



## ORIGINAL RESEARCH PAPER

### A Psychoanalytic Study of Emma Donoghue's *Room*: An Adlerian Reading

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The aim of the present study is to investigate the notion of inferiority complex, striving for success and freedom of choice in lens of Adler theory of personality development in Emma Donoghue's *Room*. These concepts unveil negative emotions encouraged the characters to develop their personality through the novel and how the characters resolve the personality problems in this novel. The focus of this study is on Adler Psychoanalysis and also the causes and effects of the problem which are described in this novel. Therefore, this study explored how characters' freedom of choice depicted in Emma Donoghue's *Room*, and how the notion of inferiority complex and striving for success impact on Ma's personality development. In the case of knowing answer of these problems, concepts of inferiority complex, striving for success and freedom of choice become the main topics in this study. The research method of the present study is analytical-comparative method which has used the American school of comparative literature in analyzing the above example. The corpus of the current study includes Emma Donoghue's *Room*.

**Keywords:** Inferiority Complex, Striving for Success, Freedom of Choice.

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## Introduction

Emma Donoghue is a Canadian novelist who specializes in historical and contemporary fiction as well as short stories and plays. She has released over twenty works. Her work is heavily influenced by sexuality, especially bisexual relationships as well as historical murder mysteries. Her other works include historical fiction novels such as *The Wonder and Slammerkin*, as well as contemporary novels *Hood* and *Room*.

*Room* is a fascinating story presented through the eyes of a five-year-old boy held captive by his mother. Jack, the young narrator, has never been outside of his prison and has never seen the world so he asks his mother everything. In the novel which takes place both in captivity and afterward, Jack learns about a world that is vastly different from his own and fights to apply what he has learned. While Jack has spent his entire five-year-long life in the shed he calls Room, his mother has lived in it for seven years. Despite the fact that the novel only covers a few months of their lives, it is crucial to know what happens to Jack when he escapes Room. Jack learns a lot about life and himself after being released from captivity, even if he only spends a month outside. He goes through a lot of significant changes that entirely affect his life.

Alfred Adler (1870-1937) is a historically influential psychiatrist. Adler was one of the first thinkers to take a serious interest in the theories of Sigmund Freud, recognizing that they opened up a new phase in the development of psychiatry and psychology. He joined Freud's discussion group and in 1910 became President of the Vienna Psychoanalytic Society. Adler began focusing on the philosophical world's attention on new ideas in the early 20th century. Adler wrote on organic inferiority which were quite compatible with Freud's view, his first writing concerning aggression instinct which Freud did not approve of and the paper on child's feeling be taken more metaphorically than literally.

Adler maintains that human psychology is psychodynamic in nature. Like Freud's instincts, Adler's fiction goals are largely unconscious, his goals have teleological function (Carlson & Maniaci 2006, 1-3). The researcher is going to work on Adlerian reading of personality development in Emma Donoghue's *Room*.

## Literature Review

In the present study, two series of sources are used: the primary sources and the secondary sources. The primary sources are Emma Donoghue's *Room*, and theoretical ideas of Adler's theory of personality. The secondary sources that are ideas of Adler used and criticized by other scholars are introduced in this section. Articles related to the previous studies about the novel are presented.

Eke Pernik (2020) in his thesis entitled *The Influence of Traumatic Experience on a Child's Identity Development in Emma Donoghue's Room* discusses

Donoghue's *Room* with the problems associated with children's identity and development, as well as considerable life changes after living in captivity (Pernik 2020, 5).

In another study, "Yulia in his M. A. thesis entitled *A Study of Jack and Ma's Life in Emma Donoghue's Room* (2016) discusses women's struggle as an effort undertaken by women to get their goals; to gain equal rights, not discrimination and to gain freedom as a woman living on earth. According to Yulia, women's struggles is a way to get the equality with men; feminist beliefs become the major weapon to get the equality of the human rights. The principles of feminism analyse the position of women and men in the social life with intend to build up the understanding for the accomplishment of women's better life (Yulia 2016, 10).

