ABSTRACT

Afrizul Rahmad, “Cooking as Self-Defence Mechanism on the Main Character of La Cucina by Lily Prior.” Jakarta: English Letters Department, Adab and Humanities Faculty, Syarif Hidayatullah State Islamic University, 2009.

The research objective is to know how Rosa uses cooking as her self-defence. The writer starts by visiting the library and the internet and then reading and collecting the books and the data which are relating to the research. The writer uses descriptive-analysis method. It is used to describe the data description and the analysis. In this research, the writer uses qualitative method. First, the writer classifies the data in the novel. Last, the writer analyzes the data by using the Freud’s theories of defence mechanisms and sublimation.

This research looks at one problem: how does Rosa use cooking as her self-defence mechanism against her anxiety? The writer tries to find and understand Rosa’s self-defence mechanism through cooking. The writer is using the theories; defence mechanisms, sublimation, and the other theories related to the research. The result of the research is written in descriptive-analysis method.

From the research, it is known that cooking is not just used to satisfy the basic need of people, eating. The writer concludes that Rosa Fiore thinks that cooking is the best way to reduce anxiety caused by the uncomfortable feelings, especially aggression. It is because cooking is able to comfort her during the traumatic experience occurred in her childhood. In psychoanalysis view, this cooking activity held by Rosa is called sublimation. It is because Rosa has substituted her aggressive impulse into a healthy, positive, and socially acceptable way.
APPROVEMENT

COOKING AS SELF-DEFENCE MECHANISM ON THE MAIN CHARACTER OF LA CUCINA BY LILY PRIOR

A Thesis
Submitted to Adab and Humanities Faculty in Partial Fulfilment of the Requirements for Strata 1 Degree

By:
AFRIZUL RAHMAD
NIM: 103 026 027 641

Approved By:
Advisor,

INAYATUL CHUSNA, M. HUM
NIP: 150 331 233

ENGLISH LETTERS DEPARTMENT
ADAB AND HUMANIORA FACULTY
SYARIF HIDAYATULLAH STATE ISLAMIC UNIVERSITY
JAKARTA
2009
LEGALIZATION

A thesis entitled “Cooking as Self-Defence Mechanism on the Main Character of La Cucina by Lily Prior” was examined by the examination board of Adab and Humanities Faculty, Syarif Hidayatullah State Islamic University Jakarta on April 22nd, 2009. It has been accepted as a partial fulfilment of the requirements for Strata 1 Degree.

Jakarta, the 08 May 2009

Examination Board

Chief, Secretary,

Dr. Muhammad Farkhan, M. Pd
NIP: 150 299 480

Drs. Asep Saefuddin, M. Pd
NIP: 150 261 902

Members

Examiner I, Examiner II,

Dr. Muhammad Farkhan, M. Pd
NIP: 150 299 480

Elve Oktafiyani, M. Hum
NIP: 150 317 725
DECLARATION

I hereby declare that this submission is my own work that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, the 20 June 2009

Afrizul Rahmad
PREFACE

In the Name of Allah, the Most Gracious, the Most Merciful

First of all, the writer would like to thank to Allah SWT. All praises belong to Allah SWT, the Lord of the Universe and the Creator of the living things from being nothing to existence, who gives the writer guidance and strength so he could finish this paper. And also, peace and blessing be upon the messenger of Allah, the prophet of Muhammad SAW, his families, his relatives, and all his followers.

The writer will never forget to the efforts of his family to accomplish this research. The writer would like to give his sincerest gratitude to his beloved family which is always giving all of their loves, supports, contributions, and advices during the research. They are Nurhayati (his mother), Zulfiardi (his father), Ermanelli (his aunt), and Mardiati Suryani (his only sister).

The writer wants to give his gratitude to his advisor, Inayatul Chusna, M. Hum, because she has given her times, guidance, patience, kindness, and contribution to the research. The writer realizes without her critics and her help the research will mean nothing.

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May Allah bless all of them, amen. And also, the writer hopes that his paper would be useful for the faculty, the students of Syarif Hidayatullah State Islamic University Jakarta, and for the readers in general.

Jakarta, the 08 May 2009

Afrizul Rahmad
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CHAPTER I
INTRODUCTION

A. Background of Study

Cooking is the process of preparing food by applying heat, selecting, measuring, and combining of ingredients in an ordered procedure for producing safe and edible food.\(^1\) It encompasses a vast range of methods, tools and combinations of ingredients to alter the flavour or digestibility of food. The diversity of cooking worldwide is a reflection of the myriad nutritional, aesthetic, agricultural, economic, cultural, social and religious considerations that impact upon it. As stated before, the relation between cooking and food cannot be separated. It is strongly connected.

Food is any substance, usually composed primarily of carbohydrates, fats, water and/or proteins that can be eaten or drunk by an animal or human for nutrition or pleasure.\(^2\) It is much more than a tool for survival. It is a source of pleasure, comfort, and security.\(^3\) It is also a symbol of hospitality, social status, and religious significance. Food plays a defining role in local and national cultures. Although human cultures in the prehistoric time sought food through hunting and gathering for eating only, today it is also to help describing some studies, the Fine Arts,\(^4\) culinary arts, and emotion.

According to the New Georgia Encyclopedia, the term "food ways" refers to "the study of the procurement, preparation, and consumption of food". In social

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\(^3\) http://food-links.com/  Retrieved on April 27\(^{th}\), at 09:00 am.
sciences, food ways are the cultural, social, and economic practices relating to the production and consumption of food. Food ways is characterized as “the culinary practices of a person and land, historical and popular”. Food ways reflect numerous factors, such as landscape, societal, spiritual, artistic, psychological, political, economic, and other conditions.

