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## THE ANALYSIS OF SCHIZOPHRENIA SYNDROME IN JOANNE GREENBERG'S "I NEVER PROMISED YOU A ROSE GARDEN"

Fatima<sup>1</sup>, Zulfikri<sup>2</sup>, Zul Aini Rengur<sup>3</sup>, Nurfauziah Mansur<sup>4</sup>, Prisma Aswarita Putri<sup>5</sup>

[fatima@uindatokarama.ac.id](mailto:fatima@uindatokarama.ac.id)

Datokarama State Islamic University, Palu, Indonesia

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### ABSTRACT

This research aimed to discover the reflection of schizophrenia syndrome in Joanne Greenberg's *I Never Promised You a Rose Garden* and the reasons why Joanne Greenberg wrote the novel. The research used a descriptive method. The data were divided into two categories: primary data and secondary data. The primary data consisted of the main information taken from the novel *I Never Promised You a Rose Garden*. The secondary data included the biography of the author and related literature, such as books and online sources, to support the analysis. The data were collected by reading the novel several times, analyzing its dialogue and themes, noting dialogues related to schizophrenia syndrome, and studying the historical background of the author, Joanne Greenberg. In analyzing the data, the researcher applied a genetic structuralism approach, focusing on both the intrinsic and extrinsic elements of the novel. The results of this analysis showed that Deborah Blau, the main character, suffered from schizophrenia syndrome due to her environment. She experienced hallucinations and delusions, which indicated paranoid schizophrenia. She received treatment through psychotherapy administered by her doctor in a mental hospital. Joanne Greenberg wrote the novel to depict the reality of life for people with mental illness. Additionally, the novel was inspired by her personal experiences, which she transformed into the story.

**Keywords:** *Analysis; Schizophrenia; Syndrome*

### INTRODUCTION

In most cases, literature is defined as all written expression. The definition of literature often includes with additional adjectives such as "aesthetic" or "artistic" to differentiate literary works from other everyday written texts such as newspapers, legal documents, and scholarly writings (Karlel, 2004). In addition, according to Marcus & Sollor



(2009), literature encompasses not only written material but also all forms of voice, expression, and invention. Three main literary genres were defined by Klarer (1998) (quoted in Wibisono & Widodo, 2019): fantasy (novels and short stories), drama (comedies and tragedies), and poetry (narrative and lyric poetry). These three literary genres are applicable until now. According to Allen (in Taufik & Mukarramah, 2017), novels are among the most well-liked literary works. A novel is a type of prose that is the result of people's imaginations and is intended for members of society to understand, appreciate, and comprehend. A good novel is always the result of the author's personal experience.

There are two elements in the novel; intrinsic and extrinsic element. According to Robert (in Siahaan, 2017) intrinsic element is the analysis of the literature itself without looking the relation with the external aspect. It means that the element builds a literary work itself. The intrinsic element of a novel can be classified into plot, character, theme, setting, point of view, language or style, and etc. Extrinsic factors influencing literary works is another name for the novel's extrinsic element, according to Wellek & Warren (1977). Literary elements that are found outside of literary works but have an indirect impact on their structure are known as extrinsic factors. It focuses on the story's values as well as the author's background, history, social circumstances, and biography. It occasionally links literature to psychology and the social environment.

*I Never Promised you a Rose Garden* by Joanne Greenberg is one of the literary novels. A novel talks about a girl, Deborah Blau, the main character, suffers from schizophrenia syndrome. Schizophrenia is a brain disorder. Patient of schizophrenia may have abnormalities in the perception. Individuals suffering from schizophrenia may have perceptions of reality that differ significantly from those of normal people. They may experience fear, anxiety, and confusion as a result of their own world being warped by hallucinations and delusions. One may lose hope in life and commit suicide as a result of the severe severity of this psychotic disorder.

