

The Protagonist's Shadow and Persona as the Reflection of Anti-hero

in *The Phantom of the Opera* Novel Retold by Diane Namm

Appendices

| No | Quotes | Forms | Pages | Answering Problem | Reference | Comment |
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| 1. | “All the dancer talked together. The ghost had appeared as a gentleman in formal clothes. He would arrive suddenly in a hallway. He seemed to come straight through the walls.” (Namm 5) | Prologue | 5 | (1) portrayal of the persona | “Jung described the public face of the individual as the Persona, drawing on the Greek masks of ancient drama. Persona is a complicated system of relations between individual consciousness and society, a kind of mask designed to ‘impress and conceal’ and to meet societal demands,” (qtd. in Fawkes 678). | It is when the dancers in the opera talking about the phantom of the opera and one of them starts to recall that they ever see the phantom. The image that the phantom or the protagonist of the story performs is rather looking like most gentleman who wears formal clothes but in the phantom's personality, as he wants to be considered as ‘ghost’, he tries to make an eerie personality that will scare everyone. Carrying the mask as the phantom of the opera, he tries to |

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| | | | | | | <p>be as mysterious as scary as he can so the society will believe that he is the ghost who lives in the opera. However as the persona is used to conceal his true identity, the phantom is indeed a genius gentleman but he cannot let anybody sees him as a person because of something that he wants to hide from the world. This mysteriousness will be discovered further in the next evident.</p> |
| 2. | <p>“I sing only for you,” Christine said sadly. “Isn’t that enough?”</p> <p>“You gave me a wonderful gift tonight, my dear. You sang beautifully,” the voice said, (Namm 13).</p> | Dialogue | 7 | (1) portrayal of the persona | <p>Theoretically, the persona makes a person have a certain kind of personality, but this personality may not be his real personality. Persona is just a person's publicly displayed appearance, the purpose of which is to gain a</p> | <p>When the phantom is known as the ghost who is eerie and mysterious, he has another personality whenever he deals with people he trusts, in other words, the phantom’s persona from the society is in the contrary to the person he wants to show to his</p> |

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| | | | | <p>social permission. . . . Persona is essential for a person’s survival, and is basic for social and public life, (Liang Zhu & Lemeng Han 325).</p> <p>“This is a part of the personality which comes into existence ‘for reasons of adaptation or personal convenience’,” (Hopwood 3).</p> | <p>beloved one. It is after the performance in Christine’s room and she is talking to the phantom. Here, Christine tells him that she does what he asks her to do, in response, the phantom compliments how she has done a wonderful job that night. This action can be categorized into action of compassion which is a good character, here the persona that the phantom would like to perform is that he cares for Christine and he wants her to know by giving compliments. This second personality is used by the phantom because he feels comfortable to be kind and gentle only towards Christine. In the story, the phantom makes Christine believes that he is Angel of Music that her father used to tell her. So as</p> |
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| | | | | | | the image of an angel, he adapts to the character and becomes as gentle and kind toward her. In fact, the phantom is also using this persona to Christine because he wants to impress her of how good he is as her Angel of Music, albeit he is actually pretending to conceal his true being with his ugly face. |
| 3. | “I have not seen him, Sir, but I have heard him. He usually comes in the middle of the first act. He gives three little taps on the door. He has a low voice, soft and kind. Sometimes he asks for a footstool.” | Dialogue | 23 | (1) portrayal of the persona | Persona is a complicated system of relations between individual consciousness and society, a kind of mask designed to ‘impress and conceal’ and to meet societal demands, (qtd. in Fawkes 678). “It represents conscious ego with its many variations. It is the | As the phantom has chosen the person to serve him related to Box Five which he demands to be left alone for him at the night of the performance, he nicely treats the person, Mrs. Giry, who has been taking care of his needs while watching the performance. This is the persona that the phantom shows |

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| | <p>“At the end of every show, he leaves me two francs, sometimes more, on the little shelf in the box. One night, when I returned his opera glasses he left me a box of candy,” Mrs. Giry told him, (Namm 23)</p> | | | | <p>person's adaptation to the world; the manner he or she assumes in dealing with it. Must not be mistaken for whole person,” (Daniels 5).</p> | <p>toward the loyal servant will lead to the conclusion that the mask he creates is that he has good manners. He would show his gratefulness toward those who help him. Especially because he needs to impress her by how kind he can be if she does everything he asks while at the same time it is his effort to conceal his insecurity of being abandoned. His manner toward Mrs. Giry is just to stay adjusted toward the situation where he cannot freely roam around, so he takes advantage of the servant lady.</p> |
| 4. | <p>Christine: “ ‘Now that you have torn off my mask, you can never leave!’ he</p> | <p>Dialogu e</p> | <p>67</p> | <p>(1) portrayal of the persona</p> | <p>Theoretically, the persona makes a person have a certain kind of personality, but this personality</p> | <p>The persona is the mask that he wants to show to people. The first image that the phantom has is rather</p> |

