

REVIEW ARTICLE

STUDIES ON PERSONA OF THE THREE PROTAGONISTS IN REBECCA

Libing Li*

School of Foreign Languages and Literatures, Lanzhou University, Lanzhou 730000, China

*Corresponding Author Email: 18883542989@163.com

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ABSTRACT

Rebecca, written by Daphne du Maurier, the well-known British female writer in 20th century, is a masterpiece suffused with suspense and mystery. Since its publication in 1938, it had caused quite a sensation among readers and became an instant best seller that had never gone out of print. In the existing studies of the novel, most scholars laid their emphasis on character analysis, feminism criticism, narratology, gothic writing and psychoanalysis. However, the analysis of the personality of the Protagonist from Carl Jung's Archetypal theory is rarely seen, moreover, no one has yet made a comprehensive study of the persona of three protagonists under Jung's persona theory. By analyzing the persona of both the male protagonist, Maxim, and the two female protagonists, Rebecca and "I", and exploring reasons resulting in their imbalanced persona, hopefully this paper could render a new approach to reveal the theme of the novel and interpret Daphne du Maurier's dilemma in her bisexuality. In this paper, three parts are presented. The first part initially makes a survey of previous studies on the novel both at home and abroad, and then introduces Carl Jung's persona theory. The second analyzes the three protagonists' persona in detail: Maxim's overdeveloped person, the nameless narrator's underdeveloped persona and Rebecca's well-balanced person; the last part explores reasons resulting in their different personas, mainly from two perspectives: the social background and Daphne du Maurier's ambivalence about her bisexuality.

KEYWORDS

Rebecca, persona, patriarchy, bisexuality.

1. INTRODUCTION

Daphne du Maurier (Daphne, 2008) is an original British novelist and playwright, one of the most renowned and outstanding writers in the 20th century. Best known as a writer of Gothic novels and historical romance, she also wrote some plays, short stories, biographies, scholarly essays and a travel book. Daphne's novels, on which her reputation mainly rests, has been noted for their suspense, tension, passion, romance and startlingly candid psychological exploration on men and women who often caught in unhealthily obsessive relationship.

Born in London on May 13, 1907, Daphne du Maurier grew up in an artistic and noble family. She was the middle of the three daughters of prominent actor-manager Sir Gerald du Maurier and famous actress Muriel Beaumont. Her grandfather, George du Maurier, was a distinguished author and Punch cartoonist, who created the sinister Svengali in the novel *Trilby* (Honer and Zlosnik, 1998). Her elder sister, Angela, also became a writer, and her younger sister Jeanne was a painter. Growing up in such a family, du Maurier not only could easily acquaint many famous writers, but also had access to read a great number of books and received good education, which had laid solid foundation of her intelligence and talent in literary creation.

At the age of 21, du Maurier started to write short stories. Until 1981 when

she stopped writing, she had produced a large sum of short stories, novels, biographies, among which many have been successfully adapted into films, including the novels *Rebecca*, *My Cousin Rachel*, and *Jamaica Inn*, and the short stories "The Birds and Don't Look Now" / "Not after Midnight".

Rebecca, is her masterpiece. It became an instant best seller that has never gone out of print since its publication in 1938. In the same year, it won the National Book Award for favorite novel, and in 2003, it listed at number 14 of the "top 100 best-loved books of all the time" on BBC's the Big Read survey. It was also adapted into film directed by Alfred Hitchcock and had won a Best Picture Oscar.

The novel *Rebecca* mainly depicts a story that happens in the big mansion Manderley in Cornwall. The narrator "I", whose real name is not given in the whole novel, is the second wife of the male protagonist Maxim de Winter. At the very start, she is paid by Mrs. Van Hopper, who is a wealthy but snobbish American woman, as a companion. During her trip with Mrs. Hopper, she occasionally meets the widowed aristocrat Maxim, who according to Mrs. Hopper's saying is the owner of the famous mansion Manderley. After Maxim's fortnight's courtship, the narrator falls in love with him and accepts his proposal. They move into Manderley soon after their honeymoon. In Manderley, the narrator finds that the ghost of the first Mrs. De Winter, Rebecca, seems to be everywhere in the mansion, and she is constantly reminded of her inferiority to Rebecca by people around