Schizophrenia syndrome is easy to be found in social life, and some writers reflect it in their literary work, as an example, schizophrenia syndrome was reflected in a literary work "I Never Promised You a Rose Garden", the novel is an autobiographical novel published in 1964 by Joanne Greenberg, written under the pseudonym *Hannah Green*, recounts the experiences of a young girl who suffers from a mental illness. The novel is inspired by the author's personal experiences, depicting the story of Deborah Blau, who faces a challenging childhood marked by fear and occasional terror due to her surroundings. To make sense of a world that often confounds her, the protagonist retreats into a self-created inner realm, complete with unique characters and an archaic language (Hart, 2006).

Deborah Blau has constructed an imaginary world, the Kingdom of Yr, as a way to shield herself from a confusing and frightening reality. The novel explores the complexities of mental illness through various perspectives. Deborah's three-year stay in the hospital offers an intimate glimpse into mental illness as experienced by the patient. Her parents, Esther and Jacob, grapple with a conflict between their deep love for their daughter and the shame they feel due to the stigma surrounding her condition. Despite this, they summon the strength to support Deborah's ongoing treatment, even during prolonged periods with little



sign of improvement. Meanwhile, Deborah wrestles with feelings of guilt and resentment over her parents' disappointment, while her younger sister Suzy navigates her own frustration at having to adjust her life to accommodate Deborah's illness (Hart, 2006).

Deborah moves fluidly between the external world and her inner reality. At times, her fear of the outer world becomes so overwhelming that she shuts down her physical senses, disconnecting herself from her surroundings. She sees withdrawal as a way to protect herself. When Deborah retreats in this manner, she also draws her readers into the Kingdom of Yr, offering them a glimpse of the challenges she faces in engaging with the external world (Hart, 2006).

This novel then attracted the researcher to observe because of the main character's illness is portrayed in an extremely detailed and elaborate way. Deborah built up a whole new dimension inside her head, called Yr, a kingdom with its own gods, rules, and language. Completely detached from reality, the girl not only has problems feeling what "normal" people feel (such as the pain of burning and cutting oneself), but also distances herself from the English language. The researcher also attracted because of the novel talks about Schizophrenia syndrome which is a foundation to build up the story. Schizophrenia syndrome in this novel is really unified with the story.

In this study, the researcher tries to focus her analysis on the intrinsic and extrinsic element of the novel *I Never Promised you a Rose Garden*. The researcher limited the analysis on the main character and the author of the novel.

## METHOD

The researcher employed a descriptive method for this study. This approach aims to detail all aspects related to the research topics. The data in this study is classified into two types: primary and secondary. The primary data consists of the core information extracted from the novel *I Never Promised You a Rose Garden*. The secondary data was the biography of the author and some related literature, such as books, and information from internet to support the object that analyzed.

In collecting data, the researcher used some techniques: (1) The researcher read the novel intensively. Through this way, the researcher noted the main character's dialogues in the novel which related to Schizophrenia syndrome. (2) Read schizophrenia syndrome from the books and internet to find out schizophrenia syndrome which related to the novel "I Never Promised You a Rose Garden". (3) Read the historical background of the author "Joanne Greenberg".

The researcher used genetic structuralism approach which focuses on the intrinsic element of the novel (main character) and the extrinsic element of it (the author).

Therefore, data in this research are analyzed in the following ways:

1. The researcher analyzed the main character in the novel,
2. Found schizophrenia syndrome through the main character, characters dialogue and theme.



3. After finding schizophrenia syndrome, the researcher analyzed it by using genetic structuralism approach.
4. The researcher found and interpreted the reason of Joanne Greenberg wrote her novel "I Never Promised You a Rose Garden".

## FINDINGS AND DISCUSSION

There are several characters in the novel. Therefore, the researcher intended to specify the analysis of the main character, namely Deborah Blau.

Deborah is a young girl grappling with schizophrenia. She consistently faces the imaginary Kingdom of Yr, a hidden world she created during a distressing summer camp experience, born from deep sorrow and immense pain. Within Yr, gods and monsters hold sway over Deborah's mind and actions, "weaving together [her] prologue and destiny." Initially, these elegant and captivating beings served as her allies, but as Deborah grew older, they became her critics and adversaries. Yet, Deborah does more than confront them—she learns to master them.