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| | <p>told me.”</p> <p>Raoul: “How did you escape?”</p> <p>Christine: “I pretended he did not scare me. I listened to him play his music on a grand organ. He sobbed and begged me to love him....” (Namm 67)</p> | | | <p>may not be his real personality. Persona is just a person's publicly displayed appearance, the purpose of which is to gain a social permission. . . . Persona is essential for a person's survival, and is basic for social and public life, (qtd. in Zhu and Lemeng 325).</p> <p>“It represents conscious ego with its many variations. It is the person's adaptation to the world; the manner he or she assumes in dealing with it. Must not be mistaken for whole person,” (Daniels 5).</p> | <p>creepy because he wants everyone to be afraid of him. However, his persona to Christine is because he is the Angel of Music to her, he wants to be kind and gentle. However, the truth reveals as Christine uncovers his mask literally which he wears to cover his deformed face. So by the action, his true being appears and the phantom is just the same as a human but his personality that he wants to show to someone who is dear to him is different. He can be sweet yet desperate at the same time. When his mask is torn off by Christine which results in the exposure of his ugly face, his insecurity arises so he becomes more aggressive and shouts at her. The quotation shows that the phantom actually wants to be loved</p> |
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| | | | | | | and to be accepted. By looking his deformed face, he is worried if Christine will no longer like him. His persona that he has built is broken so he cannot adapt to the situation between Christine and himself. |
| 5. | “This was a public kidnapping. It is something Erik would do to prove how clever he is,” the Foreign Stranger said, “But he would not take her far. The opera is the only place where he feels safe,” (Namm 85). | Dialogue | 85 | (1) portrayal of the persona | “Jung described the public face of the individual as the Persona, drawing on the Greek masks of ancient drama. Persona is a complicated system of relations between individual consciousness and society, a kind of mask designed to ‘impress and conceal’ and to meet societal demands.” (qtd. in Fawkes 678) | The personality of a clever gentleman is one that the phantom would like to show off during this event in the story where he takes Christine away out of the stage in a blink of an eye. In this case, the phantom would try to impress all of the people at the opera house that he is the ghost of the opera and he wants to give a small but clever performance when the light goes off and it is also his trick on how he can make the light goes off as |

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| | | | | | | well. How clever and bold his action is, it is to cover how anxious he feels at that time when he knows that Christine has made promise to Raoul that she secretly meets so they can flee and get married. The phantom is blinded by how vulnerable his feeling is at that time since he is afraid that the girl he loves and longs to have will disappear. It leads to the kidnapping of Christine by the public so he can show to everyone that the girl belongs to the phantom of the opera. In the contrary, his persona is just the cover of how coward he is which results in his shadow, he kidnaps Christine. |
| 6. | “Gentlemen! Let the | Dialogu | 16 | (1) portrayal | “The shadow is the container for | The phantom murders the man |

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| | <p>terrible tragedy of Joseph Buquet be a warning to you,” the ghost said to the new managers, (Namm 16).</p> | e | | <p>of the shadow</p> | <p>shameful behaviors and unacceptable aspects of the ego,” (Levin 87).</p> <p>“To know our shadow involves recognizing dark aspects of personality as present & real. Shadow wants to do all the things we do not allow ourselves to do,” (Daniels 6).</p> | <p>spoken, Joseph Buquet, who is the chief stagehand. He has had a terrible accident the day the new managers start to run the opera house. During the party where the olds managers tell the new managers about the phantom of the opera, the new managers scoff and laugh it off. However, the phantom of the opera wants to give the same dreadful experience as he has done for the old managers, he shows up and threatens the new managers directly. From the dialogue that the phantom mentions, it seems that he is the one who has caused the death of the man. He also warns the new managers to be careful in the future. This action is an unacceptable aspect of ego where taking someone’s life is the matter. If</p> |
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| | | | | | | he is following the normal ego, he just needs to appear and warn the new managers without harming anyone. So he is just being selfish and kills someone innocent to make his threat stronger. |
| 7. | <i>I remind you that Box Five is mine. I was very upset to find others in it. If you wish to live in peace, do not take away my private box again, (Namm 20)</i> | Monologue | 20 | (1) portrayal of the shadow | <p>“The shadow is the container for shameful behaviors and unacceptable aspects of the ego,” (Levin 87).</p> <p>“To know our shadow involves recognizing dark aspects of personality as present & real. Shadow wants to do all the things we do not allow ourselves to do,” (Daniels 6).</p> | It shows that the phantom of the opera is being demanding by sending threat letters to the new managers so he can get everything he wants. A kind of thing that is subjected to be considered as a bad thing or in this case based on the reference as “shameful behaviors” and it is derived from the selfish desire of the phantom. Giving this is included into crimes as he disturbs the people who run the opera. According to Daniels, |

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| | | | | | | <p>even though the phantom knows that what he is doing is morally unacceptable, he keeps doing that because he wants to show how dominant he is at the opera house. The phantom instead of sending threat letter, if he acts according to his good side of ego could have asked for the Box Five politely by showing up and or pay for it. As Mr. Moncharmin states the same in his letter for Mr. Poligny who is suspected by him as the sender of the letter.</p> |
| 8. | <p>“The moonlight revealed the shadow’s head. The last thing Raoul remembered seeing was a</p> | <p>Monologue</p> | 33 | <p>(1) portrayal of the shadow</p> | <p>“The shadow is the container for shameful behaviors and unacceptable aspects of the ego,” (Levin 87).</p> | <p>It is when Raoul knows that his childhood love, Christine is behaving strangely as if she pretends she does not remember him. So he needs to</p> |