*Ma's Trauma in Donoghue's Room* (2010) is done by Ardiv Nugroho. It determines the factors that cause trauma in Ma and the characteristics that occur after trauma. In analysing the trauma that existed in Ma's character, the researchers used descriptive qualitative methods. The study used Sigmund Freud's psychoanalytic theory. Based on the data analysis, the results of this study indicate the factors that affect trauma in Ma, where the factors are, human rights abuses, the verbal and physical violence to the victims, and loss of something that is very meaningful in life. In addition, there are also things that affect people after trauma such as memory disturbance, unstable sleep patterns, feel guilty and avoid crowds (Nugroho 2010, 63).

Alfred Adler in his book entitled *Understanding Life* (1926) shows us how to work toward our goals without worrying about the outcome. "Self-worth depends not on ultimate success," he writes, "but on doing one's best. What's important is not the abilities and advantages we have, but what we do with what we are given." *Understanding Life* offers both an ideal vision for humankind's future and the guidelines for personal growth and social responsibility that will help us contribute to that future's realization (Adler 1926, 87).

The researcher investigates how negative emotions encouraged the characters to develop their personality through the novel and how the characters resolve the personality problems in Emma Donoghue's *Room*. Most of the studies on Emma Donoghue's *Room* had mainly concerned with theories of Sigmund Freud's psychoanalytic theory, Lacanian psychoanalysis, Feminism and examined the patriarchy in the dominant society of the novel. This article, however, employs Adler's theory to answer its proposed questions. Adler's personality theory is what gives us the term "inferiority complex. Freud's theories of psychoanalysis and trauma has been widely used in this research.

## Method

### 1. Corpus

The corpus of the present study includes Emma Donoghue's novel, *Room*, published 2010. *Room* has been translated in to more than forty languages, including special instructional editions in Dutch and German. Emma Donoghue's *Room* receives numerous awards and honors. This book tells the account of Ma's kidnapping from the perspective of Jack, a five-year-old boy, in the third person. The circumstances in the room are entirely different from anything she has ever experienced. This research is limited to striving for success, personality development, and social interest. Donoghue identified various solutions for women's difficulties through Ma's experiences. This novel is chosen since it illustrates the effect of economic situation on individual's thoughts, lives, norms and values, and to show how this writer has rendered the personality development in his contemporary society. The problem motivating this study is that while Donoghue's writing style is prone to narrative studies and setting and themes appropriated her novel for Psychoanalysis studies and feminism, the buried and unspoken implications of Adler's theories of personality development are not theoretically explored. The researcher observes traces of inferiority feeling and social interest in the life of the main characters. The research questions of this study are as follows:

1. How do characters experience freedom of choice in *Room*?
2. To what extent inferiority complex and striving for success encourage Ma to develop their personality through the story?

### 2. Theoretical Background

Descriptive qualitative research was used in this study. It is a research methodology that seeks to naturally understand a specific human behaviour or social setting phenomenon and to accurately and methodically describe the facts and characteristics of an object or subject without attempting to find a relationship between variables or between different elements (Sugiyono, 2010).

Adlerian theory refers to the practice and belief that people as individuals should be validated, connected, and made to feel significant. The theory was created in the early 1900's by Alfred Adler who founded this new way to approach psychology after parting ways with Sigmund Freud. Much of the theory is based on having a sense of community. Individuals who feel that they belong will act cooperatively and healthy, forming loving bonds with other individuals. (Feist & Feist 2009, 185). According to the 'Individual Psychology' of Alfred Adler (1870-1937), those who can adapt their aspirations to meet the needs of others find fulfilment. People who are rejected or pampered are so desperate for superiority that they fail to develop social feeling, and endanger themselves and society. The goal is to increase social interest, a great sense of responsibility, community feeling cooperation and mutual

respect. Insight is used therapeutically as an analytic tool to facilitate deeper self-understanding and personal growth (Adler 41). Individual psychology seeks to see the lives of people as a whole, and every movement and impulse as an expression of the attitude of a person toward life (Collins 1991, 2).