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her, especially by Mrs. Danvers, the housekeeper and faithful maid of Rebecca. The climax occurs at Manderley's annual costume ball. Mrs. Danvers frames the narrator by encouraging her to put on a costume which is the same dress as Rebecca had once worn. Maxim gets extremely angry when he sees the narrator wearing the familiar costume. He orders the narrator to change the costume immediately, and leaves the puzzled narrator alone in the night. The mystery of Rebecca's death is later disclosed when Rebecca's body is discovered in the sea by chance. Suspected by the police officer, Maxim confesses to the narrator that it was he killed Rebecca for she is a vicious and slutty woman and he hates her. During the investigation of Rebecca's death, people find that Rebecca had cancer and would have died soon. The police then clear Maxim of murder for he believes that Rebecca commits suicide herself. In the end, they return back to Manderley, only to find that it was set on fire by Mrs. Danvers.

2. LITERATURE REVIEW

2.1 Studies on *Rebecca*

As the masterpiece of Daphne du Maurier, *Rebecca* has attracted the attention of numerous critics. There are a great number of studies on *Rebecca* at home and abroad.

As for the studies from foreign critics, most of those studies are made from the perspective of feminism, psychoanalysis, gothic elements and identity issues.

As for the perspective of feminism and identity issues, there are figure out "Between Identification and Desire: Reading *Rebecca*", and Alison Light's, "Returning to Manderley: Romance Fiction, Female Sexuality and Class" (Richard, 1987; Harbord, 1996; Light, 1984). They all explore the femininity embodied in this novel and also analyze the identity relationship between Rebecca and Maurier. They held that the character Rebecca has showed Maurier's androgyny and could be regarded as the creation in accordance with Maurier's own real image.

There are also some studies on the analysis of the main characters in *Rebecca*. In Roger researcher's essay, "The Gentry, Bourgeois Hegemony and Popular Fiction", he holds that *Rebecca* reflects people's desire to escape the society under the background of hegemony crisis in 1930s. In a studies article "Classics and Trash: Traditions and Taboos in High Literature and Popular Modern Genres", he examined the differences and similarities between the narrator and Rebecca and analyzed the personality of the two female protagonists (Bromley, 1981; Hawkins, 1990).

The gothic feature of *Rebecca* is also a hot research issue. There are Horner and Zlosnik's Daphne du Maurier: Writing, Identity, and the Gothic Imagination, the Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination, and Heta Phrnonen's Bluebeard Gothic: *Jane Eyre* and its Progeny. In the first book, Horner and Zlosnik have made research about the gothic characteristics of *Rebecca* and classify it as a Female Gothic. And the latter two books have both made a comparative study on gothic feature between *Rebecca* and *Jane Eyre* (Gilbert and Gubar, 2000; Phrnonen, 2010).

As for studies on *Rebecca* from our country, many focus on feminism, gothic theme, character analysis and writing techniques.

In terms of feminism and character analysis, in the master thesis "An Interpretation of Female Image in *Rebecca*", attaches great importance to the role of female as a savior of both herself and male. Ye Qing explores Maurier's feminist ideology by analyzing the main female characters in her thesis "Daphne du Maurier's Feminist Ideology – from the Perspective of Female Characters in *Rebecca*" (Huang, 2014).

As for writing techniques, most critics emphasize on its gothic features, (such as Ye Chao's "Double, Metamorphosis and Trouble – A Study of *Rebecca* in Female Gothic Perspective", Wu Ying's "An Analysis of the

Female Consciousness Reflected from the Gothic Writing Skills in *Rebecca*", Yang Yan's (Yang, 2014) "Unveiling the Patriarchy Secret Rereading *Rebecca* from the Perspective of Female Gothic"), narratology (such as Sun Yan's "Unreliable Narrative in *Rebecca*", Zhang Qi's (Zhang, 2006) "On du Maurier's Narrative Aesthetics in *Rebecca*"), and the way of setting suspense.

Apart from those studies, there are also comparative studies between *Rebecca* and *Jane Eyre* and *Wuthering Heights*, some other studies made from original perspectives like Freud's Psychoanalysis, Ecocritical perspective and so on.

Generally speaking, studies on *Rebecca* at home and abroad basically touch on same aspects which include feminism, character analysis, narratology, Gothic writing, psychoanalysis, etc. However, the analysis of the personality of the Protagonist from Carl Jung's (Jung, 1949). Archetypal theory is rarely seen, moreover, no one has yet made a comprehensive study of the persona of three protagonists under Jung's persona theory. By analyzing the persona of both the male protagonist, Maxim, and the two female protagonists, Rebecca and "I", and exploring reasons resulting in their imbalanced persona, hopefully this paper could render a new approach to reveal the theme of the novel and interpret Daphne du Maurier's dilemma in her bisexuality.