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| <p>snarling face and a pair of scorching eyes. The inn keeper found Raoul the next morning. He lay half-frozen upon the inn's steps," (Namm 33).</p> | | | | | <p>find out the reason of her behavior. When he comes to Christine's hometown, he finds her there and Christine tells him about the Angel of Music that her father used to tell her when she was a little girl. She tells Raoul that her father has sent the Angel of Music at the opera house which is the phantom. However, Raoul cannot accept that, he convinces Christine that Angel of Music is just a fairy tale and it is not real. Christine turns away as she does not want to listen to Raoul. The phantom on the other hand has been following Christine and he watches everything that Raoul does and tells her. He feels that Raoul can be a threat to his way with Christine, so one night when Raoul loses track of</p> |
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| | | | | | | Christine, the phantom is stalking him and hits him in the head leaving the man unconscious. He does so because he needs to get rid of the person who is going to take Christine away from him. His selfish desire to get Christine for himself pushes him to hit someone almost to death. |
| 9. | Mr. Mercier: "A white horse from the opera stable has been stolen!" Mr. Moncharmin: "Who is the thief?" Mr. Mercier: "The opera ghost!" (Namm 37). | Dialogue | 37 | (1) portrayal of the shadow | "The shadow is the container for shameful behaviors and unacceptable aspects of the ego," (Levin 87). | As the phantom being ignored by the new managers, he needs to confirm his existence by sending them more and more letters. One day he not only sends letter but he runs an action of stealing when the stubborn managers keep saying that there is no ghost in the opera house. This action is morally wrong because if he desires to be acknowledged by the new |

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| | | | | | | managers, he can show up and talk to them directly but as he is known to be the phantom of the opera he prefers to stay hidden but wants the new managers to know his existence. Now that he becomes more selfish, he starts to do crime again. |
| 10. | Together Mr. Moncharmin and Mr. Richard looked up at the ceiling. They screamed a terrible cry. The grand chandelier was slipping down. It was coming toward them! Suddenly, they heard a ghostly voice say, “She is singing to bring the chandelier down!” (Namm | Monologue | 43 | (1) portrayal of the shadow | Shadow refers to the opposite of the ego image, often containing qualities that the ego does not identify with but possesses nonetheless. Shadow contains human's animal features more than any other archetype, and it may be the strongest and most dangerous archetype for it has profound basis during the evolution of human beings, (qtd. | The phantom gives some warnings through letters before the performance where he demands that the new managers should have paid more attention to but as a result of their ignorance, the phantom kidnaps the light keepers and cuts the rope that is holding the chandelier, consequently it will come down toward the new managers and the audience. This is considered as a |

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| | 42 – 43). | | | | in Zhu and Lemeng 325). “The narrower and more restrictive the society in which we live, the larger will be our shadow,” (Daniels 6). | dangerous act and it is derived from the desire to control people at the opera house. In this case, the phantom is performing a more bold crime and he publicly does it because the people at the opera house are no longer obeying him. As someone who builds and has lived there for a long time, the phantom wants to be the one taking control of everything at the opera house. Therefore, the phantom threatens La Carlotta by making her voice sounds like a toad and endangers the people at the opera that night. |
| 11. | That evening was tragic for everyone. La Carlotta | Prologue | 44 | (1) portrayal of the shadow | “The shadow is the container for shameful behaviors and unacceptable aspects of the | At the night when the chandelier is falling down, the chaos makes everyone cannot pay attention as |

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| | <p>fell ill, and Christine Daae disappeared, (Namm 44).</p> | | | | <p>ego,” (Levin 87).</p> | <p>Christine disappears while she is on the stage. The people accuses the kidnapper is Raoul’s brother, Count Philippe whose carriage is seen to rush out across of the opera house. Raoul cannot believe it and investigates Christine disappearance. He goes to Mrs. Valerius’ apartment. She is the caretaker that has been there for Christine whenever she is in trouble. Then Mrs. Valerius tells Raoul that Christine is with her Angel of Music. Here, the phantom kidnaps the girl as he knows her plan with Raoul to run away and leaves him. He kidnaps the girl because he wants to keep Christine for himself. Even he also forbids her to marry to anyone. His desire to have the girl he loves makes him do this ‘shameful</p> |
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| | | | | | | behavior' where he sabotages her and forces her to stay with him. |
| 12. | Raoul thought for a moment. He had heard rumors of a ghost who haunted the opera house, causing accidents and terrible things to happen, (Namm 47). | Monologue | 47 | (1) portrayal of the shadow | “The narrower and more restrictive the society in which we live, the larger will be our shadow,” (Daniels 6). | The phantom has been dwelling the opera house as he is the one who builds it. In the opera house, he is invincible as he knows every corner of the building. He uses the building to create his persona as the phantom of the opera so people will fear him and does whatever he wants. When things do not go as he wishes, he will come to harm and commit many awful things. |
| 13. | He had tricked her with his perfect voice into believing he was an angel. In fact, he was nothing | Monologue | 55 | (1) portrayal of the shadow | “The shadow is the container for shameful behaviors and unacceptable aspects of the | The phantom not only kidnaps Christine to keep her away from Raoul, he also convinces the girl to stay with him living in the pit dark |

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| | more than a pretender, (Namm 55). | | | | ego,” (Levin 87). “While difficult and painful, it is important that we work at owning our shadow to bring it into relationship with our persona, and so provide some integration of these two complexes within our personality,” (Hopwood 4). | place below the opera house. While she believes the phantom to be her Angel of Music that her father has sent to her after his death, she follows what he asks her to do. The phantom has taught her how to sing and her voice becomes richer and sweeter after she learns from him. So she believes him to be truly sent by her father. On the other hand, the phantom takes advantage of her innocence and pretends to be the Angel of Music. As she is the one showing him love, he wants to keep her for himself no matter what it costs. His action toward Christine is morally wrong and unacceptable. |
| 14. | “He has a monster’s face. | Dialogu | 64 | (1) portrayal | Shadow refers to the opposite of | Christine is trying to escape from the |