Adler originally theorized that the will to power and the striving to feel strong were major elements for motivation in communicating with the environment. Feelings of inferiority can promote personal development (Adler 1927, 255). Individuals can use safeguarding devices in attempts both to excuse themselves from failure and depreciate others. Individuals may be able to do well in one or two of the tasks of life and have difficulties in only one, e.g., in work, community, or love. (Adler 1927, 2) Adler in his book entitled *The Individual Psychology of Alfred Adler* argued that "the unconscious is nothing other than that which we have been unable to formulate in clear concepts" (Ansbacher & Ansbacher 1964, 232). Simple beliefs, prejudices, and guidelines developed in early childhood are included in this content as a structure for preferences and ready choices, along with the basic orientation towards a personal goal of success (Ansbacher & Ansbacher 1964, 233). In this study, the researcher tries to find the traces of Adler's ideas on Emma Donoghue's *Room*. As Adler believed that the society is the maker of people's consciousness and identity and the characters are also identified and has represented by their social and cultural background and position.

### 3. Procedure

The present study had three phases. First, the researcher studied the novel very carefully to identify the An Adler 's concepts in the novel. In this step, novel becomes the object of the research. The novel is entitled *Room*, written by Emma Donoghue. To collect the correctly data, it needs reading more than once, because to get interpretation, it needs understanding all contents. The next step involves gathering information by making a note of quotations that are connected to the problem statement and the study's goals, it incorporates language, words, and sentences in Emma Donoghue's *Room* that can symbolize freedom of choice, inferiority complex and striving for success events. The novel's contents serve as the starting point and source for all of the data that will be evaluated. Besides, classification data. It is appropriate to discuss the issues surrounding the freedom of choice, inferiority complex and striving for success and identify the contributing variables by analysing Ma's behaviour in Emma Donoghue's *room*.

### Discussion

#### 1. Inferiority Complex and Striving for Success or Superiority

Adler started his career as a doctor and concluded ahead of time that the physical character of a personal and therefore the situation could have a control on their future development. Because of physical deficiencies, Children experience weakness

and helplessness over and another time. Adler called this organ (as in organic) inferiorities. A way of addressing weakness was through compensation making up for compensation by developing strengths in other areas, a weakness. Differently of adapting was to overcompensation, the transformation of a vulnerability into a force. Such vulnerability is also further complicated by one's place within the birth order since comparisons to older, more able, siblings may further expand inferiority feelings, feelings that everyone human attempt to escape by becoming powerful or superior (Pervin 1984, 155). The lifetime of women is usually attributed to their physical and psychic presence. How women are treated is additionally plagued by the way they're wanted by society. Women are easily formed by the society because the society expects women as a weak individual. In contrast to men, the role of ladies in society is inferior. This discrimination towards women has been triggered by the patriarchal culture (Tong 2009, 44).

In the novel, Ma is that the leading female character who is because the character of the feminine protagonist and can be the main target of the discussion. She is thought as a fancy character because throughout the story her character changes. People round her and the way they handle her are littered with the shift in her character. Before she was locked up by her captor in a very place called Bed, Ma was just a median co-ed aged 19. "Old Nick--I didn't even know him, I used to be nineteen. He stole me" (Donoghue 2010, 105). She was deceived by the Tempter when she is within the college library. Ma is additionally an adopted child. "Well--actually no, I used to be adopted..." (Donoghue 2010, 93). Within the novel, the author doesn't mention her real name until the top of the story. Ma is locked within the room, she doesn't look sad, and appears to be her child's usual mother and a man's quite obedient wife. Ma is additionally Jack's caring and protective mother. She doesn't let anybody, even for a second, take him removed from her. She is fearless enough to challenge her captor and survive within the room. Furthermore, she is extremely responsible as a mother and dedicates her life to her children. Her character changes progressively as she gets out of the space and encounters others. Ma is commencing to have a problem managing her feelings and becoming upset at people who treat her sort of unfortunate person easily. She becomes depressed later, and it influences her to become rude which positions her son because the object of her wrath (Nurhayati & Thoyibi 2017, 33).

"You'll be exhausted if you don't have a nap. Let go of me, please." Ma's taking my hands off her. I knot them around her tighter so she can't. "Jack!"

"Stay."

I put my legs around her too.

"Get off me. I'm late already." Her hands are pressing my shoulders but I hold on even more. "You're not a baby. I said get off--"

Ma's shoving so hard, I suddenly come loose, her shove hits my head on little table crack.

