes into shock. Laurie has an inordinate fear of chickens, and she hates it very much, so that she never eats chicken anymore. She does not like its taste.

Knives are Laurie another worst scenario of life. She is desperately afraid of them. She keeps remembering how the abductor, Bic, takes the butcher knife from the kitchen drawer, winks at his wife, and kills the chicken without any compassion on it. She cannot forget how she tries hard to save the chicken from Bic's anger. She is so terrified and hugs the chicken tighter

when Bic is reaching and grabbing it by the neck. It begins to squawk, and she is in unusual show of scrambles to her feet, he has lifted his arm and swung it in an arc, cutting that chicken's head off one blow. It always bears in mind when Bic threatens her to shut her mouth up about their existence. If she dares to tell someone else, Bic will kill her without any hesitation. Laurie is somewhat crazy (Clark, 1992:163).

Laurie's inordinate fear of songs, hairy arms, chickens, and knives is caused by her childhood traumatic experience with the abductors, especially Bic. She finds it quite difficult in adapting herself with those things even in normal condition. Laurie, who at first is calm and controlled, can suddenly become sad, frightened, and panics as well, if she meets those traumatic things. Her fear of songs, hairy arms, chickens, and knives is actually not a big deal if she is conscious about herself. The fear makes her live in anxious condition, which of course, bad for her psychological development.

### **3) Laurie's Adulthood: Laurie's Conflict with Her Alter Personalities**

Laurie's disability in dealing with the anxiety and guilty conscience makes her suffer from personality disorder and neurotic symptoms, which are not in accordance with her personality structure. She has developed multiple personality existing under her unconscious mind. It starts at the same time of her abduction. She is abused and she must be so frightened, so terrified, that one small human being cannot absorb everything that is happening. At that point, there is a shattering.

Psychologically, Laurie, withdraws from the pain and fear, and the alter personalities come to help her. The memory of those years is locked away in them. It would seem that the other personality has not been apparent until now. From what happens to Laurie, she

comes home at the age of six, and gradually returns to pretty much her old self, except for recurring nightmare. Her alter personality does not need to help her since the loving environment that she needs is provided by her family. However, in the death of her parents, she has experienced another terrible trauma.

Referring to the multiple personality she has, there are some conflict arising between Laurie herself and the alternate Kate, Debbie, Leona, and Lee. Her being unaware of the alter personality makes Laurie tired all the time. She is always exhausted, although she stays in her room and studies almost every night. She is always struggling to keep with assignments, and sometimes she finds them finished on her desk and not remembers having done them. One of the voices mocks on her as a coward and troublemaker, while the others cry loudly and talk like a temptress (Clark, 1992:64).

Laurie's kidnapping is started when she was four years old, and a feeling of fear, anxious, and guilty conscious oppresses her as well. That is why the personality of Debbie, a four-year-old desperate suppresses, and bewildered little girl who is abused and incarcerated then is stored in Laurie's alter personality. Debbie is pretty much as Laurie was at the age. She shows a flash of humor, but she is so fragile and gets frightened easily as the effect of the kidnapping. Laurie thinks that by creating Debbie, she can reform her childhood, which is full of terrible traumatic experience that she wants to forget for the rest of her life. She has long blond hair and always appears with a muffed kind of crying. Debbie usually also shows up with the hair falling forward and covers parts of her face. Her mouth becomes small, and her lips are trembling. She usually looks completely sad (Clark, 1992:188).

Laurie is unaware of her alter personality. Therefore, when Debbie's personality shows up, she does not even

realize. She does not know if people look at her when she is talking as if she was not Laurie, but Debbie. She is crying and grumbling to herself without realizing that it is such a weird thing to do, especially for those who feel as normal persons.