Food is told much in the sub-disciplines of cultural studies, namely food study. In this study, food is viewed as a language that expresses social class/status. Many cultures have diversified their foods by means of preparation, cooking methods and manufacturing. This also includes a complex food trade which helps the cultures to economically survive by-way-of food, not just by consumption.

Food science is a discipline concerned with all technical aspects of food, beginning with harvesting or slaughtering, and ending with its cooking and consumption. Some sub-disciplines of food science are molecular gastronomy, food microbiology, and food chemistry. Gastronomy or molecular gastronomy is the scientific investigation of processes in cooking, social & artistic gastronomical phenomena. Food microbiology is the positive and negative interactions between micro-organisms and foods. Food chemistry is the molecular composition of food and the involvement of these molecules in chemical reactions.

A culinary art is the art of cooking. A culinarian is a person working in the culinary arts. A culinarian working in restaurants is commonly known as a cook or a chef. Culinary artists are responsible for skilfully preparing meals that are as pleasing to the palate as to the eye. Increasingly they are required to have knowledge of the science of food and an understanding of diet and nutrition.

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The food that people eat is not only to quell a rumbling stomach but it is also to satisfy the appetite and deal with emotions. The relationship between eating and emotion varies according to the particular characteristics of the individual and according to the specific emotional state. According to Canetti L., Bachar E., and Berry E.M., “We consider findings on the reciprocal interactions between, on the one hand, emotions and food intake.”8

From the moment a parent first offers a biscuit or sweet to comfort and quiet a child, food becomes a way of nourishing the soul as well as the body. From the earliest age food is used to celebrate, calm, and relieve boredom or depression and to comfort in times of sadness and emotional distress. Such behaviour is not unusual. Having a piece of birthday cake when it would be anti-social to refuse, rewarding oneself with some chocolate or a few biscuits after finishing a daunting job, having a glass of wine or beer to be sociable, are all normal practices. The problem comes when emotionally driven food habits take over from healthy eating and result in uncontrolled weight gains. One site states that eating may reduce anxiety, and that the obese overeat in order to reduce discomfort.

The novel of La Cucina written by Lily Prior and published in 2000 is strongly connected to the matters above. It combines the sensuous pleasures of love, food, and cooking in a Sicilian kitchen. Its story was happened in the island of Sicily, Italy during the mid 19th century. La cucina means Rosa Fiore's kitchen in her family's farmhouse in the Alcantara valley on the island of Sicily.

Rosa Fiore is the main character of the novel. It was in la cucina that she

found solace, cooked and captured bitter sweet memories of her overpowering mother, hapless father, six older brothers, and younger Siamese twin siblings. Because she has always been found in the kitchen since childhood, Rosa's cooking became the stuff of legend in the small community that took pride in the bounty of its landscape and the eccentricity of its inhabitants.

During Rosa's life, she has faced many problems. They are the death of his first love (Bartolomeo), the missing of her second love (L'Inglese), the knowing of her real father, and etc. The most tragic problem that she has is the death of Bartolomeo. It causes Rosa to experience traumatic event for the first time of her life. To overcome the uncomfortable feelings, grief and anger, resulted from the event, she retreats into the kitchen and then finds solitude in cooking. In her later life, Rosa still cannot be separated from cooking. Cooking becomes the best way for Rosa to overcome every uncomfortable feeling that she has. Rosa Fiore has reflected her emotions in her self-made food to reduce her tensions by making a certain food every time she has uncomfortable feelings.

Considering this matter, the writer assumes that Rosa's cooking isn’t just for satisfying her hunger but to comfort her mind from the uncomfortable feelings that she has. In psychology, the feelings are creating anxiety. Anxiety is closely to fear that is redirected into worry, vigilance for signs of threat, and a chronic feeling of edginess. It is a signal of danger for the ego. In psychoanalysis view, Rosa uses cooking as her self-defence against her anxiety to protect her mind (the ego) from the unknown danger. This assumption can be fully explained by one of Freud’s theories, defence mechanisms. The term is often thought to refer to a definitive singular term for personality traits which arise due to loss of traumatic
experiences.

Therefore, this matter has attracted the writer to analyse cooking which is used to overcome Rosa’s anxiety and is used as her defensive behaviour. The writer is also interested in analysing Rosa’s emotions along with the process of cooking that she does. The writer would like to analyse farther of those as mentioned above from the text of the novel using Freud's psychoanalysis theories and other theories related to the defence mechanisms.

B. Scope and Limitation

In this research, the writer limits the scope of research by analysing on the process of cooking and the emotion which are related with the main character in the novel La Cucina by Lily Prior.

C. Research Question

Based on the background of study above, and to make a focus of discussion, the writer would like to concentrate and limit it by formulating the research question: how does Rosa use cooking as her self-defence mechanism against her anxiety?

D. Research Objective

The research objective is to know how Rosa uses cooking as her self-defence mechanism.

E. Research Methodology

1. Method of Research
The writer starts by visiting the library and the internet and then reading and collecting the books and the data which are relating to the research. The writer uses descriptive-analysis method. It is used to describe the data description and the analysis.

2. Data Analysis

In this research, the writer uses qualitative method. First, the writer classifies the data in the novel. Last, the writer analyzes the data by using the Freud’s theories of defence mechanisms and sublimation.

