CHAPTER I

INTRODUCTION

First chapter covers six subchapters including the background of the study, the limitation of the study, the problem formulation, the objectives of the study, the significance of the study and the outline of the study.

A. Background of the study

In a work of art, every story has at least one character; meanwhile the character must deploy the image of a certain personality. The personality then cannot be separated from the psychology of both the writer and the reader. Powerful novels will be able to change the readers through the characters inside the story. In order to get better understanding about the story through the characters, an analysis of the character is needed to help the reader to perceive the conflict and get the message of the story.

One says, "Personality is the coherent patterning of affect, behavior, cognition and desires (goals) over time and space," (Revelle and Scherer 1). As a part of what defines each individual to be different from one another, personality is the key point of what makes you yourself. However there are several factors that can create the personality of someone, as mentioned in the quotation above, since personality is a 'coherent patterning' of 'affect', 'behavior', 'cognition' and 'desires'. According to William Revelle and Klaus R. Scherer in their article entitled *Personality and*

Emotion, the first to the third factors in 'coherent patterning' of what contribute to the personality such as 'affect', 'behavior' and 'cognition' come from the social life where people will be shaped according to norms and values in the society. Therefore in this case, someone will act based on what the society puts them into. However, the fourth factor which is 'desires'; it is a distinctive one because everyone must have their own 'desires' to accomplish something in life. If the connotation of 'desires' is interpreted as something which motivates individuals to reach their goals in life, would it be the same drive to provoke individuals for 'dark goals'. The four factors work in coherent pattern where each of it will affect the final result of one's personality.

Literature studies have many literary theories dealing with personality or we call it as psychoanalytic theory and one of them is introduced by Carl Gustav Jung in his theory about collective unconscious. As quoted in Meera Garud's article,

> To Jung, the third part of a person's psyche is the collective unconscious. As quoted by Sollod, Jung states that this collective unconscious is "detached from anything personal and is common to all men, since its contents can be found anywhere"; it contains images that are "flexible templates, or models, for current experience to follow", or "archetypes" (Sollod, p. 162)," (6).

The definition of collective unconscious represents archetypes or a person's psyche in order to define the different from one man to another one. It is also not a personal matter since everybody can see the form of models. In the collective unconscious itself there are many archetypes such as persona, shadow and anima as cited from A Handbook of Critical Approaches in Literature in Chapter 7 about Mythological and Archetypal Approaches which states that,

> One major contribution is Jung's theory of individuation as related to those archetypes designated as the shadow, the persona and the anima. Individuation is a psychological growing up, the process of discovering those aspects of one's self that make one an individual different from other members of the species (240).

To be able to break down a character's personality, psychoanalytic from Carl Gustav Jung with his persona and shadow archetypes can be applied, this study refers to the definition of the persona according to Johanna Fawkes,

> 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 (678).

The persona archetype gives clear border that the personality in a character is more likely to be concealed in order to fulfill the requirement of living in a social world. The things that people do in the society to get a good impression and to hide the bad side within are the 'mask' that people want how the society should judge them.

The second archetype to be discussed here is the shadow archetype where, from the definition in the quotation, someone's personality is filled by something peculiar of 'shameful behaviors' and 'unacceptable aspects of the ego', (Levin 87). Someone who follows the model of shadow will tend to perform these manners which most people will not follow as it is typical of bad manners, while at the same time it is against their normal ego. If most people would give shelter toward stray animal, people with shadow archetype will kick them away for disturbing them; this action is considered as against the ego. It is most probably that shadow is the contrary of the persona. However, in someone's personality it is not impossible that a character can perform both archetypes.

Moving into a story's intrinsic elements, every character has their own roles. Mention them such as protagonist, antagonist, supporting characters and so on. The protagonist though acts as the center of the story should have performed a good characteristic so that their actions can be models for the readers to follow. This is also considered that the protagonist of the story reflect a hero characteristic. According to Roger D. Harms about a hero's characteristic, "... 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," (3). Therefore a good hero should be able to give good example, on the other hand, what about a hero who fails to give a good example as a traditional hero should be called. A new term of anti-hero appears in order to solve the riddle of a 'bad-hero'.

> 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).

So, even though the character in the story shows bad manners, he is still the protagonist of the story but the right call for them is anti-hero.

Related to the concept of anti-hero, an original novel by Gaston Leroux entitled *The Phantom of the Opera* retold by Diane Namm has a thick characteristic of its gothic romance. The story was initially a short chapter in a newspaper, and then it became a novel and eventually a play script and became very popular play after their first play in a stage. By the time, the story turned from a play script to movie. The protagonist of the story represents a complicated personality and push readers to conclude whether he is a good or a bad character. This paper takes the idea to analyze the main character's persona and shadow as a part of him in the story and even

though he is the main character, his actions cannot perform a good heroic action and instead he performs the anti-hero concept.

Henceforth, a theory of psychoanalytic is suitable to be used to analyze *The Phantom of the Opera* especially in the protagonist's personality which is derived from the self within and the desires to be loved and accepted by someone even though he has flaws both shown in his face and his manners. The shadow and the persona archetypes will be revealed from the protagonist's personality and how it reflects Erik's characteristics of anti-hero.

B.   Limitation of the study

Limitation of the study suggests the area discussed in this final project related to the background of the study and the problem formulation. This study is limited in terms of psychoanalytic theory using Carl Gustav Jung's the shadow and the persona for the analysis of the protagonist, in *The Phantom of the Opera* novel retold by Diane Namm, who is the phantom a.k.a Erik and also the reflection of his characteristics related to the concept of anti-hero.

C.   Problem Formulation

There are two points of problem formulation discussed in this final project, there are:

1. What does the protagonist do in portraying the persona and the shadow in *The Phantom of the Opera* novel?

2. How does the protagonist of the novel reflect the characteristic of anti-hero through his persona and shadow?

D.   Objectives of the study

There are two objectives discussed in this final project, there are:

1. To describe the persona and the shadow that the protagonist of *The Phantom of the Opera* portrays in the novel.

2. To reveal the reflection of anti-hero through the protagonist's persona and shadow.

E.   Significance of the study

Significance of the study regards the use of the article for future purpose and how it is able to contribute to the fields related to the major, the study and the reader of the work. The significance of the study can be aimed as reference of analysis using Carl Gustav Jung's the persona and the shadow done for *The Phantom of the Opera* novel.

F.   Outline of the study

Outline of the study consists of the first chapter, the second chapter, the third chapter, the fourth chapter and the fifth chapter.

In chapter I as the introduction of the final project, it covers six subchapters including the background of the study, the limitation of the study, the problem formulation, the objectives of the study, the significance of the study and the outline of the study.

Chapter II discusses the reviews of related literature, there are several subchapters in the second chapter including synopsis of the novel and the discussion of some related theories such as Jungian psychoanalytic, the persona and the shadow archetypes and the concept of anti-hero and also the theoretical framework of the study.

Chapter III explains the research methodology used in this final project. It consists of several subchapters including type of research, data organizing covering data collecting method and types of the data, and analyzing the data.

Chapter IV elaborates the findings and discussion of the research related to the problem formulation that has been made in the first chapter of the final project. The results are the portrayal of the persona and the shadow of the phantom and how both archetypes reflect the characteristic of the concept of anti-hero.

Chapter V covers two subchapters, the conclusion and suggestion of the study. The conclusion highlights the results from chapter four while suggestion

employs the notes from the author about the obstacles and advice related to the writing process of the study.