She has her hand on her mouth.

I'm screaming. (pp. 257-258)

She can no longer stand society and can't run away from her past. It leaves her sad with a lot of drugs and attempts to take her life with her. Ma gets time to recover apart from other people and her child to heal herself. She eventually turns into a stronger individual and accepts her new life. No one wants to be determined by society and to be judged. As Ma is having an interview with the TV interviewer, the interviewer receives several questions and judgments. When she is in the interview session, it leaves her suddenly in tears.

"But you knew what he was missing," says the woman. "Every day he needed a wider world, and the only one you could give him got narrower. You must have been tortured by the memory of everything Jack didn't even know to want. Friends, school, grass, swimming, rides at the fair..." "Why does everyone go on about fairs?" Ma's voice is all hoarse. "When I was a kid, I hated fairs."

The woman does a little laugh.

Ma's got tears coming down her face, she puts up her hands to catch them. (p. 267)

The worst quite torture any woman can endure is seven years within the lifetime of someone, discontinued entirely from the surface world. As Ma says, except for the time she was sleeping, she could do nothing but sob and cry. "I want to be scared to travel to sleep just in case he came back.... But once I was asleep was the sole time I wasn't crying, so I slept about sixteen hours a day" (Donoghue 2010, 118). Ma, because the female lead character, experiences injustice in several alternative ways during this case. When a person who wants to satisfy his sexual appetite kidnaps and assaults her, she is that the victim of internment. The person who kidnapped Ma is building an area, originally his shed, with a fence in every corner neatly installed: "When he was turning the shed into room," says Ma, "he hid a layer of fence under the ground joists, and all told the walls and even the roof, so I could never ever cover." (Donoghue 2010, 106). In any corner, the presence of a fence implies that a girl cannot run anywhere. To please a person with none opposition, she is made and arranged. When she should sit within the room without seeing the surface, it is also very sad, but she will only see a glimpse of the surface from a skylight. She faces the broader community where she had been left for seven years, after facing harassment in Space. Within the room, she faces a smaller spectrum of a patriarchal society and also a bigger patriarchal society within the Cumberland Clinic (Nurhayati & Thoyibi 2017, 52).

TV plays a major role in how the feminine protagonist is perceived by society. "And we're honoured that you've got chosen this show to inform it. Now, without necessarily putting it in terms of, say, Stockholm syndrome, many of our viewers are curious, well, concerned to understand if you found yourself in any way . . . Emotionally passionate about your captor" (Donoghue 2010, 260). TV has profoundly affected how people behave, additionally as newspapers, within the half of the twenty-first century. It is also an implication of capitalism, within which those that have power control society. Since people see her as "someone" in newspapers and television, the feminine protagonist doesn't have her usual life back. This also gives the feminine protagonist the responsibility of being socially alienated because she's distinct. This leaves her unable to accommodate the culture and feels embarrassed. With the portrait of capitalism, the patriarchal structure pursued makes the feminine protagonist encounter injustice. Nevertheless, to oppose injustice, she doesn't surrender and empowers herself to face society and gets informed her own feet and now not becomes the kind of insane woman. It may be seen that she is keeping it all coordinated. Like nursing, washing, laundry, and cooking, she takes the house cores within the room (Nurhayati & Thoyibi 2017, 53).

"Are you coming to bed?" asks Ma in that funny high voice. Let me get my shoes off." There's a sort of grunt, I hear something drop on Floor. "You're the one hassling me about renovations before I'm here two minutes . . ." (78).

One of the key reasons Ma wants to get out of room is that she wants to be alive, but after room, Ma faces a larger patriarchal society. She is unable to express herself in order to explore her new world and does not allow herself to be alive. The female character becomes Old Nick's sexual slave, held out of the neighbourhood for years and locked up in the room. The judgment earned by the female protagonist as the oppressed and the emotions she felt are the object of oppression.