3. Time and Place of Research

The research is held in semester of ten, 2008 and taken place in English Department of Islamic State University Syarif Hidayatullah Jakarta.
CHAPTER II
THEORETICAL FRAMEWORK

A. Introduction

Literature, as the work of art using language as its medium, is the result of imagination of the author as the reflection of social problem. Thus, the existence of literature becomes part of social life that author as the individual subject tries to produce his or her realm of view (vision du mundo) to the collective subjects. Literary work that has social value may be studied from various approaches. It can be seen by Goldman’s sociological approach, Zima, Swingwood, Duvignant, etc. However, every approach has some weaknesses, since it is prepared for certain purpose.9

Literature can also be approached by one point of view such as stylistic, moral, and message. Besides, literature may be seen by historical, sociological, or psychological approach.10 The difference in approaching literary work, of course, will enrich the appreciation of the literary work itself. It means that literary work can always be analysed from different points of view. Consequently, it will make the literary work more appreciative.

Discussing about psychoanalysis on literature, the writer uses psychoanalysis theory developed by Sigmund Freud. In his book, Ego and Id (1923), Freud believed that the total personality is organized into three major systems: the id, the ego, and the super-ego.11 In this research, the writer uses the

10 M. Atar Semi, Metodologi Penelitian Sastra, (Bandung: Angkasa, 1990), p. 63
11 Sigmund Freud, Memperkenalkan Psikoanalisa (Lima Ceramah), (Jakarta: PT Gramedia, 1979),
theory related to the ego, namely the ego defence mechanism or defence mechanism and other theories related to it. They are to analyse the character of Rosa Fiore that shows her defence mechanism through cooking and to understand the problem in this research.

Sigmund Freud (1856-1936), a great psychoanalyst, has many contributions for psychoanalysis. He developed psychoanalysis in the late nineteenth century as a method of studying the growth of the human personality. He said: “Art is a substitute gratification and as such is an illusion in contrast to reality: Unlike most illusions, however, art is almost always harmless and beneficent.”12 The most fundamental concept of psychoanalysis is the notion of the unconscious mind as a reservoir for repressed memories of traumatic events with continuously influence conscious thought and behaviour.13 Freud told that the unconscious14 is larger than conscious in the human mind.

Freud introduced a number of new terms for the theoretical construction; he used to describe the human mind. He believed that the total personality is organized into three major systems: the id, which is concerned with the immediate discharge of energy or tension; the ego, which regulates the interactions of the person with his environment; and the super-ego, which represents the moral and judicial aspects of personality. These three systems are in constant interaction.

In Freud’s theory, the ego mediates between the id, the super-ego, and the external world (reality) so that it can satisfy the needs of the id, not upset the

14 The unconscious is the storehouse of instinctual desires, needs, and psychic actions for Freud.
super-ego, and still take into consideration the reality of every situation. It tries to reconcile the wishes of the id, and the moral attitudes of the super-ego. It is governed by the reality principle which suggests a person to get satisfaction as much as possible from the reality. Its main function is self-defence. It means that the ego maintains the individual’s safety from threats and anxieties and allows some of the id’s desires to be expressed. The ego defends its personality by unconsciously blocking the impulses or distorting them into a more acceptable, less threatening form. If the id gets too strong and the ego gets anxiety overwhelmed, impulses and self-gratification take over the person’s mind.

When anxiety occurs, the mind responds in two ways. First, problem solving efforts are increases. Second, defence mechanisms are triggered. These are tactics which the ego develops to help deal with the id and the super-ego.

B. Defence Mechanisms

Sigmund Freud was the first to write on the concept of psychological defences. According to him, there is another mechanism affecting human behaviour, especially leading to the unhealthy behaviour besides the id, the ego and the super-ego. This mechanism is called the ego defence mechanism, commonly called defence mechanism. Although not one of the main emphases of Freud's theory, the concept of ego defenses is one of the most important legacies of Freudian thought. Freud's daughter, Anna Freud, developed the idea most
thoroughly. She argued that the ego has a number of ways in which it can control the id's urges.

The definition of defence mechanisms is psychological strategies brought into play by individuals, groups, and even nations to cope with reality and to maintain self-image in Freudian psychoanalytic theory. Defence mechanisms are occurred when the id impulses are in conflict with each other, when the id impulses conflict with super-ego values and beliefs, and when an external threat is posed to the ego. Their purpose is to protect the mind/self/ego from anxiety, social sanctions or to provide a refuge from a situation with which one cannot currently cope. The primary functions of these mechanisms are:

- to minimize anxiety
- to protect the ego
- to maintain repression

Freud used the term of defence mechanism to show the unconscious process in protecting the user from anxiety through reversing the reality. According to him, “Such defences are put into operation whenever anxiety signals a danger that the original unacceptable impulses may re-emerge.” Basically, this mechanism does not change the dangerous-object condition but only change the user’s perception in overcoming the problem. Since mental mechanisms usually are forms of self-deception, the individual is not fully aware of their presence on

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20 http://www.coldbacon.com/defences.html Retrieved on April 28th, 2008, at 08:00 pm.
purpose and resents having his attention called to them.\textsuperscript{23} The term is often thought to refer to a definitive singular term for personality traits which arise due to loss or traumatic experiences.\textsuperscript{24}

According to Freud, anxiety is a ‘signal of danger’ and a cause of ‘defensive behaviour’.\textsuperscript{25} Anxiety is a feeling of dread and gnawing apprehension about vague or unrealized threats and hardships that exist sometime in the future but are not a clear, immediate danger to well-being.\textsuperscript{26} It begins with an initial “low-throttle” fear response that is redirected into worry, vigilance for signs of threat, and a chronic feeling of edginess. In Freud’s view, the human is driven towards tension reduction, in order to reduce feelings of anxiety. Freud stated that there are three kinds of anxiety (realistic, neurotic, and moralistic anxieties).\textsuperscript{27} An anxiety which can not be handled effectively is called traumatic. Freud believed we acquire anxious feelings through classical conditioning and traumatic experiences.\textsuperscript{28}

