

CHAPTER IV

CONCLUSION

In Paris in the late 1800s, the opera house is a place of passion and sound. Even so, it is not a place that is accessible for every class of the society. Only the rich, the famous, the beautiful, and the talented have the access to this exclusive society. But, opera is, at its heart, about emotion and expression. Everybody is entitled to experience the magnificent life it offers.

Erik, a man with a deformed face, has great passion for opera. But the opera society denies his existence and his musical talent because of his imperfection. Erik tries to prove to the opera society that even a freak like him also has desire to fully function as an individual. He is capable of making a great music. He is eager to show the true capacity of him, his genius. Erik is a human too who has the concept of ideal life. For him, an ideal life is when he is accepted and recognised for his talent and genius regardless of his physical distortion.

In order to accomplish his final goals: acceptance and recognition, Erik has to learn to accept his deformity first. He has to quit blaming people for lack of recognition to him and his works because this will exaggerate his compensation for his deeply felt inferiority. Erik has to understand that he cannot change people's opinion about a freak because it is an inevitable disposition. We are reluctant to consider the "uncommon" or the "abnormal" as subjects that enrich diversity within any society.

When one's feeling of inferiority decreases, it is easier for him to start growing his feeling of community. The feeling of community can be observed

from the interaction between the individual and the society and the individual's contribution to the society. Erik believes his contribution is his genius. It is wrong. The society cannot accept his genius because he is "different." Besides, genius is often ridiculed, especially genius of an unusual nature or in a somewhat unconventional field. If Erik wants to stress his contribution on his genius, he must conform to the society. True genius is not the answer he has been searching to contribute the society, it is conformity that we all must be the same then humans accept. The similarity should not be interpreted as the similarity in physical appearance. It is similarity or adjustment between personal interest and the social one. Erik's goals are to get acceptance and recognition for his genius/works. On the other hand, the opera society's goal is to get rid of the ghost that has haunted them for years. The similarity between both goals is to produce opera masterpiece that fuels the life of the people at Opera Populaire. Erik has to understand that he cannot live side by side with opera people but he can still make good opera works and propose them, without any force, to the managers. That is only one example. The point is there must be a clear line that separates both interests so that each party does not abuse the other.

In general, Erik does not get the ideal life he long desired. His fictional finalism of acceptance and recognition from the opera society is merely a dream. His work is shattered, his community continues to despise him, his loved one leaves him for another man. It seems that he has to start all over again.

However, at the end of the play, the writer believes Erik has grasped at least the essence of the three tasks of life. A healthy individual does not fulfill the tasks of life just to be more superior or powerful than others. A healthy individual

accomplishes work, community, and love in order to be able to live harmoniously with his surroundings and then with the cosmos. A supportive environment like this enables the individual to fully function his capacity to benefit himself and his society.

After Christine kissed him, Erik feels maybe he cannot attain the opera society acceptance. Christine's acceptance of him, symbolised by the kiss, is enough to make Erik feel the world's compassion that he has been dreaming of. Erik's flight at the closing of the play does not depict a defeat in accomplishing his fictional finalism. He does not think he has failed in completing his tasks of life. Quite on the contrary, the writer believes Erik succeeds in achieving his fictional finalism although not on a grand scale. He creates his own opera work, but the key to his success is Christine. She teaches and demonstrates the meaning of compassion and love. Erik doesn't need the whole world to accept and recognise him. All of his life he has acquired mockery, ill treatment, and disparagement from people he met. He just wished there was one person who was not scared of his face and was able to see the heart of an "abnormal" man that is filled with all universal feelings just like the normal people have. Christine is the person. She makes him believe that he is a normal person. Therefore he no longer needs the mask. He flees to other place and explores new field to teach the world about how useless one's genius is if he cannot give contribution to the greater knowledge of mankind and to remind us how we have been blinded by superficial beauty.

WORK CITED