After analyzing the novel, the researcher found that the cause of schizophrenia syndrome according to this novel is an environment. Deborah Blau suffers from schizophrenia syndrome because of: operation of tumor and adult's lie, lack from her friends and the demand from her grandfather.

### Cause

After analyzing the novel, the writer found that the cause of schizophrenia syndrome according to this novel is an environment. Deborah Blau suffers from schizophrenia syndrome because of: operation of tumor and adult's lie, lack from her friends, and the demand from her grandfather.

#### a. Operation of Tumor and Adult's Lie

The operation of tumor and adult's lie is one of the causes that Deborah suffers from schizophrenia syndrome can be seen in the following quotation:

"They never said they were sorry, not one of them.  
Not for going in so callously, not that they made me take all that pain and be ashamed of feeling it, not that they lied so long and so stupidly that their lies were like a laughing at me. They never asked my pardon for these things and I never gave it to them."  
"How so?"  
"I never lost that tumor. It's still there, still eating on the inside of me. Only it is invisible." (JOANNE GREENBERG, 1964:42)

Deborah had been five when she suffers a tumor in her urethra, old enough to be shy when the doctors shook their heads about the wrongness inside her, in the feminine, secret part. This tumor became the first mark of what Deborah saw as her difference from other people. It has taken two operations to remove the tumor. The pain of the surgeries to remove the tumor was a very traumatic experience for her because the doctors lied to her about the pain. They tell her that her operation will not hurt, but Deborah experiences a lot of pain. Deborah also believes that the tumor still inside her and doesn't appear.

#### b. Lack of friends

This second cause can be seen in the following quotation:

"... But in the neighborhood the codes of long-established wealth still prevailed and the little-girl "dirty Jew," who already accepted that she was dirty, made a good target for the bullies of the block. One of them lived next door.



When he met her, he would curse her with the deeprooted, hierarchical curse he loved: "Jew, Jew, dirty Jew; my grandmother hated your grandmother, my mother hates your mother *and I hate you!*" Three generations. It had a ring to it; even she could feel that. And in the summer there was camp.

They said it was nonsectarian, and it might have been so for the niceties which differentiated various sorts of middle-class Protestants, but she was the only Jew. They scrawled the hate-words on walls and in the privy (that place where the evil girl with the tumor had screamed once at the release of burning urine)". (JOANNE GREENBERG, 1964:47)

Deborah was scorned and taunted from her friends in her circumstance – even her schoolmates or her neighbor – because she was a Jewish. They hate a Jewish. The taunted of them had grown familiar in Deborah's mind. Because of this, she did not play with other children. She always hides herself at home.

### c. The demand from her grandfather

This kind of cause can be seen in the following quotation:

"... She went back often again, hearing grandfather's familiar voice saying, "Second in the class is not enough; you must be the first." "If you are hurt, never cry, but laugh. You must never let them know that they are hurting you." It was all directed against the smiling sharers of the secret joke. Pride must be the ability to die in agony as if you did it every day, gracefully. Even his pride in her was anger. "You're smart—you'll show them all!"

He had sharpened her word-wit on his own, cheered the cutting edge of it, called women cows and brood-bitches, and slapped her half-roughly because she would grow up wasted, a woman. She would have to take on the whole world of fools and ingrates, and, even though she was a woman, win his battle: the ancient, mystical battle between a crippled immigrant and a long-dead Latvian Count." (JOANNE GREENBERG, 1964: 97)

Pop, Deborah's grandfather, was a Latvian who arrived in America as a young man—impoverished, foreign, and physically disabled. He tackled his new life with the intensity of facing an adversary. Driven by anger, he educated himself, ventured into business, experienced both failure and success, and eventually built a fortune. Pop wants to show to his American friends and neighbor that the Latvian also can be proud with their self, so he always entered Esther (Deborah's mother) to all the les that the Americans daughters follow. When Deborah was borne, he puts all of his expectation to her. Deborah, whom he adored but also placed a lot of pressure on because of her good looks – she was blonde – and intelligence, so he demands to Deborah to be the best in her circumstance.