"I used to be scared to go to sleep, in case he came back," says Ma, "but when I was asleep was the only time I wasn't crying, so I slept about sixteen hours a day." ... "I drove myself crazy looking at my watch and counting the seconds. Things spooked me, they seemed to get bigger or smaller while I was watching them, but if I looked away, they started sliding. When he finally brought the TV, I left it on twenty-four/seven, stupid stuff, commercials for food I remembered, my mouth hurt wanting it all. Sometimes I heard voices from the TV telling me things". (p. 106)

In this case, when she comes to a place, she first named room, Ma feels really frightened. She cannot cope with the situation in the room and attempts to run before she gets injured. She can clearly understand how she feels about being incarcerated. The constraint of everyday needs is another limited material source. It can be seen that in a Sunday Treat, Old Nick can put in their everyday needs. They will only have some items to get, or if the goods are not easy to find, they will not have any

treats at all: "I just mean, he might have to go to two or three stores, and that would make him cranky. And what if he didn't find the impossible thing, then we probably wouldn't get Sunday treat at all" (Donoghue 2010, 26). The strain from society makes the psychological stress of the female protagonist. The first example is seen when, after seven years, Ma encounters his adoptive father for the first time. His father could not recognize Jack as Ma's son in this situation, because Jack would remind him of the individual who kidnapped and imprisoned Ma in the room.

He's looking at the table, he's all sweaty on his face. "No offense."

"What do you mean, 'no offense'?" Ma's talking nearly in a shout.

"I can't be in the same room. It makes me shudder."

"There's no it. He's a boy. He's five years old," she roars.

"I'm saying it wrong, I'm--it's the jet lag. I'll call you later from the hotel, OK?"

The man who's Grandpa is gone past me without looking, he's nearly at the door. There's a crash, Ma's banged the table with her hand. "It's not OK." (p. 251)

As a result, the female protagonist as the oppressed reduces her own self-image and value. The subjective oppression positions the protagonist in a position where she cannot get what she wants and becomes a prisoner in the room. Her captor is also sexually oppressing her. She finds herself upset about it as a result. She suffers to keep herself alive when she wants to get out of there one day. When she wants to run, she does something and hurts herself. Ma did not attempt to escape again after doing several things and decided to survive. In the room, she faces life with the fact that she can't just die. In addition, she deals with this case. She is struggling in the room to become Old Nick's sexual slave. Not only does she feel sad, she holds the weight of everything that is on her shoulder.

"When he was at work I tried to get out, I tried everything. I stood on tiptoe on the table for days scraping around the skylight, I broke all my nails. I threw everything I could think of at it but the mesh is so strong, I never even managed to crack the glass" (Donoghue 2010, 110).

"So, Jack, we mustn't try and hurt him again. When he came back the next night, he said, number one, nothing would ever make him tell me the code. And number two, if I ever tried a stunt like that again, he'd go away and I'd get hungrier and hungrier till I died" (Donoghue 2010, 111).

Without any support from anybody, she successfully gave birth to Jack. Old Nick, who first saw her struggling to give birth, doesn't attempt to support her. She refuses Old Nick to see her child at the second birth because she feels painful from the first baby that died. This goes on for five years because Ma has not allowed Old Nick to touch or even see Jack. When Ma attempts to resolve the restricted materials for everyday needs, the other challenge emerges. The absence of food often causes them to suffer. Every day, they eat vitamins to keep their bodies away from disease.

“Vitamins are medicine for not getting sick and going back to Heaven yet. I never want to go; I don't like dying but Ma says it might be OK when we're a hundred and tired of playing. Also, she takes a killer. Sometimes she takes two, never more than two, because some things are good for us but too much is suddenly bad” (Donoghue 2010, 24).