Humans seek to reduce anxiety through defence mechanisms used by the ego when it is alerted by signal-anxiety.\textsuperscript{29} If the ego can not overcome anxiety in a rational ways, it will use unrealistic ways (defence mechanisms) to reduce anxiety.\textsuperscript{30} When some types of anxiety occurs, the mind (the ego) responds in two ways: First, problem solving efforts are increases. Second, defence mechanisms are triggered. These are tactics which the ego develops to help deal with the id and

\begin{itemize}
  \item \textsuperscript{24} http://en.wikipedia.org/wiki/Defence\_mechanism Retrieved on March 26\textsuperscript{th}, 2008, at 10:50 pm.
  \item \textsuperscript{25} http://en.wikipedia.org/wiki/Anxiety Retrieved on March 27\textsuperscript{th}, 2008, at 10:00 pm.
  \item \textsuperscript{27} Calvin S. Hall & Gardner Lindzey, \textit{Teori-teori Psikodinamik (Klinis)}, p. 81
  \item \textsuperscript{28} http://en.wikipedia.org/wiki/Anxiety Retrieved on October 29\textsuperscript{th}, 2008, at 10:29 pm.
  \item \textsuperscript{29} Charles Rycroft, \textit{Anxiety and Neurosis}, (England: Penguin Books, 1968) p. 72
  \item \textsuperscript{30} Calvin S. Hall & Gardner Lindzey, \textit{Teori-teori Psikodinamik (Klinis)}, p. 82
\end{itemize}
the super-ego. All defence mechanisms share two common properties: First, they can operate unconsciously. Second, they can distort, transform, or falsify reality in some way. The changing of perceived reality allows for a lessening of anxiety, reducing the psychological tension felt by an individual.

Psychological trauma is a type of damage to the psyche that occurs as a result of a traumatic event. Typical causes of psychological trauma are sexual abuse, violence, the threat of either, or the witnessing of either, particularly in childhood. After a traumatic experience, a person may re-experience the trauma mentally and physically, hence avoiding trauma reminders, also called triggers as this can be uncomfortable and even painful. They may turn to alcohol and/or psychoactive substances to try to escape the feelings. Re-experiencing symptoms are a sign that the body and mind are actively struggling to cope with the traumatic experience. Triggers and cues act as reminders of the trauma, and can cause anxiety and other associated emotions. Panic attacks are an example of a psychosomatic response to such emotional triggers.31

The characteristics of defence mechanisms are:32

1. The defence is used in a rigid, inflexible, and exclusive manner.
2. The motivation for using the defence comes more from past needs than present or future reality.
3. The defence severely distorts the present situation.
4. Use of the defence leads to significant problems in relationships, functioning, and enjoyment of life.
5. Use of the defence impedes or distorts emotions and feelings, instead of re-

channeling them effectively.

As long as mental mechanisms are utilized for what they are - shock absorbers, stratagems, retreats, and camouflages - they are healthy adjutive mechanisms. They are abnormal symptoms when they become ends in themselves or are misinterpreted and confused with reality.\textsuperscript{33} The lack of these defences or the inability to use them effectively can often lead to problems in life. However, we sometimes employ the defences at the wrong time or overuse them, which can be equally destructive.

Freud identified denial, displacement, intellectualization, fantasy, compensation, projection, rationalization, reaction formation, regression, repression, and sublimation.\textsuperscript{34} For examples:

1. Repression: Repression occurs when a person unconsciously keeps painful thoughts from entering the consciousness. Freud felt that repression was "the grandfather of all the other defence mechanisms". (Today we are more likely to consider denial to be the grandfather of all other defences.)

2. Projection: It occurs whenever a person hides their own flaws by unconsciously placing them outside himself - literally believing that these flaws exist in others. A perfect example would be a person who claims that his school's rules are too rigid when the truth is he himself has rigid expectations for his own behaviour.

3. Sublimation: It is the transforming of an unacceptable impulse, whether it is sex, anger, fear, or whatever, into a socially acceptable, even productive form. The perfect examples would be the violent man who becomes a boxer and a cruel and destructive child may in later life transform his aggressiveness (death instinct)

\textsuperscript{33} James D. Page, \textit{Abnormal Psychology}, p. 39
\textsuperscript{34} http://en.wikipedia.org/wiki/Id%2C_ego%2C_and_super-ego Retrieved on June 27\textsuperscript{th}, 2008, at 05:21 pm.
into socially desirable and someone with a great deal of hostility may become a hunter, a butcher, a football player, or a mercenary are the prototypical examples.

Sigmund Freud believed that human were driven by two conflicting central desires/drives/instincts: the life drive (life, libido, survival, propagation, hunger, thirst, pleasure, and sex) and the death drive (death, displeasure, Nirvana Principle, and aggression). The drives are called Eros (the life instinct) and Thanatos (the death/destructive instinct) by Freud. Sex and death are the basic instincts behind behavior, but the actual expression of these instincts is controlled by three intertwined mental structures: the id, the ego, and the superego. The id is the most fundamental structure; it is the earliest to develop and it is the source of the sex and death drives. Freud approaches the paradox between the life instinct and the death instinct by defining pleasure and displeasure.

Thanatos is the last expression of Nirvana principle which is the efforts of organism to reach “Proser pine Garden” in which there is only an eternal peacefulness. Its purpose is to destroy a relation and everything. The term of Thanatos is coined by Freud is because he thought that inorganic substance is existed before organic substance and the purpose of all of the living things is death.