## Symptom

Through the novel, the writer found that Deborah Blau experiences hallucination and delusion. She created the imaginary world as a form of defense from a confusing, frightening reality.

The hallucination and delusion that Deborah experiences are the types of schizophrenia symptom.

### a. Hallucination

The first symptom appears to Deborah when she was riding home from the hospital after the tumor was supposed to be out, the second when she was being shamed in the camp, and the third when she was moving to the city.

"One day . . ." Deborah started. "One day I was walking home from school and Lactamaeon came to me and said, *Three Changes and Their Mirrors, and then Death*. He spoke Yri and in Yri the word that means death also means sleep, insanity, and the Pit. I didn't know which he meant. The first change, I knew, was riding home from the hospital after the tumor was supposed to be out. Its mirror was the broken flower that I saw years later. The second change was being shamed in the camp, and its mirror was an episode with a car when I was about fourteen. The third was moving to the city, and its mirror, foretold, was what made the prophecy come true." (JOANNE GREENBERG, 1964: 65)



The hallucination that occurred with Deborah was coming step by step. The kingdom of Yr – the imaginary world into which Deborah retreats which is people with beautiful, powerful, sometimes threatening gods, who speak to her in a special language called Yri – usually comes when she gets the scorned from her friends

“... Some days later when she managed to get away for a while by herself, she heard a voice from somewhere saying in a sweet, dark sound, *You are not of them. You are of us.* She looked for the voice but it was part of the mosaic of leaves and sunlight. *Fight their lies no longer. You are not of them.* After a while, hoping to hear the voice, becoming sadder with the loss of it, she found it again in the night of stars, inaudible to the others walking with her, the same rich voice saying like a poem, *You can be our bird, free in wind. You can be our wild horse who shakes his head and is not ashamed.*” (JOANNE GREENBERG, 1964:59)

The kingdom of Yr always comes when Deborah feels loneliness, it was her withdrawal into a fantasy world. According to Deborah, it was her truly world, where she was appreciated and feel comfort.

“...At one time—strange to think of it now—the gods of Yr had been companions—secret, princely sharers of her loneliness. In camp, where she had been hated; in school, where strangeness set her apart more and more as the years went on, Yr had grown wider and wider for her as the solitude deepened. Its gods were laughing, golden personages whom she would wander away to meet, like guardian spirits.” (JOANNE GREENBERG, 1964:52)

## b. Delusion

This type of symptom can be seen in the following quotation:

“How so?”

“I never lost that tumor. It’s still there, still eating on the inside of me. Only it is invisible.” (JOANNE GREENBERG, 1964:42)

Deborah Blau believed that tumor she was suffered at the age of five is still inside of her but it does not appear. In reality, she had lost the tumor since her second operation in the hospital.

## Subtype

After analyzing the novel, the researcher discovered that Deborah Blau experiences paranoid schizophrenia. Among the various forms of schizophrenia, paranoid schizophrenia is likely the most commonly diagnosed. This type is characterized by a stronger presence of delusions and/or auditory hallucinations compared to other types.

Paranoid schizophrenia that Deborah suffers can be seen in the quotation as follows:

### a. Hallucination

The hallucination of Deborah can be seen in the following quotations:

“... Anterrabae said, *You were never one of them, not ever. You are wholly different.*

There was a long, profound comfort in what he said.” (JOANNE GREENBERG, 1964:48)

“... In the dark her room was luminous with Yri personages. ***We never hated you,*** Lactamaeon said, shining on his hard-ridden horse. ***The cruelty was for protection!*** Anterrabae said in antiphon, waving a sheaf of sparks in his hand.