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| | <p>He has had it since birth. He has an angel's voice, but a wounded animal's heart. And so, I made him a promise," Christine whispered, (Namm 64).</p> | e | | <p>of the shadow</p> | <p>the ego image, often containing qualities that the ego does not identify with but possesses nonetheless. Shadow contains human's animal features more than any other archetype, and it may be the strongest and most dangerous archetype for it has profound basis during the evolution of human beings. (qtd. in Zhu and Lemeng 325)</p> | <p>eyes of the phantom and has the intention to tell everything about the phantom to Raoul as she secretly meets him after she gets out of the phantom's hands. In that dialogue with Raoul, he asks how she can escape from him and Christine says that she has made a promise to come back to him and in exchange of that promise, the phantom makes Christine wears a gold ring on her finger so everyone knows that she belongs to the phantom. Christine agrees that the phantom has a hideous face but due to the lack of beauty in his appearance, the phantom acts as he wishes and most of them are horrible so that is why Christine uses the term of "animal's heart". The phantom's persona and shadow are</p> |
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| | | | | | | <p>the outcome of how the world and the society has treated him as he has deformed face and people do not want to get involved with him. Living in the world where pain and hatred fill his body and mind, the phantom can only learn unhappiness and act correspondingly toward the people who cannot accept him as who he is and treat him wickedly because he has a deformed face. So he conceals his identity as the phantom and commits crimes as consequences of his shadow to show how people will not be happy when he himself is not happy.</p> |
| 15. | “Does he control you with threats of harm to <i>me</i> ?” | Dialogue | 67 | (1) portrayal of the | “The shadow is the container for shameful behaviors and | The phantom once takes Christine to his hideout and he makes her to make |

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| | asked Raoul. Christine's eyes filled with tears at the thought. She nodded, (Namm 67). | | | shadow | unacceptable aspects of the ego." (Levin 87) | a promise to come back to him and only if she refuses to do that, the phantom will harm the one she really cares about, Raoul. This action of manipulating someone you love to have her for yourself is included into the shameful behavior. |
| 16. | Raoul knew that Erik had taken Christine away. Erik had tricked everyone into believing that he was the opera ghost. He had fooled Christine into thinking that he was an Angel of Music sent by her father. He had to be the one who had taken Christine down into the dark pit below the | Monologue | 77 | (1) portrayal of the shadow | "The shadow is the container for shameful behaviors and unacceptable aspects of the ego," (Levin 87). | Erik, the phantom's real name, kidnaps Christine right after the eyes of everyone at the opera house. This time, he has no intention to let her go like the first time he takes her to his home under the opera house. The fact that he has successfully tricked everybody including Christine about his existence leads her to believe that he is an angel sent by her father. Even though Erik knows that he is |

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| | opera, (Namm 77) | | | | | not angel, he uses her innocence to trick her. Tricking the one you love so they can be with you is also shameful behavior. |
| 17. | <p>Mr. Moncharmin: “If your pocket was pinned with the safety pin, hw could the ghost take our twenty thousand francs?”</p> <p>Mr. Richard: “Are you accusing me of taking the francs?”</p> <p>Mr. Moncharmin: “What else can I believe?” (Namm 80).</p> | Dialogu e | 80 | (1) portrayal of the shadow | “The shadow is the container for shameful behaviors and unacceptable aspects of the ego,” (Levin 87). | While the people at the opera is dumbfounded by the action of kidnapping of Christine Daae, the new managers lock themselves in their office instead and Raoul who is desperate to get a clue of where the phantom may take her, insist on meeting the new managers who are being aware of the surrounding and they suspect that someone has stolen some money. It is one of the trick that is done by the phantom, he does take the money but very secretly to he can set the new managers against |

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| | | | | | | each other. According to the work of the personality, it is not hard for the phantom to charge the new managers for using the opera house which he builds, however as he is known as the phantom of the opera, he does not want anyone to see him as a person so he steals the money instead. His action is unacceptable morally. |
| 18. | “We cannot enter his house from the lake,” the Foreign Stranger said. “He uses a trick to guard the lake. He sings his enchanting songs through a reed pipe under the water. People who enter the lake can’t resist his | Dialogue | 95 | (1) portrayal of the shadow | Shadow refers to the opposite of the ego image, often containing qualities that the ego does not identify with but possesses nonetheless. Shadow contains human's animal features more than any other archetype, and it may be the strongest and most dangerous archetype for it has | The phantom who has known the opera house like a piece of cake plans to protect himself from the people whose intention to reveal his true identity. Therefore he makes several traps on the way to his hideout. Not only dangerous, the traps and tricks that he sets are also deadly. In order to protect himself, he turns to be a |

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| | song. They follow the sound underwater and drown,” (Namm 95) | | | | profound basis during the evolution of human beings. (qtd. in Zhu and Lemeng 325) | villain who has intention to kill intruders and this is an action done because of the animalistic threat in order to alleviate his territory. |
| 19. | The foreign stranger paused briefly and then continued. “When Erik escaped, the king blamed me. . . . I followed Erik. I felt responsible for him. I was afraid that he might come to harm. I worried that if he misunderstood, he might do harm as well.” (Namm 101) | Dialogue | 101 | (1) portrayal of the shadow | Shadow refers to the opposite of the ego image, often containing qualities that the ego does not identify with but possesses nonetheless. Shadow contains human's animal features more than any other archetype, and it may be the strongest and most dangerous archetype for it has profound basis during the evolution of human beings. (qtd. in Zhu and Lemeng 325) | It is when Raoul wonder why The Foreign Stranger and Christine feel pity toward the phantom while he sees him as someone so cruel. But here, the Foreign Stranger tells that the phantom is not stable in emotion and when he misunderstands he will do harmful things. In this case, it belongs to shadow because the phantom cannot control himself from hurting people who are in his way. |
| 20. | “In memory of the fellow I met in the lake. He should | Monologue | 108 | (1) portrayal of the | “The shadow is the container for shameful behaviors and | It is when Erik tries to deal with an intruder who tries to come into his |