Freud stated that aggression is come from death instinct which is moved back to the external world. This aggression instinct is the part of death instinct while sex instinct is the part of life instinct. Aggression instinct and life instinct are participated to conquer the world along with Eros and Thanatos.

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C. SUBLIMATION

Because of their social implications, sexual maternal, aggressive, and other impulses are often denied direct expression. If unreleased, the energy associated with these repressed impulses may produce tension and personal maladjustment. One solution consists in draining off the thwarted energy into socially approved channels. This detouring of energy is called sublimation.

Sublimation is a major mental mechanism operating outside of and beyond conscious awareness, through which instinctual drives which are consciously unacceptable, or are blocked and unobtainable, are diverted so as to secure their disguised external expression and utilization in channels of personal and social acceptability. In successful sublimation, the direction and aim of the repressed drives has been deflected into new pathways of creative endeavors. Through sublimation, intra psychic energy is usefully employed extra psychically. The consequence is personal gain, often with additional aspects of social and cultural gain as well. According to Freud, in the continuing efforts of the organism at adaptation, as it is more and more exposed to environmental experiences and pressures, some of these repressed impulses lose their original libidinal or aggressive connotation. In the resulting desexualized state, or minus their aggression, and so on, they become attached to another drive which is convenient by virtue of association, hidden meaning, or symbolism. The substituted drive or channels allows a form of outward expression that is more socially acceptable, and hence more acceptable to the individual.

Sublimation is a constructive mechanism. Through its operation,

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36 James D. Page, Abnormal Psychology, p. 48
instinctual forces are more or less permanently harnessed. Sublimation contributes to character and personality development. It plays a major role in the prevention and resolution of emotional conflict, in the prevention of anxiety, and in the maintenance of emotional and mental health. Sublimation supplies an outlet for blocked or intolerable drives.

Among the mental mechanism of defence, sublimation is the most advanced and highly developed. Freud found that sublimation to be the sole "healthy" defence. The use of this defence enhances user pleasure and feelings of mastery. In terms of social benefit, aesthetics, and cultural achievement it is the most important. It is the most developed of the Higher Order or less primitive group of dynamisms. Through its operation, the energy of personality, and/or socially intolerable impulses and drives is successfully directed into consciously acceptable channels. Their direction and aim thus become deflected and redirected toward substitute goals.

Freud looked upon sublimation as the healthiest method employed by the psyche in handling repressed sexual material. Use of the term “sexual” in this usage however had a far broader connotation than often assigned, and included anything pleasurable or sensual. In our current concepts there is ample justification for broadening our views of sublimation so as to include the similar expression and utilization of any instinctual drives or repressed urges. In this fashion inner-libidinal energy becomes outwardly non-libidinal, and the energy of aggression and related drives becomes outwardly non-aggressive. A blocked ambition or goal can also lead to what is sometimes a more superficial type of sublimation.
Through sublimation, inner drives which press for recognition which would prove intolerable, and for action which might well prove destructive, secure disguised outward expression and constructive utilization by their unconscious diversion into approved and useful pathways. In other words, sublimation results in the deflection of intra psychic energy into higher, non-aggressive and non-sexual activities. It is individually creative and useful. It is often of great cultural value.

Sublimation is one of the “mature defences”. It generally allows people to channel negative or destructive feelings and/or behaviours into more socially appropriate types of behaviour. For examples: art, sports, hobbies (e.g. cooking), or even one’s choice of profession.

CHAPTER III
RESEARCH FINDINGS

In this chapter, the writer would like to discuss Rosa Fiore who shows her defence mechanism through cooking. By analysing the relationship between Rosa's emotions and cooking, the writer will find out her type of defence mechanisms.

A. DATA DESCRIPTION

Rosa Fiore belonged to the Fiores, an ancient family that had lived in Sicily for many years. Her family was a typical Sicilian family: large and loud. In the family, Rosa was the only daughter. Donna Isabella (Madre) Fiore is her mother. Don (Padre) Filippo Fiore was not her real father but Rosario, her half-witted farmhand. She had seven brothers. They were Luigi Fiore, Leonardo Fiore, Mario Fiore, Giuliano Fiore, Giuseppe Fiore, Salvatore Fiore, and Guerra and Pace, the Siamese-twin brothers. Rosa was only afraid of her mother. “What Mama said sounded almost like a threat” (Prior 2000, 152). It was because her mother was a feisty and strict woman who had ruled the fattoria (Rosa's home) and its community like a dictator. She kept Rosa out of external world and knew nothing except cooking.

Rosa Fiore lived in a farmhouse. It is located on the Alcantara valley beneath the citadel of Castiglione. In the farm, Rosa had many farmhands. One of them was Rosario, Rosa's real father. Rosa was born because her mother was having sex with Rosario unknowingly in a dark and warm cowshed. In the house,
there was *la cucina* (a kitchen) where Rosa was born. The kitchen was a place where the generations of Fiore women prepared sumptuous feasts. It had witnessed Fiore’s joys, grieves, births, deaths, nuptials, and fornications for hundred of years. In the kitchen, Rosa found solace, cooked, and captured bitter sweet memories of her overpowering mother, hapless father, six older brothers, and younger Siamese twin siblings.

Rosa had grown up with a passion of cooking. Rosa Fiore had shown this by always to be found solace, cooking in the kitchen, since childhood. When Rosa was a teenager, her own cooking became the stuff of legend in the small community that took pride in the bounty of its landscape and the eccentricity of its inhabitants. And also, Rosa had dreamed that she wanted to be a butcher someday because she liked to slaughter animals for cooking. “When we were children growing up, my brothers wanted to be cowboys or postmen: I, however, wanted to be a butcher” (Prior 2000, 153). Rosa’s infatuation with culinary arts could only rival her passion for a young man, Bartolomeo, who, unfortunately, murdered by his own father.

