CHAPTER I

INTRODUCTION

A. Background of the Study

Each one of us has his own concept of an ideal life. For some, ideal life is living in a two-story house with a beautiful wife, smart children, and a position as a branch manager. Others believe that living like celebrities, submission to God, or just being one of those "A" students is an ideal life. Whatever the concept of ideal life is, man has tendency to strive for that which will make life ideal or complete (Maddi 78).

Therefore, regardless of his status, education, and culture backgrounds, one sets up a final goal that represents or, at least, directs to his own concept of ideal life. If that is, then what triggers the emergence of final goal? A biological process called *autopoesis* indicates that all life forms have the autonomous, self-renewing, and self-directing nature (Nelson 1991). A human being has inherent potentialities that motivates him to become a better person everyday and strives for his goals.

Nevertheless, as a social being, one cannot live all by himself. In order to fulfill his needs, he has to interact with other men and sometimes even with other life forms in his society. Society has a set of values and rules that its members must obey, in order to maintain an internal balance and the state welfare for its members. Very often, one's personal goals contradict or disappoint his society's interests and expectations. But since the society has power to select, train, and influence its members to live harmoniously under the agreed social conventions,

one must decide whether he will conform to or rebel against his society in achieving his personal goal.

The triumph of the people of France over the tyrant rulers in the French Revolution roared the spirit of *liberte, egalite,* and *fraternite.* Yet, France, especially the city of Paris, has maintained reputation as the centre of European arts, literature, and fashion. *Les Parisians* live in a society that adores artificial and physical beauty rather than *egalite* or equality. The Paris' opera society is of the sort. Since the emergence of the first opera work *Dafne* by Jacopo Peri in 1597 ("Opera") until the 20th century, opera had become a form of entertainment exclusively for the *bourgeoises.* Only the rich, the famous, the beautiful, the talented, and the powerful people could be the part of this extravagant segment of society. Therefore, one could imagine how difficult it was for the commoners (lower class people) to be accepted into opera community. However, encouraged by the natural urge of attaining pleasure, the commoners developed their own special form of entertainment.

Long before the invention of electronic media, street performances such as the circus and the freak show were the cheapest way for the lower class people to be entertained. For one hundred years (1840-1940) the freak show was one of America's most popular forms of entertainment ("Freak Shows in the United States"). Freak show is an exhibition of rarities, "freaks of nature,"- such as unusually tall or short humans, and people with both male and female secondary sexual characteristics- and performances that are expected to be shocking to the viewers. The freaks are public images manufactured by the disabled people themselves and/or their promoters for the purpose of fame and fortune ("Freak

Show"). How the freaks join the circus community can be observed from two ways. First, the freaks sign contracts and display themselves willfully. Second, they are sold by their parents or guardians into the freak show because people who were physically 'different' were considered to be a curse from God. Despite the lack of humanity, the freak show catches the fascination of the audience because the freaks of nature displayed here appealed to people's prejudice, their unquenchable curiosity for the outlandish and the unknown, and the paradoxical human attraction, and repulsion from the diseased and deformed ("Freak Show"). At that time, the freaks were always ill-treated by the common people. The freaks were no longer perceived as humans, they were the trash of the society and there was no other place for them but in the circus community. In spite of their oddities, freaks are human beings who have the same capacity as normal people. They have strong motivation to strive for a better life. Some are satisfied just to be the star of the show and have a dwelling. But others dream to be treated like other normal people outside the circus community. In short, freaks also have a tendency to strive for what they believe to be the ideal life. The problem arises when they are trying to achieve their ambition outside the circus community. Basically, they just want the society to recognise and treat them like normal people, but they may not realise the hidden convention of a society that is to reject people who are different from the rest of the members.

Gaston Leroux's novel *The Phantom of the Opera* tells a story about a freak who escapes from a freak show to haunt an opera house and to fall in love with a beautiful opera singer. Nonetheless, Erik, the freak is more than just a man with deformed face. He is a multi-talented person who pursuits recognition of his

genius from the opera society regardless of his physical oddity. This romantic-gothic love story inspires the highly successful British composer of musical theatre, Lord Andrew Lloyd Webber, to transfer the novel into a musical theatre in 1986.

The Phantom of the Opera has been played more than 65,000 performances in 20 countries in 110 cities around the world to over 58 million people grossing over £1.6 billion worldwide. This masterpiece of the composer who also produces famous musical dramas such as *Evita* and *Cats* is surely the most admirable musical theatre of the theatre industry in the millennium. From its first performance on 9 October 1986 at Her Majesty's Theatre, London, until its 7000th performance at the same theatre on 12 August 2003 (McFall), this musical version of Gaston Leroux's *Le Fantome de L'Opera* has enthralled its audiences with the mystery of a 'ghost' of a opera house and his struggle for love and acceptance.