2.2 Review on Persona Theory

The Persona theory is put forward by Carl Jung. Carl Jung (1875-1961), the founder of analytical psychology, is a Swiss psychiatrist and psychotherapist. He once established friendship with Sigmund Freud who is the founder of psychoanalysis, but later Jung broke away with him because of their different opinion on unconscious. According to Freud's theory of unconscious, he regarded the unconscious solely as a repository of repressed emotions and desires. However, Jung showed his disapproval by stating that there is a far deeper form of unconscious beneath the personal unconscious, which was called the collective unconscious.

According to Jung, the collective unconscious is a primeval, inherited unconscious which houses the cumulative knowledge, experiences, and images of the entire human species. Then he further pointed out that personality is an organic entity which composed of three layers: the conscious, the personal unconscious, and the collective unconscious.

In Jung's theory, the contents of the collective unconscious are called archetypes. The word archetype means "an original model after which other similar things are patterned" (Calvin and Vernon, 1973). In other words, archetypes are patterns or images of repeated human experiences – such as birth, death, rebirth, motherhood, etc. Some of these archetypal images are of great importance in shaping people's personalities and behaviors, such as the persona, the shadow, the anima and animus, and the self.

The persona is an important archetypal image. According to Jung's theory, the persona is "a kind of mask, designed on the one hand to make a definite impression upon others, and on the other to conceal the true nature of the individual" (Jung, 1972: 190). He views it as a mask which "corresponds with our conscious intentions" and "meets with the requirements and opinions of our social environment" (Jung, 1949). Jung further holds that the persona is an outer personality, or a social personality, which is sometimes quite different from people's true self. A person may wear different masks in accordance with different social situations: he may be a sweet husband at home, a competent employee at work, and also a responsible citizen in society. Persona is thus like a protecting covering which enables people to communicate well with each other, even get along well with those they don't like. It is a tool for people to disguise their real personality in order to better fit into the society. Through the persona, people could live a harmonious life and seek a sense of social acceptance.

Although the persona can lead to personal gain and achievement, it also can be harmful and even dangerous for the formation of people's personality. On the one hand, if a person indulges in the role-playing, or

identify himself too strongly with the persona he created, his other aspects of personality would be excluded. The overdevelopment of persona is called "inflated persona" by Jung. When a person is immersed in the role he is playing, "his ego begins to identify solely with this role", he will only perform a false self all the time, and "the other sides on his personality would be shoved aside" (Calvin and Vernon, 1973). On the other hand, if the persona develops insufficiently, or does not develop at all, the individual will have difficulty in integrating into the society. According to Jung's theory, "the man with no persona... is bind to the reality of the world, which for him has merely the value of an amusing or fantastic playground" (Jung, 1972). Those who are lack of persona thus cannot integrate into the society perfectly, for their only concern is their own feelings and they often have difficulty in communicating well with others. Therefore, in order to live a harmonious life, people who have no persona or underdeveloped persona usually have to restore a stronger persona. However, this is not easy. In order to "develop a stronger persona... might feel inauthentic, like learning to 'play a role'... but is one cannot perform a social role then one will suffer." (Wehr, 1988).

In a word, a well-balanced persona is crucial in the form of personality. Only when it is well controlled in social communication, can the persona bring its beneficial functions into full play.

3. THE PERSONA EMBODIED IN THREE PROTAGONISTS

In society, men and women are endowed with different expectations and responsibilities, usually based on their different role in reproduction. Generally speaking, men are expected to be strong, powerful, responsible, strong-minded and self-confident, while women are often expected to be tender, caring, nurturing, delicate and even obedient. However, in Jung's theory, people are bisexual in nature. In a society, performing as a male or female is a part of people's persona, which is not only determined by people's biological sex but also influenced by society's expectations. As a result, gender plays a vital role in people's life. Gender mask, as a part of persona, exerts great influence in restricting people's behavior and shaping their personality. In this novel, the male protagonist Maxim, the two female protagonists Rebecca and "I", have shown different gender persona. In this chapter, the overdeveloped persona of Maxim, the underdeveloped persona of "I", and the well-balanced persona of Rebecca will be analyzed respectively.