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| | not have come looking for me. He will never come looking for me or anyone else again,” (Namm 108). | | | shadow | unacceptable aspects of the ego.” (Levin 87) | territory that Erik uses one of his tricks to make anyone who enters the lake to be drowned. Even though in other word he kills someone, the quotation shows that Erik shows no guilty feeling and this is “shameful behavior” according to the reference. |
| 21. | Erik: “It’s one of my favourite inventions. I can heat up a room to a terrible temperature, just by turning on a bright, white heat light.” Christine: “Erik, make it stop!” (Namm 112). | Dialogue | 112 | (1) portrayal of the shadow | Shadow contains human's animal features more than any other archetype, and it may be the strongest and most dangerous archetype for it has profound basis during the evolution of human beings. (qtd. in Zhu and Lemeng 325) | It is when Raoul and The Foreign Stranger are trapped in the mirrors room that Erik makes to prevent any intruders who want to hunt for him or Christine. They are trapped there and Erik does his trick to make them suffer of severe dehydration by inventing that killer heat room. The room is meant to kill anyone inside. Here, his action is considered to be shadow because his defensive |

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| | | | | | | manner is the trigger for his unconscious anxiety so he will do anything to annihilate people who try to come to his territory and take Christine away from him. Moreover, killing by torturing is so inhumane. |
| 22. | <p>The Foreign Stranger: “Murderer! You killed Count Philippe, what have you done with Raoul and Christine?”</p> <p>Erik: “Count Philippe was an accident. His drowning was an accident! I didn’t mean to do it . . . ,” (Namm 133).</p> | Dialogue | 133 | (1) portrayal of the shadow | “The shadow is difficult to perceive consciously, since an individual will deny or ignore his or her Shadow side,” (The Persona and The Shadow par. 13) | When Christine is the hostage of the phantom, Christine gets to know that Raoul and The Foreign Stranger is in the mirror room, the phantom goes to ‘greet’ his guest by the lake and it is found that the guest that the phantom means is Count Philippe, Raoul’s brother. The phantom sings and drowns the man in the lake because he is worried that the man might get to his home below the opera house and take Christine away from him. |

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| | | | | | | As it is his shadow who takes control of him when he kills Count Philippe, he denies the fact that he is the one who kills the man. |
| 23. | “Gentlemen! Let the terrible tragedy of Joseph Buquet be a warning to you,” the ghost said to the new managers, (Namm 16). | Dialogue | 16 | (2) A characteristic of anti-hero because he murders someone which is typical of anti-hero. | Indeed, although the formula used for the anti-hero is mostly the same, that is, that of morally flawed protagonists committing serious crimes, with murder being the one they usually have in common (Vaage 2015, 1), (qtd. in Drappa 4) | As the protagonist who has the concept of anti-hero fails to project the traditional hero’s virtue, they tend to do things which are usually done by the villain. In the story, the phantom has done many crimes and some of them including taking other people lives. When he mentions Joseph Buquet, he refers to the fact that he has killed the man for taking the phantom of the opera as something trivial and unreal. So one more of anti-hero traits that is shown by the phantom. |

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| 24. | <p>Christine: “ ‘Now that you have torn off my mask, you can never leave!’ he told me.”</p> <p>Raoul: “How did you escape?”</p> <p>Christine: “I pretended he did not scare me. I listened to him play his music on a grand organ. He sobbed and begged me to love him....” (Namm 67)</p> | Dialogu e | 67 | (2) A characteristic of anti-hero because he performs a where the reader will feel sympathy for him. | "Anti-hero is a slippery term that can cause a lot of confusion. Simply stated, an Anti-hero is not the opposite of a Hero, but a specialized kind of Hero, one who may be an outlaw or a villain from the point of view of society, but with whom the audience is basically is sympathy." (Vogler 1998, 34) (Drappa 5) | In the definition of the anti-hero, the tragedy that the protagonist brings to the story will make him to be a poor character who is surrounded by unfortunate fates. In this case, the phantom who uses persona to cover his face cannot freely live like a normal person because his face is deformed and it is also why he wants to be loved because since he was born, nobody wants to look at him. This will create the feeling of sympathy from the reader. It's not his fault to be born with flaws on his face but the society is being cruel by not accepting him. This trait is one of the characteristics of anti-hero. |