Ma proves, as a mother, that she is raising him well. Ma, as a mother, transformed the space into a world for her son. It isn't easy to clarify that outside the space there is a wide world. She persisted and gave her son her life, and she or he promised her son that they'd go outside someday. When Ma challenges her adoptive father, another war emerges. As a daughter who has been missing her father for years, she must miss him plenty. Since her adoptive father doesn't embrace Jack, it's demanding to address the case (Nurhayati & Thoyibi 2017, 60). Ma struggles to remain aloof from her father while faced with this scenario. She chooses to not ever again have any contact together with her father. Her father's rejection made her feel another huge burden from her experience. Her efforts to beat injustice were decided by Ma because the female protagonist. The good pressure she feels and also the agony she's been through doesn't stop her from struggling to be free. Ma has the spirit to be free and return to determine the skin world as a lady who has endured oppression, to continue life and to be free from the oppression within the room (Mursyidah 2017, 3). The emotional changes begin to require place within the lifetime of the feminine protagonist after she leaves the space. "She is thrilled to measure out of Room, but the feminine protagonist doesn't really listen to the acceptance of her son in change: "Ma wipes my face together with her hand, which spreads tears. "Sorry," she says, "sorry. I assume I'm moving too fast,"" (Donoghue 2010, 193). The consequence of the injustice she faces is that this unexpected shift of emotion. It indicates within the quote that the feminine protagonist feels that something has changed which she feels dissatisfied with it. The sensation emerges after she is unable to seek out the simplest way to contact her old friends and finally ends up along with her son in another one again. To conclude, Adler's psychoanalytic theory cantered on the expansion of kids. Moreover, it is inferred that a person's experiences derive from his childhood. The fundamental neurosis aspect, per Adler, made the sensation of inferiority easier. It took plenty of your time for people pegged back to the phenomenon to undertake to resolve the associated negative feelings. The theorist thought that a part of adult behaviour would still show the age at which an individual stopped developing if the symptoms started at an early stage of life. A complex is seen as a stage during which one is unable to atone for his or her developmental retardation. Supported Adler's views, everybody has some shortcomings, which influence personality development within the manner during which people atone for challenges (Ansbacher & Ansbacher 1956, 226-228).

## 2. Freedom of Choice

Alfred Alder contributed in understanding the human behaviour which holds the concept of individuals born physically weak via his new theory in individual psychology. This gives them a sense of inferiority as a consequence of relying on others, especially the Adlerian notion is based on a given basics, which implies that the reason behind the attitude of the human being is the either aim for success or personal dominance, or the personal separate perceptions often shape the action. Furthermore, as it affects the way of living that varies according to one's imagination, the personality of the individual should be harmonized. In addition, the actions of humans should be judged socially or collectively, rather than individually (Feist & Feist 2009, 75-76). The female protagonist undergoes a period of healing after experiencing suicide where she is distant from people, including her children. The moment in which she attempts to heal and redefine herself is this portion of being alone. The female protagonist refuses to stay any longer at the Cumberland Clinic and does not want to stay with her mother. She plans to move in a new location called Independent Living. The stage in which the female protagonist wishes to live in Independent Living reveals that she objects to injustice as a survivor. Without the definition of the people around her, particularly men, a woman should be able to rise from the injustice she has endured and establish it as a power to live her own life. (Selviana 2013, 12) On the other side, the narrator describes that the wall of Independent Living is "too white" (Donoghue 2010, 342). Thus, it becomes the symbol of a new start.

"What's wrong with them?"

"They're too white. Hey, you know what, we could buy cork squares from the store and stick them up all over."

"No way Jose." After a minute, she says, "This is a fresh start, remember?". (p. 342)

Since it will remind her of room, the female protagonist does not want her son to place the cork squares on the wall. She also offers her son an appreciation that their new start has started. Ma believes that by leaving everything in a room, she can begin her life. One of the ways to get rid of it is to stand on her own feet.

"It's perverse," Ma is telling Dr. Clay, "All those years, I was craving company. But now I don't seem up to it."

.....

"Most days . . . Jack's enough for me."

"The Soul selects her own Society--Then--shuts the Door--" "That's his poem voice. Ma nods. "Yeah, but it's not how I remember myself." "You had to change to survive." Noreen looks up. "Don't forget, you'd have changed anyway. Moving into your twenties, having a child--you wouldn't have stayed the same." (p. 352)