When Laurie has to face the incidents that can remind her to the traumatic experience, she becomes powerless, frightened, and bewildered. In such situation, Debbie will appear as a little girl who represents Laurie's feeling at the same time when she is abused and raped. The experience is so painful that she does not want to get hurt anymore. She will do anything to prevent that. By transferring all traumatic experiences to her alter personality, Debbie, Laurie does not need to worry about. She feels as if she is not the one who suffers from child-like anxiety. When her emotion is pent-up, she turns to be Debbie, who psychologically presents Laurie's childhood condition. It can be seen from the way she calls her sister, Sarah, when the detectives upon the murdering of her English professor, Dr. Allan Grant, are interrogating Laurie. She is accused of killing him. She insists that she innocent and does not kill the professor. However, there is a knife that is almost certainly the murder weapon hidden in her room. Laurie feels confused and frustrated. She cannot think clearly until unconsciously calls her sister's name in child-like way, and behaves as if she were a fragile little girl who needs help from other people around her (Clark, 1992:125).

Another Laurie's alter personality is Kate. She is kind of protector and almost like a cross nanny. She is thirty-three, which makes her fairly close to the only Laurie's sister, Sarah. This alter personality usually comes out with arrogance and bullying attitude, and dwells inside Laurie, directs or tries direct Laurie's action. She looks after Laurie with her own style, rude, fierce, and over protected. She is created by Laurie to be a protector and a guardian angel, which is how Laurie sees Sarah.

Totally unlike Sarah, Kate is usually annoyed at Laurie. She calls Laurie as a coward and often gets angry to her (Clark, 1992:187—189). She also gets disgusted with Laurie for getting in trouble. It shows Laurie's feeling that she deserves to have Sarah or someone else angry to her since she considers herself as someone who always brings grief and pain to the rest of the universe. However, Kate tries to shield either Laurie or Debbie by keeping blocks Laurie's terrible memory. Laurie feels that by creating the alter Kate, she will be safe. There will be someone who takes care of her and also reminds her not to make any mistakes. By doing so, she is at least able to cope with her complicated problem.

Different from Kate, Leona is Laurie's alter personality who is pretty sexy. She usually smokes every time she shows up to take a part in Dr. Justin Donnelly and Laurie's conversation. The personality of a wild, passionate, sexy, and irresistible woman appears as the effect of Laurie's disability in adjusting herself to the opposite sex, especially her boyfriend, Gregg Bennet. In one hand, Laurie wants either to love or to be loved by a man she is interested in. But on the other hand, she is afraid of what going to happen with her. If she makes a relationship with a man, she has to be ready to have its consequences including his lust. In this case, a man will use his parts of the body, including his hairy arms, as a medium to reveal his sexual desire. Laurie is too scared to take the risk. Therefore, to cover her disability in getting in touch with men, Laurie tries to create the alter Leona. She falls in love with her lecturer, Professor Allan Grant. One of the fact that support this statement is she has written several crazed love letters to the professor.

The last Laurie's alter is a nine or ten-year old boy named Lee. He is created to protect and remind Laurie that it is absolutely forbidden for her to reveal her past experience, as the abductor once warned her not to mention the words "BIC"

and "OPAL" in front of the people. He is a reflection of Laurie's imaginary friend when she was being kidnapped and abused. Being alone along with the incarceration is scary for Laurie. That is why she tries to create her own friend named Lee, which is actually taken from the name that the both abductors used to call her.

It is clear to see that those four alter personalities actually appear under Laurie's unconsciousness. Laurie is unaware of the existence of the alter Kate, Debbie, Leona, and Lee. They appear every time she has to deal with her traumatic experience that causes her emotion pent-up. Those alter personalities seem in some ways, are often trying to help Laurie rather than hurt her. But on the other ways, they can bring misfortune to Laurie, considering that their existences are out of Laurie's consciousness.