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| 25. | <p>Mr. Moncharmin: “If your pocket was pinned with the safety pin, how could the ghost take our twenty thousand francs?”</p> <p>Mr. Richard: “Are you accusing me of taking the francs?”</p> <p>Mr. Moncharmin: “What else can I believe?” (Namm 80)</p> | Dialogue | 80 | (2) A characteristic of anti-hero because he fails to perform the virtue of traditional hero who reveals the moral value. | <p>“... and since he must be a hero to someone, he must reflect the values of his society. The traditional hero must personify the socially accepted conventions, manner and values,” (Harms 3).</p> <p>If we only scratch the surface of this character type, the antihero is a character that rejects traditional modes of heroic selflessness in favor of very un-heroic selfishness. To put another way, the simplest definition of an anti-hero is a “bad” hero. (White 5)</p> | The traditional hero will show that stealing is wrong and how to earn something sincerely is more important than just taking other people’s right. In the story as the phantom steals money from the new managers and even scapegoat the fact that the thief can be one of them so as a result the phantom makes the new managers to be suspicious against each other. What he does is morally wrong because actually he does not need the money, he just wants to play his trick to them so they will believe that the phantom of the opera is powerful and they need to start obeying him by doing what he asks from his threat letters. |
| 26. | “He escaped from my | Dialogue | 89 | (2) A | “The concept of “anti-hero” has | The Foreign Stranger tried to tell |

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| | country and became a builder in this one. He built the opera house to be his secret hiding place. He committed many terrible crimes in my country,” (Namm 89). | e | | characteristic of anti-hero because he performs a characteristic of a villain. | been around a long time; it is usually referred to protagonists making questionable choices or committing crimes,” (Drappa 4) | Raoul what it was like the life of Erik before he settled at the opera house. In this dialogue, the things done by Erik were mostly crimes and due to his criminality, he fled from the previous country to build a hiding place so that he would be safe from those who chased after him. The history of Erik showed that he was more like a villain instead of hero and so the right call for him was anti-hero. |
| 27. | Raoul: “You and Christine both pity this creature. I have seen it in your eyes.” “Why?” The Foreign Stranger: “Erik’s own mother would | Dialogu e | 100-101 | (2) a characteristic of anti-hero where his background will emerge | Indeed, as Cristopher Vogler states in <i>"The Writer's Journey, Mythic Structure for Writers."</i> : "Anti-hero is a slippery term that can cause a lot of confusion. Simply stated, an Anti-hero is | The persona of Erik is known to be someone so wicked and also a killer yet it is not merely because he is a real villain but there is a reason behind. In the quotation of the story, Raoul and The Foreign Stanger are |

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| | turn her head away and make him wear a mask. She never once kissed him, or held him close.” “Erik has been treated badly by this world. You ask me why I pity him. I ask you, how can I not?” (Namm 100 – 101). | | | sympathy through his persona as being a cruel person. | not the opposite of a Hero, but a specialized kind of Hero, one who may be an outlaw or a villain from the point of view of society, but with whom the audience is basically is sympathy." (Vogler 1998, 34) (Drappa 5) | trapped by Erik in mirror room where they cannot escape and they will die from his many murderous tricks. Meanwhile society takes Erik as a villain in the representation of Raoul, The Foreign Stranger succeeds to bring sympathy for the reader about why Erik has suffered this whole time and that what he has done is a result of his miserable past. So from the quotation that I cited, we can value that a characteristic of anti-hero will prove to the reader that the villainy of Erik worth a sympathy. |
| 28. | Erik: “Silence! Or I will blow everything up!” Erik said in a cold, dead voice. “The choice is up to you. | Dialogue | 125 | (2) A characteristic of anti-hero where he | “The concept of “anti-hero” has been around a long time; it is usually referred to protagonists making questionable choices or | Erik tries to threaten Christine to marry him or else he will blow everything up and everyone will die. Here, his shadow of greed takes over his mind |

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| | <p>If you turn the grasshopper, we will all be blown up, along with a whole quarter of Paris. If you turn the scorpion, to celebrate our wedding, all the gunpowder will be soaked and drowned. Only you can save the people of Paris. And then we can be happily married!” (Namm 125).</p> | | | <p>commits crime to get his loved one.</p> | <p>committing crimes, while simultaneously clinging to their last shreds of humanity in order to save themselves or their loved ones.” (Drappa 4)</p> <p>Indeed, although the formula used for the anti-hero is mostly the same, that is, that of morally flawed protagonists committing serious crimes, with murder being the one they usually have in common (Vaage 2015, 1), (qtd. in Drappa 4)</p> | <p>and he commits crime. Moreover, it is a typical of anti-hero characteristic to commit crime instead of holding justice. The first quotation supports that the humanity in Erik’s personality is shredded because his desire to get his loved one let him do this crime and the second quotation highlights more that anti-hero protagonist will commit murder. By blowing up the opera, he will murder lots of people in it.</p> |
| 29. | <p>Raoul thought for a moment. He had heard rumors of a ghost who haunted the opera house, causing accidents and terrible things to happen,</p> | Monologue | 47 | <p>(2) A characteristic of anti-hero where he commits crimes where</p> | <p>Indeed, as Cristopher Vogler states in <i>"The Writer's Journey, Mythic Structure for Writers."</i>: "Anti-hero is a slippery term that can cause a lot of confusion. Simply stated, an Anti-hero is</p> | <p>There is time in the story where Raoul figures out about the man who has been approaching Christine behind the walls of the opera house to be the phantom of the opera. Even though Christine tells him that the</p> |