Rosa had faced many tragedies throughout her life from the death of Bartolomeo, the death of Crocifisso, the loss of L’Inglese, the death of her mother, and until the knowing her real father. “I had lived through worse tragedies than this one” (Prior 2000, 251). The tragedy that caused Rosa to experience traumatic event for the first time is the death of Bartolomeo. It was making her deeply sad and extremely angry. To comfort her from the uncomfortable feelings caused by the tragedy, she was always cooking in the kitchen day by day. To avoid experiencing the traumatic again, she was always to be found solitude in kitchen
for many years. The writer also sees that Rosa was always using cooking to comfort her against her life problems and her tragedies.

The condition of Rosa's love life was almost not good. After Rosa's love affair with her first love, Bartolomeo, ended in tragedy, Rosa firstly retreated into the kitchen and then into solitude. Here in the kitchen, she was cooking and cooking many foods in a large quantity to comfort her from her grief and anger.

“I had always loved my food; in those dark days it was all that could give me comfort. I did not emerge from my self-imposed exile in la cucina for a long time. I assuaged my grief by cooking, and cooking, and cooking some more” (Prior 2000, 23).

Then, one day, she met the mysterious chef, known only as L’Inglese, who has a research on the heritage of Sicilian cuisine leaded him into Rosa’s library and her heart. L’Inglese had awakened the power of Rosa’s sexuality. They shared one sublime summer of discovery and together they reach new heights of culinary passion. When L’Inglese suddenly vanished, Rosa returned home to the farm to grieve for her second love lost. In the comfort of familiar surroundings, amongst her growing family, she discovered the truth about her loved ones and found her life transformed once more by the magic of her beloved cucina.

The unusual and interesting thing that can be seen on Rosa’s behaviour is when she was in childhood. As stated before, Rosa was always cooking and cooking some more to find a comfort feeling following the tragedy of the Bartolomeo’s death. And also, during the scale of her culinary catharsis, Rosa had almost slaughtered all of her animals including her pet in the farm but no to be wasted. The foods were given to the poor people, to her farmhands and to her family, sold in Castiglione, served in her brother’s wedding, and etc.
B. ANALYSIS

Cooking is an act of preparing food for eating by the application of heat. But for Rosa Fiore, cooking is not only for eating. Cooking for Rosa is to reduce her uncomfortable feelings. For example, Rosa had shown her sadness and anger into cooking and cooking some more food until her tensions were vanished following the tragedy of Bartolomeo's death.

Rosa was always going into kitchen for cooking every time she got anxiety caused by the tensions. It can be seen following the tragedies that she had during her life, she was always to be found of cooking in the kitchen. By always cooking in kitchen, Rosa was able to reduce the tensions. “I assuaged my grief by cooking, and cooking, and cooking some more” (Prior 2000, 23). Rosa thought that cooking in kitchen is the only way to find a comfort and a solace, to ease her mind, and to substitute her feelings or emotions into a healthy and positive way. She did this because for her, kitchen was a place that can give her peaceful atmosphere and solitude, kitchen was a place where she was born, and kitchen was a place where Fiores had showed their joys, grieves, births, deaths, nuptials, and fornications for hundred of years. While other women chose convent to find peace, Rosa chose kitchen. “I retreated into the kitchen in the same way that some women retreat into convents …” (Prior 2000, 23).

As stated before, Rosa had faced many tragedies throughout her life. One of them is the death of Bartolomeo. It caused Rosa felt deeply sad, extremely angry and traumatic experience for the first time. Following the tragedy, Rosa retreated into la cucina for a long time for cooking. For Rosa, cooking and

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cooking some more is making Rosa to feel comfortable, to assuage her grief\textsuperscript{40} and to substitute her anger. She was cooking many kinds of foods. They are pasta, bread, tomato sauce, preserved fruits and vegetables, sausages and roasts, the \textit{pollo alla Messinese}, and \textit{salty ricotta}. She was cooking these foods in a large quantity that made her neighbours, friends, and distant relatives throughout Catania Province could eat no more, the farmhands fat\textsuperscript{41}, some poor people fulfilled their hunger, the hams were served at the celebrations to mark Luigi’s wedding to the barmaid from Linguaglossa, her family was the only family in the region that did not experience some hunger, and her mother angry. It is clearly seen that Rosa’s behaviour in this occasion is unnatural.

Rosa made pasta night and day following the death of Bartolomeo to assuage her grief. “Following the murder of Bartolomeo, I made pasta night and day” (Prior 2000, 22) and “I assuaged my grief by cooking, and cooking, and cooking some more” (Prior 2000, 23). Pasta is the first food that Rosa made following the tragedy before making the bread. She loved making this kind of food that could give her comfort.\textsuperscript{42}

Rosa made much bread to make her calm from her grief following the death of Bartolomeo. “I produced bread of such quality in such quantity …” (Prior 2000, 43) and “And yet my kneading, exhausting though it was, brought me relief like nothing else, and my fatigue purified my, bathing me in a rarefied feeling of calm” (Prior 2000, 45). Rosa produced the bread of such quantity to be given to the people around her farm, including poor people. Here, Rosa was able to find the feeling of calm through kneading the dough.

\textsuperscript{40} \textit{Ibid.}, p. 23  
\textsuperscript{41} \textit{Ibid.}, p. 47  
\textsuperscript{42} \textit{Ibid.}, p. 23
Rosa brewed tomato sauce so much to make out her grief following the murder of Bartolomeo. “It was not only pasta and bread that I made out of my grief. I brewed tomato sauce in a quantity so immense it could vie with the output of Pronto’s Podomoro factory at Fiumefreddo” (Prior 2000, 45). Following making this food, Rosa is warned by the Mafia to cease it. Then, Rosa turned to preserving instead.

