

What Makes “The Phantom” a Phantom?: Characterizations of The Phantom in *The Phantom of the Opera* through Literary and Criminological Perspectives

สิ่งใดสร้าง “แฟนท่อม” ให้เป็นปีศาจ:
การสร้างตัวละครแฟนท่อม ในเรื่อง *ปีศาจแห่งโรงอุปรากร*
ผ่านมุมมองทางวรรณกรรมและอาชญาวิทยา

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Abstract

This research aims to study the characterizations of The Phantom in *The Phantom of the Opera* written by Gaston Leroux through literary and criminological perspectives. The elements are explored in terms of types, naming, traits, and presentation techniques, while factors in the etiology of the character’s criminal behavior are analyzed by applying integrated criminological theories. The study discusses the characterization

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อาจารย์ หลักสูตรภาษาอังกฤษเพื่อการสื่อสารสากล มหาวิทยาลัยเทคโนโลยีราชมงคลล้านนา น่าน ประเทศไทย

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of The Phantom in the narrative and factors that influence the creation of this character as a phantom, a frightening criminal. The findings are presented in tables and descriptive explanations. The results show that The Phantom is a round and dynamic character taking the role of a villain and a protagonist. Each aspect of characterization, including naming, and external and internal traits of the character presented through narrations, dialogues, and actions, altogether play a part in characterizing The Phantom. In addition, the character had criminal behaviors such as intimidation, abduction, and murder, motivated by an inferiority complex of not being accepted by society, being labeled, and lack of social bonds.

Keywords: characterization, criminology, causes of crime, *The Phantom of the Opera*

บทคัดย่อ

วัตถุประสงค์ของงานวิจัยนี้ คือ เพื่อศึกษาการสร้างตัวละครแฟนท่อมในเรื่อง ปีศาจแห่งโรงอุปรากร ประพันธ์โดย Gaston Leroux ผ่านมุมมองทางวรรณกรรมและอาชญาวิทยา องค์ประกอบที่ศึกษา ได้แก่ ประเภท การตั้งชื่อ ลักษณะ และ วิธีการนำเสนอ ส่วนปัจจัยการเกิดพฤติกรรมอาชญากรรมนั้นวิเคราะห์ด้วยทฤษฎีอาชญาวิทยาแบบผสมผสาน งานวิจัยนี้ อภิปรายถึงการสร้างตัวละครแฟนท่อมในบทประพันธ์ และปัจจัยที่มีอิทธิพล ในการสร้างตัวละครให้กลายเป็นปีศาจอาชญากรที่น่าหวาดกลัว ผลการวิจัย นำเสนอในรูปแบบตารางและการบรรยายพบว่า ตัวละครแฟนท่อมเป็นตัวละคร ประเภทลักษณะนิสัยซับซ้อนและมีพัฒนาการ แสดงบทบาทของตัวร้ายและตัวเอก การสร้างตัวละครทุกด้าน ทั้งการตั้งชื่อ ลักษณะภายนอก ลักษณะภายใน การนำเสนอตัวละครผ่านการบรรยาย บทพูด และ การกระทำ ล้วนมีส่วนสร้าง

ตัวละครแฟนท่อม นอกจากนี้ยังพบว่า ตัวละครมีพฤติกรรมอาชญากรรม เช่น การข่มขู่ กักขัง และฆาตกรรม ซึ่งถูกผลักดันจากปมด้อยที่ไม่ได้รับการยอมรับจากสังคมถูกตีตราและขาดความผูกพันทางสังคม

คำสำคัญ: การสร้างตัวละคร อาชญาวិทยา สาเหตุแห่งอาชญากรรม
ปีศาจแห่งโรงอุปรากร

Introduction

The Phantom of the Opera (Le Fantôme de l'Opéra), a famous work of Guston Leroux, was first published in French as a serialization in 1909-1910. It was later translated into and published in English edition in 1911 when gothic writing gained popularity. This work has continued with several adaptations through time, such as television, radio, stage, and modern film versions, especially Andrew Lloyd Webber's megamusical, which has brought much fame to the story. Being well-known up to the present suggests that its issues are not limited to only one particular time or place. Therefore, audiences in the modern world can enjoy and relate to *The Phantom of the Opera*.