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| | (Namm 47). | | | his actions are against the traditional hero traits. | not the opposite of a Hero, but a specialized kind of Hero, one who may be an outlaw or a villain from the point of view of society, but with whom the audience is basically is sympathy." (Vogler 1998, 34)," (Drappa 5). | voice she has been listening to is her Angel of Music but Raoul will not believe it. As he hears news that the phantom of the opera has been causing many awful things in the opera house, Raoul believes that the culprit is the same person as Christine's Angel of Music. In the story where the phantom is the protagonist of the story fails to perform the characteristic of the traditional hero where the moral value is highlighted. In the contrary, as the reference of the anti-hero mentions, he tends to perform the traits of a villain where he commits crimes and terrors to the society. From this quotation then, the phantom underlines his role as the main character where he performs the |
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| | | | | | | quality of anti-hero. |
| 30. | “In memory of the fellow I met in the lake. He should not have come looking for me. He will never come looking for me or anyone else again,” (Namm 108). | Dialogue | 108 | (2) A characteristic of anti-hero where he commits crime especially murder. | Indeed, although the formula used for the anti-hero is mostly the same, that is, that of morally flawed protagonists committing serious crimes, with murder being the one they usually have in common (Vaage 2015, 1), (qtd. in Drappa 4) | The phantom of the opera is very protective about his private life so he has built his hideout that nobody will be able to pass. In the story where Christine is kidnapped the second time, the phantom is trapping both Raoul and The Foreign Stranger after he says that he will ‘welcome’ the guest to his lake. His intention of welcoming is never the literal meaning but because he needs to get rid of the person who is trying to pass his lake which will lead to his home. As the main character of the story where he should show more humanity value, the phantom chooses to maintain his way of treating people |

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| | | | | | | around them by killing them straight. As mentioned in the reference that one trait of anti-hero is committing crimes where murder is the common among the crimes. This point is as a prove that he is performing the concept of anti-hero through his shadow which is murder in order to prevent anyone in unveiling the truth of the phantom of the opera. |
| 31. | The Foreign Stranger: “Murderer! You killed Count Philippe, what have you done with Raoul and Christine?” (Namm 133). | Dialogue | 133 | (2) A characteristic of anti-hero where he commits crime especially murder. | Indeed, although the formula used for the anti-hero is mostly the same, that is, that of morally flawed protagonists committing serious crimes, with murder being the one they usually have in common (Vaage 2015, 1), (qtd. in Drappa 4). | Later in the story, The Foreign Stranger finds out that the man drowned in the lake of the phantom’s hideout is Raoul’s older brother, Count Philippe. It happens after the horrible rescue of Christine where the phantom traps both The Foreign Stranger and Raoul in a mirror room and after they try to escape, the phantom gets the two and makes |

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| | | | | | | <p>them unconscious. The next morning The Foreign Stranger is alone in his apartment. The phantom then comes into his apartment with in a very sad and vulnerable feeling. The phantom denies that what has happened to Count Philippe is an accident and that he does not have the intention to kill him. However, throwing back at the time where he excitedly welcomes his guest in his lake by drowning him leaves impression that he will actually kill anyone in that lake no matter who he is so his denial is only to secure himself from guilty feeling. Once again murder is the case and the phantom performs the characteristic of anti-hero by murdering someone.</p> |
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| 32. | <p>“Erik looks like a monster, it is true. His horrible and deformed face made it difficult even for his parents to love him. All he ever wanted was to be loved. No one in the world has ever been able to look past his mask and see into his heart. As a result, he doesn’t know how to love. At times he is like a naughty child. And when he is hurt, he can be very cruel,” the Foreign Stranger said with a shudder.</p> <p>“How do you know so</p> | Dialogu e | 99 – 100 | (2) A characteristic of anti-hero where he commits crimes although the truth behind his bad behavior triggers sympathy from reader. | Indeed, as Cristopher Vogler states in " <i>The Writer's Journey, Mythic Structure for Writers.</i> ": "Anti-hero is a slippery term that can cause a lot of confusion. Simply stated, an Anti-hero is not the opposite of a Hero, but a specialized kind of Hero, one who may be an outlaw or a villain from the point of view of society, but with whom the audience is basically is sympathy." (Vogler 1998, 34)," (Drappa 5). | When The Foreign Stranger and Raoul are trying to save Christine but ends up in one of the phantom’s traps, the foreign stranger tells Raoul about Erik. He has been with him before and he is watching the phantom ever since he leaves to France. The painful truth about the life of Erik makes the foreign stranger wants to make Erik his friend. He tells Raoul that Erik has an unfortunate life for as long as he remembers because he has flaws in his physics especially his deformed face. As he is born unlike normal person, he gets bad treatment even from his parents who will not show him what love is. Growing up hated by his surrounding, Erik has a dark |

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| | much about him?" Raoul asked. (Namm 99 – 100) | | | | | personality because he cannot tell which is good or bad, he only knows that as the world is cruel he will become cruel as well. The truth about Erik makes readers feel sorry to the main character because it is not his fault to be born ugly but then again since nobody shows him kindness he cannot perform kindness too. As a trait of anti-hero, the phantom who has done many shameless things still get the pity from the readers because he is the victim of what has been done by the cruel world. |
| 33. | The Foreign Stranger: "So for many years, I've watched over him at the opera house. I am his only friend. But Erik does not know how to be a friend. | Dialogue | 101 | (2) A characteristic of anti-hero where he commits crimes | Indeed, as Cristopher Vogler states in " <i>The Writer's Journey, Mythic Structure for Writers.</i> ": "Anti-hero is a slippery term that can cause a lot of confusion. Simply stated, an Anti-hero is | The next thing that the foreign stranger tells Raoul is about the truth that the phantom has told him about someone that he loves. At that time, the foreign stranger who is the only friend of Erik knows that there is |