Erik, the Phantom, is the major character of the play. Unlike other freaks who seem to accept what normal people ask them to do, Erik has a strong motivation to prove to the normal people society that he is ready to contribute to the development of the society by exploring his talents. But being different than others blocks his entrance to the intended society. The normal people society does not give him a chance to fully function as an individual. This circumstance, supported by his feelings of inferiority caused by his deformed face and the ill treatment of the surrounding society, evokes his thought of fictional final goal of an imagined ideal situation called fictional finalism. The writer is interested to focus on how Erik realises his fictional finalism because by analysing this

problem we will understand why Erik behaves in such deconstructive ways and the importance of a supportive society for the development of an individual's personality.

B. Statement of the Problems

Based on the background of the study above, the most interesting point found in *The Phantom of the Opera* is about how Erik pursues his personal goal and how he interacts with his society. The writer tries to state the problems on:

1. What is Erik's fictional finalism and how does his fictional finalism manifest?

2. How does Erik realise his fictional finalism?

3. What are the impacts of Erik's realisation of fictional finalism towards he and the opera society?

C. Objective of the Study

In accordance with the statement of the problems, the objectives of the study are:

1. To find out Erik's fictional finalism and to describe its manifestation

2. To elaborate the realisation of Erik's fictional finalism

3. To discover the impacts of Erik's realisation of fictional finalism towards he and the opera society.

D. Significance of the Study

This analysis is expected to give something valuable to understand about realising one's final goal and the striving for the goal motivated by inferiority feelings that lie inside every human being.

The writer expects that the readers, to whom this study is purposed, would obtain some valuable insights on the correlation between an individual and his society. Specifically, the readers are directed to see how Erik, regardless his uniqueness, pursues his final goal in an obstructive society and how the society contributes greatly in shaping his characters and motivations.

Eventually, the writer anticipates that this study could stimulate the readers to conduct further literary researches on the novel and the musical version of *The Phantom of the Opera* also on other musical theatres as the sub-genre of drama.

E. Scope and Limitation

This study is concentrated on the analysis of the realisation of Erik's fictional finalism and its impacts towards he and his society.

To obtain this purpose, the writer discusses intrinsic elements mainly the setting and the character to support the analysis of the extrinsic element. Setting here is emphasized on setting of place and setting of time. Although the story takes place in Paris in the late 19th century, the setting distinctively portrays the life of people in an opera house. Thus, by analysing the setting, the writer grasps the characteristics of an opera community and determines the characters of the members. Nevertheless, the main focus is the main character, Erik. The analysis

of the character's speech, dialogues, and actions helps the writer to accomplish the purpose of the study.

In order to give a better explanation for the study, the analysis is developed by using Alfred Adler's Individual Psychology theory.

F. Theoretical Background

The intrinsic approach is used to analyse Erik's struggle to realise his fictional finalism and how the society, in which Erik lives, influences on and reacts to his ambition. This approach employs the internal aspects of the work that support the analysis such as setting and character which will answer the statement of the problems.

However, with the aim of avoiding subjectivity and vagueness in the analysis, the writer applies Alfred Adler's Individual Psychology theory. The writer believes that this theory, accentuated its attention on the relationship between individual and his society in achieving an ideal life, is able to assist the analysis of Erik's realisation of his fictional finalism.

G. Method of the Study

The writer considers the library research as an appropriate method in the process of arranging this study. The method helps the writer to collect and find data in the library to make an accurate analysis. The writer collects information from various books on theory and criticism, articles, journals, encyclopedias, and other printed materials. This effort is also supported by collecting data from Internet sources dealing with Webber's *The Phantom of the Opera.*

Finally, regarding the subject of the study, the writer uses the descriptive analysis method that is the descriptive explanation of the problems through dialogues, actions, and events. This method is applied based on the work itself and supported by other information about the work.

H. Definition of Key Terms

Feelings of Inferiority: Normal and inevitable feelings of weakness, which result from our helplessness during childhood. Are not necessarily pathological or undesirable (may work to overcome).

Fictional Finalism: Fictional final goal of an individual, an imagined ideal situation of perfection, completion, or overcoming that guides behaviour.

Genius: A particular natural talent or aptitude of mind which fits a man in an eminent degree for a certain study or course of life; Uncommon powers of intellect, particularly the power of invention or of producing great original works.

Phantom: Something apparently seen, heard, or sensed but having no physical reality, a host or an apparition

Superiority Complex: A false feeling of power and security that invariably conceals an underlying inferiority complex. From attempt to evade one's problems rather than face them.

CHAPTER   II
LITERATURE REVIEW

ERIK'S REALISATION OF... Martina Natratilova