3.1 The Overdeveloped Persona of Maxim

From the beginning of this novel, Maxim is depicted by Maurier as a widowed aristocrat who suffers a lot from his wife's death. Mrs. Van Hopper once said to the nameless narrator about Maxim when they first met him: "It's Max de Winter... the man who owns Manderley. You've heard of it, of course. He looks ill, doesn't he? They say he can't get over with his wife's death..." (Maurier, 2008). Beatrice also described Maxim's terrible condition: "you were a perfect wreck six months ago...I thought you were in for a breakdown...Didn't Maxim look perfectly ghastly last time we came over, and didn't I say he was heading for a breakdown?" (Maurier, 2008). Even after Maxim and "I" got married, there were still people thought that Maxim had not yet fully recovered from the suffering. Mrs. Danvers was one of them. She tortured "I" by saying that "Mr. de Winter is not happy. Any fool can see that. You have only to look at his eyes. He's still in hell, and he's looked like that ever since she died." (Maurier, 2008)

At first sight, it seems that Maxim had indeed gone through a hard time after Rebecca died. Everyone had seen his collapse of mind, and tried every possible mean to keep him away from remembering the past. When they talked with him, they would dread some heedless words, especially some words may mention the sea, "for the sea might lead to boats, to accidents, to drowning", which was the way Rebecca was reported to die (Maurier, 2008). So, in everyone's mind, Maxim was an affectionate man, he loves Rebecca so deeply that he still couldn't get over her death. However, this affectionate image is actually Maxim's Persona. After finish the reading, readers can see that Rebecca did not die in an accident by was shot to death by Maxim. In order to cover up his crime, Maxim pretended to be ill

and desperate, making people believe he was still in the agony of losing his wife and such a man like him could never be the murderer of his beloved wife.

In Jung's persona theory, the persona is a role publicly displayed, its purpose is to give a good impression in order to get social recognition. By wearing the affectionate and heart-broken persona, Maxim had received people's sympathy and trust. However, according to Jung, when a person is too obsessed with the role he is playing, the persona could be harmful. The overdevelopment of persona may lead to the alienation of personality or collapse of mind. In the novel, during the courtship and the marriage, Maxim was often trapped in his chaotic and terrible thoughts. When he walked with "I", he often walked alone, and the nameless narrator dared not "come to him" for she was fearful that "some heedless words" would bring back his "white, lost look in Maxim's eyes" (Maurier, 2008). His sister also described him "Maxim is very quiet, very reserved. You never know what's going on in that funny minds of his... Maxim loses his temper once or twice in a year, and when he does... he lose it." (Maurier, 2008). In fact, all of his distraction, impatience, and weirdness lie in the secret of a murder hidden in his heart, a secret that tortures him, and exhausts him physically and mentally. He was so immersed in this persona that he often lost control of his temper whenever he was reminded of Rebecca. He got angry when Jasper, his dog, and "I" went to the beach where Rebecca used to go, and also irritated by "I" wearing the same dress as Rebecca did at the costume ball. Therefore, it can be deduced that the overdevelopment of Maxim's persona has dragged him into capricious moods and gradually lead to the collapse of his mind.

3.2 The Underdeveloped Persona of "I"

The narrator "I" in the novel, does not given the name by Maurier in the whole novel. Name is important to a person, because it shows his identity to others. In this sense, Maurier intends to show the humble status of the nameless narrator and her loss of identity. Indeed, whether it is in her companionship with Mrs. Van Hopper in the beginning, or in the later stage of her marriage, the nameless narrator was despised and disrespected by people around her all the time.

As a companion of Mrs. Hopper, the nameless narrator was often discriminated and embarrassed by her. The snobbish woman often implies the narrator's humility in front of other people to foil her own nobility. Under the influence of Mrs. Hopper, the waiters had shown their disregard to the narrator as well. They served her with leftovers that "somebody had sent back to the cold buffet half an hour before", and never answered her "timid bell", or "brought up... shoes, early morning tea" (Maurier, 2008). Facing the impatience and indifference, the narrator while had never showed her anger or rebellion. She never thought to pretend to be a noble woman in order to earn other's respect, she just lay bare her shyness, humility and obedience. That is to say, at that time, she had no persona, which lead to her failure of integrating into the society.