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| | <p>He does not know how to love, but he is starved for both friendship and love. Then one day he told me that he had fallen in love. He said he had found someone who loved him for himself,” (Namm 101).</p> | | | <p>although the truth behind his bad behavior triggers sympathy from reader.</p> | <p>not the opposite of a Hero, but a specialized kind of Hero, one who may be an outlaw or a villain from the point of view of society, but with whom the audience is basically is sympathy." (Vogler 1998, 34),” (Drappa 5).</p> | <p>something odd about the news. He has been figuring it out about the one Erik loves and finds out that Christine is the girl. While Christine is doing whatever Erik asks because she believes Erik to be her Angel of Music, the phantom falls in love with the girl. On the other hand, the foreign stranger also understands that Christine is still in love with her childhood love, Raoul. So in order to save both couple and gives understanding to the phantom, the foreign stranger will do anything to help Raoul rescues Christine without hurting the phantom. In the story, Erik who has been very familiar to hate and pain is falling in love with a girl, this escalating event is peculiar because the girl only shows kindness</p> |
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| | | | | | | toward him without any intention to love him back. So the clash of feeling makes the readers feel more pity toward the phantom because even though he forces Christine to stay being kind and love him back, the girl just do what he asks but never love him in a romantic way. |
| 34. | “When I returned, Christine was waiting for me as she had promised. I tore off my mask. She did not run away. Then, she kissed me on the cheek and said, ‘Poor Erik!’ At that moment, I felt all the happiness in the world!” Erik sobbed. | Dialogue | 135 – 136 | (2) A characteristic of anti-hero where he commits crimes although the truth behind his bad behavior | Indeed, as Cristopher Vogler states in " <i>The Writer's Journey, Mythic Structure for Writers.</i> ": "Anti-hero is a slippery term that can cause a lot of confusion. Simply stated, an Anti-hero is not the opposite of a Hero, but a specialized kind of Hero, one who may be an outlaw or a villain form the point of view of | After the incident where Raoul, the foreign stranger and Christine are trapped in Erik’s hideout below the opera house, the three of them get caught by the phantom and the next morning The Foreign Stranger is already in his apartment. When Erik comes into his room, The Foreign Stranger asks him about Raoul and Christine but Erik just sits there and |

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| | <p>“She asked me in a soft voice why I was letting her go. How could I explain it? Christine was the only one who had ever shown me kindness. She didn’t run when she saw my horrible face. She had looked past my mask and into my heart. She deserved to be happy and free. But without her, I can never be either,” Erik said, his voice full of sadness. (Namm 135 – 136)</p> | | | <p>triggers sympathy from reader.</p> | <p>society, but with whom the audience is basically is sympathy.” (Vogler 1998, 34),” (Drappa 5).</p> <p>“The concept of “anti-hero” has been around a long time; it is usually referred to protagonists making questionable choices or committing crimes, while simultaneously clinging to their last shreds of humanity in order to save themselves or their loved ones.” (Drappa 4)</p> | <p>tells him about what happens to Christine. He tells The Foreign Stranger that he has released Christine because she shows him true compassion and he feels so happy as well as so sad because he knows that keeping Christine by his side will not make her happy. This is the climax where the phantom learns about love and sacrifice. He has done many horrible crimes and yet Christine still shows him kindness and he saves her from the vulnerable life with the phantom and in the end not only gaining comprehension from the readers, the phantom also shows one more of the concept of anti-hero as the second reference mentions that he will maintain his human side and unbound the girl he loves to be happy</p> |
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| | | | | | | with her own choice. |
| 35. | <p>Suddenly, his heart was full of pity for Erik. After a lifetime of cruel treatment, a drop of kindness had shown Erik how to be kind in return.</p> <p>“I freed Raoul from the room where I’d locked him up,” Erik continued, “and told him to come with me to Christine. I asked her to promise me to come back for one reason: to bury me with the gold ring I had given her, which she was to wear until the moment I was buried. I</p> | | | <p>(2) A characteristic of anti-hero where the phantom does wish to be loved is gained and he can free the one that he loves.</p> | <p>Indeed, as Cristopher Vogler states in <i>"The Writer's Journey, Mythic Structure for Writers."</i>: "Anti-hero is a slippery term that can cause a lot of confusion. Simply stated, an Anti-hero is not the opposite of a Hero, but a specialized kind of Hero, one who may be an outlaw or a villain from the point of view of society, but with whom the audience is basically is sympathy." (Vogler 1998, 34),” (Drappa 5).</p> <p>“The concept of “anti-hero” has been around a long time; it is usually referred to protagonists</p> | <p>After Erik catches Raoul, he actually locks him up in the deepest and darkest part of the opera house. When he talks to The Foreign Stranger the next morning he feels pity but then again after he sets Christine free to be with her beloved one, Erik knows that he must let go of Raoul as well. Therefore he unlocks and liberates Raoul to let him be together with Christine. Erik who has felt the joy of being loved tells Christine to on one condition. The only thing she needs to do is to bring back the gold ring that Erik has given her at the time when he is buried because he knows that he will end his</p> |

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| | <p>told her where she would find me. Then she reached over, and she kissed me again, right here on the forehead. (Namm 136)</p> | | | <p>making questionable choices or committing crimes, while simultaneously clinging to their last shreds of humanity in order to save themselves or their loved ones.” (Drappa 4)</p> | <p>life soon after Christine leaves him since he cannot be happy nor stay alive without Christine. Erik who has been very selfish and tries every bad thing to get Christine for him realizes that he cannot make Christine happy. So with the very last bit of kindness that he has learned from Christine, he sets both loving couple go even though he will not be happy afterward. The final decision of the phantom puts the readers to feel pity for the phantom. So this is the resolution of the story where the phantom learned about kindness but still cannot be happy till the end of his life.</p> |
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