In literature, a character is one key element for its significant role in developing the story and conveying a message. The Phantom, the main character who helps make *The Phantom of the Opera* captivating and so successful across media and time, is worth studying. In literary studies, characterization is a literary device authors use to represent fictional personages. Characters are generally presented by direct methods like the attribution of qualities in description or commentary and indirect methods inviting readers to infer characters' qualities from their actions, speech, appearance, comments from other characters, and

statements by the narrator. Both direct and indirect methods are usually combined (Watt, 1957).

The studies on characters have been done in various disciplines as Culpeper (2002) broadly groups literary criticism related to characterization into humanizing, de-humanizing, and mixed approaches. A humanizing view takes characters as imitations or representations of real people that can be analyzed outside the text, such as by speculating about the psychological experiences and motivations of the characters as if they are ordinary people. A de-humanizing side argues that characters are functions within a text, having a purely textual existence. For example, Propp (1968) sets characters due to their roles in the text and divides them into seven spheres of action as villain, donor, helper, sought-for-person, dispatcher, hero, and false hero. This view resists applying psychological theories, for characters are not real beings. Merging humanizing and de-humanizing approaches, a mixed one considering both textual and psychological (cognitive) levels, has become increasingly popular. Thus, “ the principle of characterization in literature has always been defined as that of combining the ‘type’ with the ‘individual’ ” (Wellek & Warren, 1956, p. 32). Chatman (1978) explains a character as a paradigm of traits constructed by piecing together relatively stable or abiding personal qualities, and remarks dealing with characterization is the depiction of a clear image of a person, actions, and manners of thought and life. Regarding Garvey (1978), characterization invests a character with a set of attributes, a predicate, or a feature of a particular type in the narrative structure, divided into physical or objectively observable and psychological or inner features of personality. In structuralist narratology, characterization is a main dimension of narrative. It concerns not only a list of characteristics,

but also ways in which these characteristics can be woven into the text. The methods of presenting character can be discerned to direct, indirect, and through analogy characterization (Herman & Vervaeck, 2005).

With a strong correlation between literature and human beings, an analysis of character as an individual is usually involved with several fields outside the text, such as sociology and psychology. Criminology, the scientific study of crime and deviant behavior, is concerned with a theory successfully applied to literature analysis due to many literary works dealing with crime and criminal minds (Alshiban, 2013). Criminological theories have developed through the centuries. Starting from the single-factor reductionism phase of theoretical development, criminology today tends to rest on the interdisciplinary scientific method that integrates the contributions of different disciplines into a coherent theory of criminal behavior and brings perspectives including psychology, biology, anthropology, and especially, sociology together to concentrate on aspects such as the nature, extent, etiology, and control of criminal behavior (Wellford, 2009; Miller, 2009).

Due to its popularity, there are studies of *The Phantom of the Opera* in several fields, such as historical and cultural studies (Hogle, 2016; Lee, 2013), musicology (Karali, 2020), and psychology (Kavaler-Adler, 2009; Tobia et al., 2017). Also, some studies draw on the main character, The Phantom. For example, Sternfeld (2015) presents portrayals of The Phantom in Webber's megamusical in the field of disabilities and music. Hidayanti (2015) studies the oppression of Erik, known as The Phantom, by applying the concept of oppression and power. Raharto and Permatasari (2019) analyze the portrayal of The Phantom's

persona using a psychological approach, i. e., Jungian archetypes, and Hapsari et al. (2022) use psychology theory to reveal that Erik has high neuroticism with negative emotions in an analysis of the characterization.