When the narrator married to Maxim and moved into Manderley with him, she was also being disrespected by servants, especially Mrs. Danvers. She always assumed that everyone in Manderley compared her as an inferiority with Rebecca. Mrs. Danvers, the housekeeper and faithful maid of Rebecca, constantly reminded Rebecca in front of the narrator, and tortured her by saying Maxim was still in love with Rebecca. She intrigued an evil plan to arouse Maxim's anger by encourage the narrator to put on the same dress of Rebecca's at the ball. When the narrator came to her infuriatingly, she even seduced the narrator to commit suicide. During the process of her fighting against Mrs. Danvers, the narrator tried to build her prestige of hostess, or to say, the persona of a prestigious hostess, but this persona was so undeveloped that she was difficult to identify herself with it. Therefore, she was constantly switching back and forth from her true self to the persona, and found her still had difficulty in earning social acceptance.

Also, the relationship between the narrator and Maxim is evidence of her underdeveloped persona. She loves Maxim deeply, but Maxim, instead, treated her as his companion and even "pet". He didn't love her, he married

her just because she was totally different from Rebecca. Unlike his subordination to Rebecca in the first marriage, this time he finally had full control of his marriage. The narrator's persona of a competent wife as his equal thus was underdeveloped, which resulted in her fear and lack of confidence in front of her lover and finally failed to form the healthy personality.

3.3 The Well-balanced Persona of Rebecca

Rebecca, though had dead for nearly a year, still showed her appearance in people's words. People in Manderley constantly talked about Rebecca and praised her as a charming and perfect lady. When Maxim married Rebecca, everyone thinks him as "the luckiest man" because "she was so lovely, so accomplished, so amusing... she's got the three things that mattered: breeding, brains and beauty in a wife" (Maurier, 2003). In contrary, according to Maxim's confession to the narrator, his marriage with Rebecca was a farce from the start.

Rebecca made a bargain with him, she promised him to manage Manderley into the most famous place in the country, and made people envy them as a perfect match. During their honeymoon, Maxim found the true nature of Rebecca. She had love affairs with many other men and even brought them to her secret cottage for weekends. It is obvious that the perfect lady is just Rebecca's persona.

Born in a noble family, Rebecca was expected to be an elegant and charming lady. And indeed, she grew up just as the way she was expected to be. She was beautiful, brilliant and talented, and she seems to have the power to make everyone likes her. When she got married, she attracted many people to attend her parties and was praised by them as competent as a male manager. During the parties, she had a lot of fun in drinking, talking and dancing while holding her elegance at the same time.

But Rebecca never becomes indulged in this persona. From the description of Rebecca's childhood, readers can see that her true self was never be the so-called elegant and perfect lady. She was very fond of training horses and was happy to tame the strong ones. At the same time, she liked to sail on her own boat, and was always ready to cope with the sudden wind and waves on the sea. She pursued freedom and never yield to anything or any man. However, living in society where men still dominate, Rebecca had to succumb to the custom. She had to marry someone and live a life as a caring and obedient wife. In other words, she had to wear the persona in order to integrating into the society.

Just as Jung's theory shows, this persona has brought Rebecca many gains. She was loved by everyone around her. However, Rebecca never got obsessed with this persona for deep in mind, she knew that she hated the patriarchy which shackled her pursuit of freedom. So, she challenged its ethical rules by having love affairs with many men. She brought those men she met in London to her cottage alongside the sea, and made love with them. But she never loved those men, instead, she teased and ridiculed them as preys. Later, when she knew that she had cancer and would die soon, she showed her last move to rebel against the society. She intentionally exposed her affairs to Maxim and infuriated him by threatening to ruin the reputation of Manderley. As she planned, Maxim shot her under intense anger, which in turn tortured his spirit for quite a long time.

As we can see, Rebecca's persona is well-balanced. She never immersed in the role-playing, she knew about her true self and identified with it all the time. On the one hand, she enjoyed the profits brought by the persona, on the other hand, she never caught in the harmful consequence the "inflated persona" might resulted in.

4. REASONS FOR THE DIFFERENT PERSONAS

Though the analysis of the three protagonists' persona, we can find that when the protagonist wears the persona, it can satisfy their certain needs and expectations. But when their persona is overdeveloped or underdeveloped, it can exert harmful consequences to the formation of

their personality. Only when a person's persona is well-balanced, can he/she mediate the inner self with the outside world and forms a healthy personality. In this chapter, the reasons for the different personas of the three protagonists will be explored.