***We came in the era of dryness and the death of hope,*** called Lactamaeon.

***We came with gifts,*** said Anterrabae. ***When you were laughing nowhere else, you were laughing with us.***” (JOANNE GREENBERG, 1964:228)

The Kingdom of Yr always roared that Deborah was not part of the human in the world. But she just part of them (Kingdom of Yr). The Kingdom of Yr it self consist of: Anterrabae (the most powerful god who lives in Deborah’s imaginary world), The Censor, The Collect, Idat, and Lactameon. They always give all sweetness words to comfort her, till Deborah believes that it was her truly world.





### b. Delusion

As a sufferer of Schizophrenia, Deborah Blau often makes a false believe about something that occurs in her body. As an example, she believes that tumor she was suffered at the age of five is still inside of her but it does not appear:

"How so?"

"I never lost that tumor. It's still there, still eating on the inside of me. Only it is invisible." (JOANNE GREENBERG, 1964:42)

She also believes that someone has terrorized her life:

"In an inexplicable way time pleated up again, and it was another time and she was being chased by a policeman.

When he caught up to her, he asked her what was wrong; she had been running in great terror from something." (JOANNE GREENBERG, 1964:60)

### c. Violence

The violence that Deborah does to her body can be seen in the following quotation:

"... For Deborah, the backfires became the only way of easing the pressure of the stifled volcano inside her.

She continued to burn the same places over and over, setting layers of burns on top of one another. Cigarette butts and matches were easy to obtain, although they were supposedly guarded with great care; even D ward's precautions were no match for the intensity of her need. Because the effects of the burnings lasted only an hour or so and because she could only bear the building up of pressure for three or four hours, she had to have a large supply of used cigarettes and the matches to relight them.

For a few days the wounds remained secret, even though she had to change the site of the burning when they began to infect and drain. She was amused but not surprised at how oblivious the nurses and attendants were. The wounds drained and stank and no one noticed. She thought: It's because they don't really want to look at us." (JOANNE GREENBERG, 1964:175)

Deborah feels that her sickness inside of her as a volcano that is going to erupt. Deborah often burns her skin with matches and lighted cigarettes, according to her it just the only way to ease the volcano inside her. She gets more wounds in her hands.

### d. Frightened

Deborah sometimes feels frightened with Yr's threatening. This fear can be seen in the following quotation:

"She had to do something. Lee was all alone in that hideous place called "Involvement" or "Reality" and no one could help her. Locked in a motionless body—as motionless now as Sylvia's—mute in English, Deborah began to tremble. In fear she made another headlong dash for Yr; the deeper the better, but the flaming Anterrabae laughed. *How dare you cast with the world! You will be punished, you traitress!* The way to Yr closed before her.

*No! No! If you do that I will go insane!* she cried to them.

*You admire the nelaq tankutuku, do you? Well then, there is the world. Take it!*

A black wind came up. The walls dissolved and the world became a combination of shadows. Seeking for the shadow of firm ground on which to stand, she was only deceived again when it warped away like a heat mirage; she looked toward a landfall and the wind blew it away.

All direction became a lie. The laws of physics and solid matter were repealed and the experience of a lifetime of tactile sensation, motion, form, gravity, and light were invalidated. She did not know whether she was standing or sitting down, which way was upright, and from where the light, which was a stab as it touched her, was coming. She lost track of the parts of her body; where her arms were and how to move them. As sight went spinning erratically away and back, she tried to clutch at thoughts only to find that she had lost all memory of the English language and that even Yri was only gibberish. Memory went entirely, and then mind, and then there was only the faster and faster succession of sensations, unidentifiable without words or thoughts by which to hold them. These suggested

something secret and horrible, but she could not catch what it was because there was at last no longer a responding self. The terror, now, could have no boundary." (JOANNE GREENBERG, 1964:90-91)

The threatening of Yr often comes to Deborah when she tries to tell to Dr. Fried about the Kingdom of Yr, and she will be punished because of that. Deborah will feel fear



when the punishment is coming. In the punishment, she will feel the hit and it hurt her, she often tremble in a cutting cold. Deborah knows when the punishment will come to her, to anticipate it she asked to the nurse to enter her in the cold pack.