### **Laurie's Multiple Personalities as the Result of the Childhood Unresolved Conflict and Trauma**

#### **1) Laurie's Model of Psyche**

The general picture of Laurie Kenyon shows that her Id is so weak. Her Id is actually full of reality principles. She needs to love and to be loved. It can be seen from the way she behaves to her sister, Sarah, and her boyfriend, Gregg Bennet. She is so spoiled to Sarah. She always asks her sister for help. In this case, Laurie is hunger for the attention from the family member as she was kidnapped when she was a child. Meanwhile she also needs to have a relationship with the opposite sex. Here, she is interested with Gregg as he is soft and calm. However, her Super ego is so strong. Being incarcerated, raped, and abducted make her difficult to perform her pleasure principle. There is a time where she can gradually deals with her traumatic experience, but it then appears again due to her parents' death. She blames herself as the cause of the car accident.

It seems that her difficulty in dealing with her traumatic experience makes her

desperate. That is why then she creates the multiple personalities as the reality principle. She becomes Debbie, a four-year-old desperate and suppressed girl, to reform her childhood. In different time, she changes herself into Kate. She creates Kate someone who can give her a protection. Laurie also creates Leona, a wild and sexy lady, who can be interpreted as Laurie's part of personality that is not able to adjust herself to the opposite sex. Lee is Laurie's last ego. He is ten years old, smart and brave. He is created to help Laurie dealing with trouble. Laurie's multiple personalities are actually not her real ego as they are created as an escape from her traumatic experience.

## **2) Laurie's Repression**

From the appearance of the three agencies of id, ego, and super-ego, it seems that Laurie is not successfully able to deal with people and things at her circumstances. She shows her immature personality by performing different and unpredictable behavior at the same time. She is actually depressed and frustrated. Her ego keeps finding itself, although threatened by the pressure of unfulfilled wishes. Indeed, this condition is painful for her. All those bitter memories are stored in mind and become unconscious. The unreleased repression possessed by Laurie is transformed into a dream. In this case, the dream is in the form of her alter personalities in which their existence are beyond Laurie's consciousness.

## **3) Laurie's Symbolic Mother and Father Figures**

Laurie loves her father and mother very much. The car accident that causes the death of her parents really makes her down. She has lost the symbol of parents when she was incarcerated. Now, she has to experience the same thing for good. After her parents' death, she tries to look for a figure that is able to give her love, shelter, and affection as well.

In terms of symbolic mother figure, she chooses Sarah. Her mother used to care about her so much. That is why, after her mother's death, she tries to find the affection from Sarah, her only sister. Laurie is really dependent to Sarah. It can be seen clearly from the way she asks Sarah's help for a protection.

Laurie buried her face in her hands. Her hair fell forward. ... "Sare-Wuh." Sarah spun around. It was Laurie but it wasn't Laurie in the chair. Her expression was different, childlike. The voice was that of a three-year-old. "Sare-Wuh." That's how the toddler Laurie used to pronounce her name. "Sare-Wuh, I want my Teddy" (Clark, 1992:125).

Meanwhile, Laurie is also hunger for a father symbolic figure. When she met her professor, Allan Grant, she finds a figure of father in him. She feels comfortable as the professor's attention always goes to her. In the process of her personality development, she then makes some efforts to reach her wish. She writes letters secretly and finally kills Allan. Rejection from Allan cannot be accepted by Laurie. She feels hurt so that she cannot control her emotion anymore.

## **CONCLUSION AND SUGGESTION**

Mary Higgins Clark's *All Around the Town* is a portrait of personal conflict experienced by the main character, Laurie Kenyon. Throughout the story, Laurie is taken into certain direction that forces her to face a lot of conflicts such as conflicts with her childhood, conflict with other people or things around her, and conflict in Laurie's inner self with her alter personalities as well.

The discussion of psychological review of Laurie Kenyon as the main character indicates that her childhood unresolved conflicts, especially which deals with traumatic experiences such as being kidnapped, abuse, incarcerated, and raped at the age of four, has made her grow up as a woman who is always obsessed by guilty

conscience and anxiety. The burden that Laurie has to lift is too heavy. That is why then she creates some other personalities who are ready to help her at any time she needs. Her multiple personalities appear because of her disability in coping with the recurring anxiety and guilty conscience as the effect of her childhood unresolved conflict. It then becomes trauma and kept under Laurie's unconsciousness.

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