From the quote, it is noted that Ma supports herself and increases feminism's influence. She's not going to stand there with her. "Vulnerability and pain", but she selects the "pleasures and strength of femaleness" (Selviana 2013, 53). As a woman who has had enough of the patriarchal structure and injustice, the female protagonist finally has the determination to display her strength. Luckily, she recovers successfully and goes back home to meet her son, Jack. Ma does not want to live with her mother after she goes back home. In *Independent Living*, she decides to live a new life with Jack instead. She makes her son her power and seeks to forget her past weakness and pain. As a woman, Ma demonstrates the determination of power and stands against the patriarchal structure and injustice. Intrapyschic underlying fundamental structure of both Ma and the society is essentially a dispute, between the concept of enjoyment and the concept of truth (Selviana 2013, 55). It depicts Jack's bewilderment and concern over being shut out again. If Jack returns to the soundproof chamber after discovering how large and free the world outside the room is, he would experience severe anguish. He doesn't want to be locked any longer, therefore he has to sleep in the Wardrobe. Furthermore, the second reason is when he has finally left the room. When he looks out into the world, he sees a lot of people, a lot of trees, a lot of sky, and a lot of other things that give him anxiety. In this situation, Jack occasionally believes that it is preferable to be kept safe in his room with his Ma rather than wandering around outside, which exhausts and confuses him (Nugroho 2010, 132).

....I say,, "Want to go to Bed." "They'll find us somewhere to sleep in a little while." "No. Bed." "You mean in Room?" Ma's pulled back, she's staring in my eyes. "Yeah. I've seen the world and I'm tired now" (Donoghue 2010, 174)

Actually, after viewing the world, it is not as easy for Jack to like the opposite side of the room as we might expect. He frequently requests that his Ma return to the Room. It is included in this section because trauma is a condition in which a person remembers or returns to a moment when he feels safe, but he is unable to return to that time. He is constantly attempting to return to the location that makes him feel at ease. (Nugroho 2010, 132). In his soliloquy and discussion, he clarifies this statement:

....I don't say because of manners, but actually he's got it backwards. In room I was safe and outside is the scary. (Donoghue 2010, 245) I stare up at the sky, it's gray. "Is it going to fall on us?" "It's fine, Jack." I want to be back in Room Number Seven with Ma even if she's gone. (Donoghue 2010, 270)

Jack's mother is his primary attachment figure with whom he has an unbreakable tie. Other than that, the inanimate items that surround Jack are the only attachment figures in his life. Creating an imaginary partner or substitute item to meet a relational need without having to deal with some of the intricacies and obstacles that

certain real human relationships demand is a frequent response to solitude (Mursyidah 2013, 6). We observe a young boy instilling spirit and creativity into inanimate objects such as a chair, wardrobe, skylight, table, spoon, and sink, allowing him to relate to and make sense of them in his 'inner world.' Other names for these artifacts include 'transitional objects,' 'comfort objects,' and 'attachment objects.' These give Jack a sense of stability, consistency, emotional, and spiritual survival, and they've taken on a more familial position alongside his mother, 'Ma' (Donoghue 2010, 120). Jack tells us all that using our imagination and creativity to create a sense of inner freedom is possible. Will we go explore?" "Where?" "Outside." "We're in Outside already." "Yeah, but let's go out in the fresh air and look for the cat," says Ma (Donoghue 2010, 125). "No kids," I whisper to Ma. "What's that?" "Where are the kids?" "I don't think there are any." "You said there was millions in Outside." "The clinic's only a little piece of the world," says Ma. "Drink your juice. Hey, look, there's a boy over there" (Donoghue 2010, 218). When Jack was in the room his ma tells him about there, many children in world and Jack believe that. I peek where she points, but he's long like a man with nails in his nose and his chin and his overeyes. Even though Jack was outside because he wasn't in the room, he was instructed to leave. Aside from that, the impression that illustrates Jack's experience from the room to the outside happens when Jack believes he should actually have to be in the room because he needs to use the toilet which was only available in the rooms. Maybe he's a robot? (Donoghue 2010, 220).

Jack has knowledge about robot gained from the book and watched TV. "And you, sir, I understand you've been a remarkably courageous young man." That's me he's looking at. But he doesn't know me and why he says I'm man? (Donoghue 2010, 195). Because he is referred to as a man, Jack is taken aback. Jack sees guys as mature adults who are huge and tall. A man who has worked alongside Dr. Clay, Uncle Paul, and Old Nick. Jack, at the age of five, believed he was still a boy and not a man. It's a different planet, it shows more others cars like green and white and a red one and a stony place and there's things walking that are person. "they're tiny, like fairies," "nah, that's just because they're far away," Ma says (Donoghue 2010, 216). That what he saw was a human. "They're little, like fairies," Jack says, and the thing that influences his view is his knowing that the little human who is always in the room is a fairy. Jack is looking out the window and seeing people from afar, making them appear little. As a result, Jack considers the person he sees from Jah to be a fairy. When Jack is paying attention to how his experiences are affecting his perception, he is demonstrating his attention element.