Typically, the character's motif has been analyzed through psychoanalysis. Previous studies displaying interpretations of The Phantom in psychoanalysis suggest his personality and mental problems, which potentially become incitement of his criminal behavior, yet, it might not be the only factor. The etiology of criminal behavior can be drawn from various fields comprising psychological and sociological approaches. For example, Individual Psychology, a holistic approach to understanding and working with people, uses psychoanalytic concepts to link criminality to style of life, including childhood family constellation and social interest, also feelings of inferiority and drive for superiority in deviant neurotic and criminal ways to reduce personal inadequacies (Trippany- Simmons et al. , 2014; Adler, 2013). In addition, Social Control theory maintains that everyone has the potential to become a criminal, but most people are controlled by their bonds to society. Elements of the bond are attachment, commitment, involvement, and belief. Social reaction theory (labeling theory) says people become criminals when significant members of society label them as such, and some accept those labels as a personal identity (Siegel, 2010).

Even though it is a fictional story, it can be a good source presenting a story that more or less reflects and engages with human life. The interdisciplinary criminological analysis would enhance understanding of the iconic fictional criminal in the distinct causes that drive The Phantom to commit crimes. Besides, an analysis of characterization from a literary perspective would contribute to the comprehension and

interpretation of narrative methods in constructing this character. While conducting literary research with a qualitative method allows accessing in- depth soft data through broad inquiry and generating a sophisticated interpretation or analysis, a quantitative one has its own strength in facilitating objectivity through statistics and numbers. Therefore, through literary and criminological perspectives with the use of quantitative and qualitative analysis, this study discusses the characterizations of The Phantom in the narrative and the factors that influence the creation of this character as a phantom, a frightening criminal.

Objectives

From the question of how The Phantom is constructed and represented, qualitative and quantitative studies through the lens of literary criticism and criminological theories may explain possible factors that make The Phantom a criminal character, which would enhance our understanding of the character. The objectives of the study are

1. To explore the characterization of The Phantom in *The Phantom of the Opera* from a literary perspective quantitatively and qualitatively, and
2. To analyze the causes of criminal behaviors of The Phantom in *The Phantom of the Opera* using theories in criminology.

Scope of the Study

1. The section on characterizations from literary perspective deals with elements in formal and structural narratology, namely types and methods of characterizations. Types of character studied are role,

degree of individuation (flat/ round) , and ability to evolve (static/ dynamic), while methods of characterization are naming, external and internal traits, and presentation techniques classified through direct and indirect presentations as presented in the narration, dialogue, and action.

2. Criminological theories applied in the analysis, namely Labeling, Alfred Adler's Individual Psychology, and Travis Hirschi' s Social Control, are psychological and social theories. They are used with a focus on crime causations.

Research Methodology

The subject of the study is *The Phantom of the Opera* by Gaston Leroux first published in 1911. The edition used is translated into English by Alexander Teixeira de Mattos and published in 2017 by Arcturus Publishing Limited.

This study investigates the characterizations of The Phantom. It addresses cognitive and textual aspects from a literary perspective on elements in formal and structural narratology in terms of types, naming, traits, and presentation techniques, in analyzing how these characterizations play a role in constructing the well-known character, The Phantom. The study utilizes numeric data in the part of literary characterization: naming, explicit external traits, and presentation techniques. Precise measurement and comparison of variables benefit in identifying the main emphasis based on frequency and percentage in each category to be evidence to support a qualitative interpretation. Further analysis is on how characterization methods play in constructing the well-known character, The Phantom. Besides, psychological and social theories in criminology are used as a framework to analyze the character's causes of crimes and to further

explain what makes the character a transgressor in descriptive qualitative research.