Rosa made jams and preserves of berries and fruits to make out her grief following the death of Bartolomeo.43 Rosa made these foods for her family so that she could ensure that her family was the only family in the region that did not experience some hunger.

Rosa made sausages and roasts following the death of Bartolomeo. Cooking these foods was making her anger slipping away. She had slaughtered almost all of the animals in the farm including the pigs for making the foods.

“First I slaughtered the pigs, even my pet, Miele, which looked up at me with tiny, doleful eyes, clearly doubting that I had it in me to end his life with my cleaver. He was wrong; I was beyond compassion now. As I wielded my knife I felt, albeit temporarily, my anger slipping away, and for a few brief moments I was calm” (Prior 2000, 46).

Here, Rosa had transformed her anger into slaughtering the animals, especially her pet. And then the foods were well served in Luigi’s wedding party.

Rosa made the pollo alla Messinese to diminish her anger occurred following the tragedy of Bartolomeo's death. “The pollo alla Messinese, sumptuous dish of chicken smothered in a tuna-flavoured mayonnaise that I produced, would have fed three hundred guests at a wedding” (Prior 2000, 47).

Here, Rosa also had transformed her anger into slaughtering the chickens. Seeing

43 Ibid., p. 46
all of the animals slaughtered by Rosa, her mother was angry and banned her from slaughtering any more animals. So she turned to the dairy instead.

Rosa made salty ricotta to make out her grief following the death of Bartolomeo. “I made salty ricotta by boiling sheep’s milk with salt and skimming the whey with a bunch of twigs in the old tradition, just as Nonna Fiore had taught me” (Prior 2000, 47). Rosa made this food so she can store it in barrels in the roof of the cowshed. She made it also for preserving.

Rosa moved from her home to Palermo and worked as a librarian and stayed in an apartment. Twenty five years later, Rosa found a new love, L’Inglese. In her old age, Rosa felt that her sexual desire has awakened. She was falling love at the first sight to L’Inglese in the library. These were causing her sleep disturbed. Rosa made a dish of formaggio all’Argentiera to calm her restless feeling of thinking and imagining too much about L’Inglese. “At three I was in my little kitchen preparing a dish of formaggio all’Argentiera” (Prior 2000, 98). But then, Rosa was still could not release the tension after making this food. “Yet even the cooking could not release my tension” (Prior 2000, 98).

Rosa felt afraid and worry about to meet L'Inglese who was invited by herself for cooking lessons. She invited him because she did not want to never see him and she loves him. Before meeting him, Rosa made torta di ricotta (cheesecake) to peace her mind that she had craved. “I spent another sleepless night in my apartment and in the early hours of the morning I stole once more into my little kitchen, to prepare a huge torta di ricotta. I needed a cheesecake: it was the only thing that could give me the peace of mind I craved” (Prior 2000, 123). Rosa made this food because she was not feeling peace in her mind that made her
could not sleep. She was thinking about L'Inglese too much again. While beating the mixture, Rosa felt the exhaustion and the healing power of her cooking. “I welcomed the exhaustion that began to creep up on me: I could feel the healing power of my cooking” (Prior 2000, 123).

Rosa automatically made *sfincione* to diminish her anger after knowing that her second love, L'Inglese, was gone. “Almost like an automaton I went into the kitchen and began to prepare a comforting *sfincione*” (Prior 2000, 195). Rosa directly cooked this food because she wanted to avoid re-experiencing the traumatic event. After making *sfincione*, Rosa felt weak and her anger had temporarily diminished because she is pounding the dough for a long time. “I continued pounding at the dough for a long, long time, until I felt weak, and my anger had, temporarily, diminished” (Prior 2000, 196). Here, Rosa has re-channeled her anger (Thanatos) into pounding to the dough.

Rosa made bread to replace her anger toward Luigi into the dough after hearing Luigi's statement about he had killed L'Inglese. “I punched at the dough as though punching him in the face” (Prior 2000, 245). Rosa was kneading the dough as same as Rosa's kneading after Bartolomeo's death. She had already known that L'Inglese's missing meant he was dead but she had fully realized after knowing it from Luigi. “Objectively I knew no one survived a disappearance” (Prior 2000, 245). After making bread, Rosa felt her anger well distributed. Here, Rosa had re-experienced traumatic experience for the second time. Rosa has replaced her anger (Thanatos) to Luigi into punching to the dough.

Rosa made *panelle* to calm her nerves after take care the birth of Rosa's nieces, Rosa, Rosita, and Rosina, all by herself. “In the early hours, after the
excitement had died down and Biancamaria Ossobuco and her triplets had fallen asleep, I took refuge in the kitchen, and sought to calm my nerves by making a pan of *panelle*” (Prior 2000, 262). Rosa had nerves because she had not take care someone’s birth before and she was worrying that the forms of the babies’ body were as same as their father, Guerra and Pace were twin in one body. After making *panelle*, Rosa felt her soul soothed and her conscience eased. “There was still nothing like it for soothing my soul and easing my conscience (Prior 2000, 262).

And also, Rosa made honey biscuits to calm her nerves from waiting her twin brother's birth when she was a child. “I baked a batch of honey biscuits to calm my eight-year-old nerves” (Prior 2000, 27). It was happening when Rosa was in childhood. She was baking the biscuits to comfort her nervous feeling when her mother was giving a birth, Guerra and Pace. Rosa felt comfort during kneading and pounding the dough. “Instinctively I began to knead some dough. Nothing has ever comforted me so much as pounding away with my fists at a warm and elastic mixture” (Prior 2000, 28). Here again, Rosa is seen re-channeling her anger (Thanatos) into the dough by kneading and pounding it for many times.