4.1 Social Background

The novel was set in the 20th century, a transitional period of women's status in the society. On the one hand, women were still caught in the traditional stereotype, they were expected to be tender, fragile, caring, virtuous and subordinate to men. On the other hand, with the development of the first wave of the feminist movement, women's subjective consciousness is awakened. They began to fight against oppression and called for equal rights with men. However, in fact, the society in 20th century was still a patriarchal society which men had the absolute power to dominate everything. Living in that society, women could not break the shackle of patriarchy, and had to conform to the restrictions brought by it. Certainly, women from the upper class were bounded by more restrictions. They were watched by people all the time, and were trained by their family to be an elegant lady. At that time, men, especially those from the upper class, were also subjected to the patriarchy. They were supposed to marry a chaste and obedient wife, and they should be the charger of their family. If their wife had affairs with other men, or rebelled against their will, it would be a huge shame for them.

Therefore, the imbalanced persona of Maxim and "I" could be seen as a result of the patriarchy. Maxim, who married the beautiful and brilliant Rebecca, was supposed to be envied by other men. However, after their marriage, Maxim found that his wife was not as chaste as he thought to be. She often flirted with other men and invited them to stay in her secret cottage for weekends. After knowing about his wife's slutty affairs, Maxim felt extremely humiliated. He was so infuriated by her unfaithfulness that finally he shot her to death. After killing Rebecca, in order to maintain his reputation and social status, he faked Rebecca's death as an accident and pretended to be heart-broken. That is to say, because of the social restrictions, Maxim had to wear his persona all the time and gradually had a collapse of mind due to this overdeveloped persona. The narrator, "I", also had an imbalanced persona. Born as a plain and mediocre woman, she knew that she was not Maxim's equal. So, she often felt nervous and fearful for being Mrs. de Winter. She spoke and acted cautiously, trying every means to please her husband. But her husband barely showed care for her, and the servants constantly offended her, so she gradually fell into the abyss of despair. Living in that patriarchal society, especially in a noble family, it is doomed for a woman like her to have an underdeveloped persona and have difficulty in integrating into the society.

4.2 Daphne du Maurier's Ambivalence about her Bisexuality

Readers may have question about why the two Mrs. du Winter have different personas while they marry to the same man. Actually, it has something to do with Maurier's bisexuality.

As Margaret Forster's revelatory 1993 biography made clear, from a very young age, Du Maurier called herself as "a boy in the box", which is, female on the outside but "with a boy's mind and a boy's heart" on the inside. As a child, Maurier liked to dress in shorts and ties, behaved like a boy, and spent most of her time pretending to be her alter ego, Eric Avon. At the age of 14, she felt the attraction of male from her cousin, which had aroused her female features in personality. But later, the boy self was awakened again when she developed a homosexual relationship with her teacher. During this process, Maurier felt confused about her identity, so she tried to date men and then married to a man she met when she came back to London. In 1947, when she came to America, things changed again. She fell in crazy love with Gertrude Lawrence, the wife of her publisher. They had a good time together, and Maurier felt that Gertrude Lawrence was her soul mate.

As we can see, Maurier was constantly confused about her sexual identity, and this confusion was also reflected in her novel Rebecca. On the one

hand, Rebecca is just like Maurier herself. She not only has the beauty and elegance of a lady, but also has shown her masculine aspect. Like Maurier, Rebecca is also fond of adventurous activities. She loves riding and hunting, which shows her bravery and strength as a man. Different from the obedient women of her time, she rebels against the patriarchy by breaking its ethical rules. Though Rebecca is shot to death, she is died under her plan and at her own will. By describing Rebecca's rebellion against patriarchy, and her successful plan of her own death, Maurier intends to show the triumph of her female self. On the other hand, as identified herself as a boy at childhood, Maurier was always trying to construct her personality as a male. So, when she was creating this novel, she couldn't help arranging different endings for the two female protagonists with the values of patriarchy. At that time, a perfect wife should be virtuous and obedient, and a woman who rebels against the patriarchy would bring about her own destruction. Therefore, as Maurier arranges, the revolt wife was killed under the gun of her husband, the obedient wife while gets her triumph finally, which indicates the victory of Maurier's male self.