Adler says, "In this way, the first step towards the introduction of reality is taken Principle of potential growth superiority" (Ansbacher & Ansbacher 1956, 88). The palliative steps that Ma finds strong deflections to be the conflicts offered by

society. By default, humans seek personal dominance or social achievement as consolation for their sense of weakness. In all human beings, this is an instinct; nevertheless, it varies from childhood in its orientation to be at the personal or social level; the desire for completeness is often influenced by the environment; it promotes the striving force for achievement or dominance. Those who desire dominance have what Adler calls "the complex of inferiority," which includes achievement at the expense of others, some of which are concealed behind pretending to be involved in social benefits. Their main purpose, however, is to have power and superiority in order to remove the sense of being inferior. (Feist & Feist 2009, 77-78).

It shows that Ma has sense of superiority toward others. According to Adler it is not clearly feasible for an individual to isolate self- preserving. Primary narcissism that is common to all individual. In conclusion, the novel stresses the interface between personal and social identities in various ways. Contradictions between public and personal codes. This can be highlighted by Ma who is victim of oppression in society.

#### **Conclusion**

Reading Donoghue's *Room* in the light of Adler's theories provided some notable issues. In the first finding, readers saw the novel illustrating the family conflict among all major characters and showing some suppressed feelings in their childhood or in their lifestyles. Not all people who experience the inferiority feeling face the inferiority complex as the pathological consequence of such feeling and most of them can pass through frustrating phases of their life successfully. The environment in which the child grows up, the early childhood experiences, parents' function, the society, are all fundamental elements in forming each person's personality. Jack lives in his loneliness and has never had a friend. Her childhood experiences have resulted in inferiority complex. The process of overcoming her inferiority complex reacts in an unhealthy way, and overcompensates which leads to frustration. The second finding was freedom of choice of the main characters. Jack did not know anything outside of the room he shares with his mother. The child felt safe and knew that his mother was always available to him. For Jack, the outside world was just like Alice's Wonderland in its bafflement and fear. Ma convinced Jack to escape his little womb so that he would have a better life; the thing what was completely rejected by Jack at the beginning because Room was his only reality and comfort zone. Both Jack and Ma resisted change because room became part of their identity.

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## مطالعه آدلری درباره/اتاق اما دناهیو: روانشناسی فردنگر

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هدف پژوهش حاضر بررسی مفهوم عقده حقارت، تلاش برای موفقیت و آزادی انتخاب در لنز نظریه رشد شخصیت در روانکاوی آدلر در رمان اتاق اما دناهیو بود. این مفاهیم عواطف منفی را آشکار می‌کند و شخصیت‌ها را تشویق می‌کند تا شخصیت خود را از طریق رمان و نحوه حل مشکلات شخصیتی در این رمان توسعه دهند. تمرکز این پژوهش بر روانکاوی آدلر و همچنین علل و آثار این مشکل است که در این رمان شرح داده شده است. بنابراین، این مطالعه آزادی انتخاب شخصیت‌ها را بررسی می‌کند و همچنین چگونه مفهوم عقده حقارت و تلاش برای موفقیت بر رشد شخصیت «ما» تأثیر می‌گذارد. در صورت آگاهی از پاسخ این مشکلات، مفاهیم عقده حقارت، تلاش برای موفقیت و آزادی انتخاب به عنوان موضوعات اصلی این پژوهش تبدیل می‌شوند. روش تحقیق پژوهش حاضر، روش تحلیلی- تطبیقی است که در تحلیل مثال فوق از مکتب ادبیات تطبیقی آمریکا استفاده شده است. مجموعه مطالعه حاضر شامل اتاق اما دناهیو است.

**واژه‌های کلیدی:** عقده حقارت، تلاش برای موفقیت، آزادی انتخاب.

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