"... On Deborah's way back to the ward the dreaded cloud lowered, and the rumble of the Collect and Censor and Yr began. Terror at what was coming made her try to break through her silence when she was back on the ward. Seeing the head nurse leaving, she went after her, but she could not speak; the door closed and the day shift was gone. The evening shift came on and the menacing moved closer, hovering to engulf her. Just before the wave broke, Deborah went to the ward nurse who was overseeing the evening spoon-count.

"Miss Olson . . ."

"Yes?"

"It's going to hit—please—it's going to hit harder than I can stand up under. I should be in a pack when it hits."

The nurse looked up; it was a keen and penetrating look. Then she said, "Okay, Miss Blau. Now go and lie down."

The wave broke as hard as she had foreseen, with a tremendous gust of ridiculing laughter, but the fleeing of her senses was not complete. The Censor's voice, like a

cinder which Deborah's teeth were grinding, was loud in her inner ear: *Captive and victim! Don't you know why we have done this? The third mirror—the ultimate deception is still to be given! You came to this hospital—it was in the plan.*

*We let you trust that doctor. You opened your secrets more and more. This is the final one. Now you have given enough of your secrets, and you will see what she will do—she and the world!*

And the cinder-laugh crazed Deborah's teeth to splinters in her mouth.

Her face was wooden as she walked to the pack and lay down on the cold sheets, but when the full punishment came, she was already under heavy restraints, fighting and thrashing in the bed that would not give an inch. . . ." (JOANNE GREENBERG, 1964:138-139)

## Treatment

Deborah entered in the mental hospital by her parents when Esther (Deborah's mother) feels that there is something wrong with her daughter.

In the hospital she treated by the competent and sympathetic psychiatrist from Germany, Dr. Fried.

Dr. Fried is honest with Deborah, supplying her with direct answers instead of attempting to soften things. She tells Deborah, for example, she does believe that Deborah belongs in the mental hospital because she is definitely sick. Dr. Fried also tells Deborah that she hopes one day to help her to see the world as a more beautiful place than the one Deborah sees at the present.

"... The doctor said simply, "Well, that seems to be quite a list. Some of these, I think, are not so, but we have a job cut out for us."

"To make me friendly and sweet and agreeable and happy in the lies I tell."

"To help you to get well."

"To shut up the complaints."

"To end them, where they are the products of an upheaval in your feelings."

The rope tightened. Fear was flowing wildly in Deborah's head, turning her vision gray. "You're saying what they all say—phony complaints about nonexistent sicknesses."

"It seems to me that I said that you are very sick, indeed."

"Like the rest of them here?" It was as near as she dared go, already much too near the black places of terror.

"Do you mean to ask me if I think you belong here, if yours is what is called a mental illness? Then the answer is yes. I think you are sick in this way, but with your very hard work here and with a doctor's working hard with you, I think you can get better." (JOANNE GREENBERG, 1964:17)

Dr. Fried is highly intuitive and quickly understands what Deborah needs in order to fight her way back to reality. Dr. Fried is honest with Deborah. She always said that Deborah must trust her in all what she feels, or experience. And, to get well from Deborah's mental illness is not an easy way, it needs a strong wishes from her, and fight it with her strength.

"Well, what!" Deborah said, good and loud.

"Well, did I ever say it would be easy? I cannot make you well and I do not want to make you well against your own wishes. If you fight with all the strength and patience you have, we will make it together."

"And what if I don't?"





"Well, there are lots of mental hospitals, and they build more every day."

"And if I fight, then for *what?*"

"For nothing easy or sweet, and I told you that last year and the year before that. For your own challenge, for your own mistakes and the punishment for them, for your own definition of love and of sanity—a good strong self with which to begin to live."

"You certainly don't go in for hyperbole."

"Look here, my dear girl," Furi said, and thumped the ash of her cigarette on the tray. "I am your doctor and I see these years how allergic you are to lying, so I try not to tell lies." She looked at Deborah with the familiar halfsmile.