5. CONCLUSION

As an original British novelist and playwright, Daphne du Maurier is best known for her gothic novel and historical romance. *Rebecca*, is her masterpiece. Takes on the first-person narrative, this novel mainly depicts a story that happens in the big mansion Manderley. The narrator is the second wife of the male protagonist Maxim de Winter. Since they get married and move into Manderley, "I" has been living in the shadow of Rebecca, Maxim's ex-wife. One day, the peace of the mansion was broken, and the truth of Rebecca's death exposed: she had not died in an accident, but was shot by her husband, Maxim. In the end, with the help of "I", Maxim escaped legal sanctions, and when they returned to Manderley, only to find that the mansion was set on fire by Mrs. Danvers.

This paper, employing Carl Jung's persona theory, first analyzes the persona of the three protagonists respectively, then explores reasons resulting in their imbalanced persona from two aspects: the patriarchal society and the author's ambivalence about her bisexuality.

According to Jung's theory, a persona is a mask worn by people to the outside world. It can be beneficial and harmful as well. If a person identifies himself too strongly with the persona he created, his other aspects of personality would be excluded. However, if the persona develops insufficiently, or does not develop at all, the individual will have difficulty in integrating into the society.

In this novel, all of the three protagonists have worn persona. Maxim, the male protagonist, after killing his ex-wife, had worn the heart-broken persona. He pretended to be ill and desperate, making people believe he was still in the agony of losing his wife. He was so afraid of his secret being exposed that he became obsessive about his persona. As a result, the overdevelopment of his persona has dragged him into capricious moods and gradually lead to the collapse of his mind. As for the nameless narrator, her persona of a prestigious hostess and competent wife was underdeveloped. Firstly, Mrs. Danvers hated the narrator for taking the place of Rebecca. Under her psychological torture, the narrator's persona of a prestigious hostess was underdeveloped, which resulted in her difficulty in earning social acceptance. Secondly, Maxim, showed little care to her and treated her as his companion and even "pet". The narrator's persona of a competent wife as his equal was thus underdeveloped, too, which resulted in her fear in handling her marriage problem. The third protagonist, Rebecca, on the contrary, had a well-balanced persona. During her marriage with Maxim, she handled everything well and was regarded as a perfect lady. But this perfect image was just her persona. Unlike the obedient women in her time, she was brave and revolt in nature. Although she had to succumb to the custom and married to a man, she showed her rebellion against the patriarchy by breaking the ethical rules. She had affairs with many other men, but she never loved them, instead, she teased them as preys. Therefore, Rebecca never immersed in her persona of a perfect lady, she knew about her true self and identified with it all the time.

As for the reasons for their different personas, this paper mainly explores from two aspects: the social background and Maurier's ambivalence about her bisexuality. In 20th century, though women's subjective consciousness was awakened due to the feminist movement, Britain is still a patriarchal society. Living in that society, Maxim and "I", had to conform to the social standards and restrictions. As a noble man, Maxim was supposed to marry a chaste and obedient wife, but his wife turned out to be slutty and dominate in their marriage. After he killed his wife, in order to maintain his reputation, he had to wear his persona all the time, which led to the overdevelopment of his persona. The narrator, "I", born as a mediocre woman, knew that she was not Maxim's equal. So, she spoke and acted cautiously, trying every means to please her husband. But her husband barely cared for her, and the servants constantly offended her, she gradually fell into the abyss of despair. Living in that patriarchal society, it is doomed for a woman like her to have an underdeveloped persona and have difficulty in integrating into the society. Then, after introducing Maurier's bisexuality, this paper interprets Maurier's dilemma in her sexual identity: On the one hand, Rebecca is depicted as another Maurier. They both show their feminine features as a beautiful and elegant lady, and also show their masculine aspect as pursuing freedom and favoring adventurous activities. By describing Rebecca's rebellion against patriarchy as a woman, and her successful plan of her own death, Maurier intends to show the triumph of her female self. On the other hand, as identified herself as a boy firstly at childhood, Maurier was always trying to construct her personality as a male. By arranging Rebecca's death under Maxim's gun, she proclaims victory of her male identity.

To sum up, through the analysis under Jung's persona theory, not only the inner world of the three protagonists is explored in detail, the theme of this novel is also revealed. The relationship between men and women in 20th century, was fraught with oppression and subversion. Daphne du Maurier's dilemma in identifying with her sexuality, as implied in different endings for the two female protagonists, is the precise reflection of the contradiction between the patriarchal society and the status of women in 20th century.

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