According to the data above, the writer concludes that Rosa is using cooking as her defence mechanism against anxiety. It can be explained from the effort of Rosa that she has to stay calm. It means that Rosa has to maintain her image from being uncontrollable. It is according with the purpose of defence mechanisms.⁴⁴

The writer states that Rosa had always been found cooking in kitchen to overcome her anxiety since childhood and it was not only stopped there. It was still continuing for the rest of her life. The writer has found that Rosa is always depending on cooking after she got the traumatic experience. It is motivating and influencing Rosa to be always conducting cooking as her defence mechanism against anxiety caused by the negative emotions that she has. After being able to find a peace of mind and comfortable feelings from the anxiety caused by the traumatic event in a way of cooking, Rosa believes that cooking is the best way to comfort all of her uncomfortable feelings and to re-channel her aggression into a healthy and positive way. By always cooking, Rosa is able to avoid re-experiencing the traumatic experience and of course able to avoid all of her anxiety. And then, the writer jumped into another conclusion that Rosa is always using cooking as her defence mechanism is because the traumatic experience. It can be supported in the statements of the chapter two; defence mechanism is arisen due to anxiety and traumatic experience or loss and the motivation for using the defence comes more from past needs than present or future reality.

The type of defence mechanisms that Rosa has used is sublimation. It is because Rosa has a hobby of cooking and dreamed to become a butcher someday instead of chef. It is according to the examples of sublimation. In psychoanalysis view, Rosa has transformed her negative emotions, especially aggression (Thanatos) into cooking. Through slaughtering the animals and kneading and punching the dough, Rosa has re-channelled her anger (aggression) into cooking, a healthy, positive, and socially acceptable way.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

After analysing the relationship between Rosa's negative emotions and her food, the writer drew a conclusion that Rosa is using sublimation as her self-defence against anxiety. Through cooking which is including slaughtering the animals and kneading and punching the dough, she was able to substitute her anger into cooking, a healthy, positive, and socially acceptable activity. It can be seen by the cooking activity which is always held by Rosa every time she gets anxiety. In addition, Rosa has a wish to become a butcher. This is an example of the people who are using sublimation as their self-defence against danger and threat (anxiety) coming from reality (external world).

Rosa Fiore always uses cooking as her defence mechanism (sublimation) against anxiety and re-experiencing traumatic experience. This statement is according to Freud’s statement. He stated that we acquire anxious feelings through classical conditioning and traumatic experiences and also the motivation for using the defence comes more from past needs than present or future reality.\textsuperscript{45} Rosa felt deeply sad and extremely angry because her love, Bartolomeo, was murdered. To reduce these emotions because of the lost of her loved-object, she retreated to kitchen and found comfortable situation through cooking and cooking some more. This is affecting and motivating Rosa's mind that cooking is the best way to overcome her uncomfortable feelings occurred during her life problems.

\textsuperscript{45} http://en.wikipedia.org/wiki/Anxiety  Retrieved on October 29\textsuperscript{th}, 2008, at 10:29 pm.

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B. Suggestion

From the conclusion above the writer attempts to show the reader that the main character of the novel *La Cucina*, Rosa Fiore, viewed from psychoanalysis of Freud has a defence mechanism that is sublimation. This research is just one way to interpret a literature. There are many ways that can be used to analyse and appreciate this literature.

The writer suggests the readers interested on defence mechanisms to analyse another type of defence mechanisms occurred in the novel *La Cucina* by Lily Prior. It seems that Rosa has another type of defence mechanism to comfort her from anxiety besides using cooking. The writer assumes that it needs a deep research and to use psychoanalysis theories. The writer also suggests that the novel Nectar, another Lily Prior’s novel, is also interesting to be analysed using psychoanalysis approach especially its main character. It tells about the magical story of a woman with a scent without a heart. The writer suggests this because psychoanalysis is effective to be used in analysing the personality of a character.
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APPENDIX

Synopsis

Since childhood, Rosa Fiore - daughter of a sultry Sicilian matriarch and her hapless husband - found solace in her family’s kitchen. La Cucina - the heart of the family’s lush estate - was a place where generations of Fiore women prepared sumptuous feasts, and where the drama of extended family life was played out around the age-old table.

When Rosa was a teenager, her own cooking became the stuff of legend in the small community that took pride in the bounty of its landscape and the eccentricity of its inhabitants. Rosa’s infatuation with culinary arts could only rival her passion for a young man, Bartolomeo, who, unfortunately, belonged to another. After their love affair ends in tragedy, Rosa retreats first into her kitchen, and then into solitude, as a librarian in Palermo. There she stays for decades, growing corpulent on her succulent dishes, resigned to a loveless life.

Then, one day, she meets the mysterious chef, known only as L’Inglese, whose research on the heritage of Sicilian cuisine leads him into Rosa’s library and her heart. They share one sublime summer of discovery, during which L’Inglese awakens the power of Rosa’s sexuality, and together they reach new heights of culinary passion. When L’Inglese suddenly vanishes, Rosa returns home to the farm to grieve for her second love lost.

In the comfort of familiar surroundings, amongst her growing family, she discovers the truth about her loved ones and finds her life transformed once more by the magic of her beloved Cucina.
Exuberant and touching, *La Cucina* is a magical evocation of life’s mysterious seasons, and the treasures found in each one. It celebrates family, food, passion, and the eternal rapture of romance.