"Besides, I like an anger that is not fearful and guilty and can come out in good and vigorous English." (JOANNE GREENBERG, 1964:198-199)

## The Author's Reason Created the Novel

Here are some reasons why Joanne Greenberg wrote "I Never Promised You a Rose Garden":

"I wrote [*I Never Promised You a Rose Garden*] as a way of describing mental illness without the romanticisation that it underwent in the sixties and seventies when people were taking LSD to simulate what they thought was a liberating experience. During those days, people often confused creativity with insanity. There is no creativity in madness; madness is the opposite of creativity, although people may be creative *in spite* of being mentally ill."

-Joanne Greenberg

*I Never Promised You a Rose Garden* is a fictionalized account of Joanne Greenberg's experience undergoing treatment at Chestnut Lodge Hospital in Rockville, Maryland. During this time, she received psychoanalytic therapy from Frieda Fromm-Reichmann. The novel provides a slightly fictionalized portrayal of her struggle with mental illness, her treatment, and eventual recovery. By the time the book was written, Frieda had already passed away. The story is set in the late 1940s and early 1950s, a period when pioneers like Harry Stack Sullivan, Frieda Fromm-Reichmann, and Clara Thompson were shaping the interpersonal school of psychiatry and psychoanalysis, with a particular focus, though not exclusively, on schizophrenia treatment. To maintain her family's privacy, Joanne published the novel under the pseudonym Hannah Green. However, the book itself offers no indication that it is based on real events or autobiographical experiences. (Taken from National Association for Rights Protection and Advocacy. Retrieved on January 20<sup>th</sup> 2012: <http://www.narpa.org/index.html>)

## Joanne Greenberg when suffered from schizophrenia syndrome:

Below the biography of Joanne Greenberg when suffered from schizophrenia syndrome taken from Hornstein's book *To Redeem One Person Is to Redeem the World: A Life of Frieda Fromm-Reichmann*.

"September 28<sup>th</sup>, 1948. The evening was calm and pleasant. The air, still tinged with the remnants of rain, carried the scent of catalpa trees and a gentle breeze. Shaded pathways wound through the grounds of Chestnut Lodge, their darkness deepened by the dense canopy of trees alive with birds and foliage. This family-run asylum, nestled in the Maryland countryside, was often mistaken for a stately country manor. Its vast grounds were open, unfenced, and without gates, yet patients rarely sought to leave. Those not confined to locked wards wandered aimlessly along the paths, glancing at the main building



as its offices lit up in the growing twilight. It was the first peaceful evening in weeks, free from the need for isolation or restraint, and the hallways resounded with the rare relief of nurses finally easing their tension.

At just sixteen, Joanne Greenberg was among the youngest patients ever admitted to the Lodge. Her schizophrenia diagnosis was not unusual; in the late 1940s, mental hospitals across America were crowded with individuals diagnosed with the condition. Since the age of nine, she had exhibited severe disturbances, characterized by the peculiar behaviors often associated with mental illness—such as an awkward fixation on rules that others were unaware of. When her behavior became too unconventional to remain in school, she was sent to Chestnut Lodge for an indefinite period.

The bizarre behavior lacked any clear pattern, which disturbed Greenberg's parents just as much as the symptoms themselves. The pieces of the puzzle didn't seem to connect. She insisted on no one standing behind her, resulting in a slinking walk and a tense, suspicious demeanor. She claimed to smell strange odors and hear whispers from people who weren't there. At times, she spoke to them in a language that no one could understand. She consumed bits of paint, wood, string, movie tickets, and raw gelatin. Lightning terrified her. Sudden stomach cramps caused her to bend over in pain, yet doctors could find no physical explanation for the episodes. Her slow, heavy gait and unkempt hair gave her an awkwardness that contrasted with the sharp sarcasm replacing normal conversation. There was no family history of mental illness or any clear childhood trauma. Still, when people encountered Joanne Greenberg, they sensed something was deeply wrong, even though the expression on her face made them want to leave before uncovering the truth.

Beneath the surface of her flat expression, however, there were undeniable signs of someone still clinging to life. Such moments were rare in a schizophrenic, especially in someone so young. Psychosis is a constant, excruciating pain, a suffering that pushes people to their limits, and those who manage to avoid suicide find a way to numb the pain. However, this comes at a steep cost. As the web of lies grows tighter, blocking out all light, the defenses become parasitic, gradually eroding the few remaining healthy parts, and eventually, there is no escape.

Joanne Greenberg was too young to have reached that hopeless state, but she was headed in that direction. Her vacant stare reflected someone "being torn apart from the inside." What set her apart from a typical schizophrenic was that the internal struggle was still ongoing. Small signs of emotion occasionally pierced through her emotional armor, evident in her facial expressions. Her detachment seemed almost calculated, as though she wasn't entirely certain of it herself. People had not yet become interchangeable figures in her mind.

Frieda Fromm-Reichmann had earned her reputation by believing that no patient, no matter how disturbed, was beyond the reach of psychotherapy. Even as a medical student, while listening to patients in the throes of wild hallucinations or sitting silently by those who lay mute for days, she remained convinced that beneath the overwhelming illness was a frightened person desperately needing help. Her role was to do whatever was necessary



to reach that person. She did not see this as heroic or noteworthy—helping patients was simply the duty of a physician, and that was the work she had chosen.

Frieda—everyone, including some of her patients, called her by her first name, and using any other would seem strange—was renowned for her ability to earn the trust of even the most disturbed individuals. But even she recognized that psychotherapy could only succeed if a person could remain present enough to face the panic, even if only for a moment. There had to be a small part of the mind capable of distancing itself from the terror just enough to observe it. Those who had fallen into psychosis typically could not endure this; it felt like being in a collapsed mine, forced to crawl toward the danger to see how severe it was. Paralyzed by years of fear, they chose the lesser evil, retreating to a place where no one could reach them.

Joanne Greenberg did not follow this path. She began treatment with Frieda just one week after arriving at Chestnut Lodge. Four years later, she was attending college at nearby American University. Despite months in the disturbed ward, during which she harmed herself by tearing her arms with sharp tin cans and pressing lit cigarettes into the wounds, Greenberg made a remarkable recovery. She eventually married, had children, and became a successful writer of novels and short stories.

It was highly unusual for a schizophrenic patient to recover, and Greenberg's treatment, which involved only psychotherapy—without drugs, shock therapy, or other biological interventions—made her recovery even more extraordinary. However, few outside Chestnut Lodge were aware of her story, and those who did likely wouldn't have believed it. Frieda included the case in her book *Principles of Intensive Psychotherapy* and in various lectures to professional groups, but it was just one of many clinical examples she used in the early 1950s, and she didn't draw special attention to it. The outcome, though satisfying, was also puzzling, and Frieda, known for her understated approach, did not attribute any dramatic significance to it at the time.

According to the explanation above, the writer concluded that Joanne Greenberg wrote the novel because she wanted to show the reality life of the people with the mental illness, also it was her personal experience that she created into the novel.

## CONCLUSION

Based on the result of analysis, the writer concluded some points as follows:

1. In the novel *I Never Promised You a Rose Garden*, schizophrenia syndrome is reflected on an elaborate way. Through this novel, Joanne Greenberg tried to explain to the reader more clearly about schizophrenia. The novel explains how Deborah Blau suffers from schizophrenia syndrome.
  - a. Deborah Blau suffers that syndrome because of her environment, include: operation of tumor and adult's lie, lack from her friends and the demand from her grandfather.
  - b. Deborah Blau often experiences the hallucination and delusion.
  - c. Deborah Blau suffers paranoid schizophrenia. This type of schizophrenia identified according to: hallucination, delusion, violence, and frightened that she experienced.



- d. Last, Deborah Blau treated by dr. Fried through psychotherapy, and there is no medication in her treatment.
2. Joanne Greenberg wrote *I Never Promised You a Rose Garden* because she wanted to show the reality life of the people with the mental illness, also it was her personal experience that she created into the novel.

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