Findings and Discussion

The findings and discussion are presented in two sections: the first section shows the characterizations of The Phantom from a literary perspective, while the second displays an analysis of the character's causes of crime applying criminology theories. Each section elaborates as follows:

Section1 Characterizations of The Phantom from a literary perspective including types, naming, traits, and presentation techniques

The finding shows that the Phantom is a round, dynamic character type taking a protagonist and villain role. Fundamental aspects in characterizing the types of characters are by dividing characters into flat; constructed with a single trait and round; combined with a variety (Forster, 1927; Chatman, 1978), and distinguishing the developments of characters into stable and dynamic types. Also, some classifications take the character's function in the story, for example, roles in seven spheres of action (Propp, 1968) and protagonist and antagonist as the criteria (De Temmerman, 2014). Many parts of the story reveal that The Phantom threatens and harms others with his power. He fits the quality of the villain or shadow archetype that is connected with malevolence, perceived as ruthless, mysterious, disagreeable, and evil. As a villain has traditionally been the antagonist in many classic literary works, The Phantom can be considered as an antagonist against a protagonist, Christine Daae, for he is the obstacle Christine and Raoul have

to overcome to end up happily together. However, this titular character is an example of an antihero protagonist. An antagonist seems to be an inanimate and intrinsic force than Christine or Raoul, as the novel exposes conflicts of character vs. self and character vs. society. Because his appearance violates social preference, The Phantom is repelled and cannot adjust himself to society. Struggling against society also pushes him to undergo internal turmoil and self- conflict. He behaves as if an opera ghost, also appears to Christine as an angel of music. Yet, he exposes that “It is true, Christine!... I am not an Angel, nor a genius, nor a ghost...I am Erik!” (Leroux, 2017, p. 128). Apart from confusion in identity, he has self- conflict in deciding between keeping and letting go of Christine, which is one significant scene in the novel.

The Phantom does not represent a general villain, a cruelly malicious person involved in wickedness or crime, but endowed with other characteristics such as sorrow, sacrifice, fancy, and talent. He also shows a degree of personal evolution when he has a significant change in his decision to stop his crimes which makes him a round and dynamic character. Still, with these set types, The Phantom is made to be a complex villain, not an honorable hero. The villain-heroes in Gothic novels represent a shift in conceptions of good and evil, the realm of moral ambiguity and anticlerical feeling. This type of villain also appears in other Gothic novels such as Ambrosio of *The Monk*, Victor Frankenstein of *Frankenstein*, and Melmoth of *Melmoth the Wanderer* (Hume, 1969).

To present The Phantom, the focalized subject of the narration, Leroux uses a framing device by projecting the first-person point of view in explaining how this writing is procured

to convince readers that there is the author who directly documents this “true” story from the investigation, witnesses, and shreds of evidence as commenced the prologue with

“ IN WHICH THE AUTHOR OF THIS SINGULAR WORK INFORMS THE READER HOW HE ACQUIRED THE CERTAINTY THAT THE OPERA GHOST REALLY EXISTED ”

(Leroux, 2017, p. 9),

“The acting-manager knew all about my investigations and how eagerly and unsuccessfully I had been trying to discover the whereabouts of the examining magistrate in the famous Chagny case, M. Faure.”

(Leroux, 2017, p.10),

“Lastly, with my bundle of papers in hand, I once more went over the ghost's vast domain, the huge building which he had made his kingdom. All that my eyes saw, all that my mind perceived, corroborated the Persian's documents precisely; and a wonderful discovery crowned my labors in a very definite fashion. ... Well, I was at once able to prove that this corpse was that of the Opera ghost.”

(Leroux, 2017, p.12), and

“All these were of the greatest assistance to me; and, thanks to them, I shall be able to reproduce those hours of sheer love and terror, in their smallest details, before the reader's eyes.”

(Leroux, 2017, p.13)

After that, the story told from the perspective of the implied author follows different narrative voices; first-person and third-person points of view and the characters' narration which the implied author claims as proof. However, the implied author concept was linked to work on the notion of the unreliable narrator, in other words, the axiological disconnection of the narrator from the horizon of values against which a work operates (Schmid, 2012, pp. 136-146).

The table below exhibits a direct presentation of naming done by the implied author, a role-playing writer from the first-person point of view and third-person narration, and other characters in the story in dialogue, statement, and narration.

Table 1

Naming and Presentation Techniques of The Phantom Characterization

Character Naming	Direct Presentation Technique		
	By the Implied Author (amount)	By Characters (amount)	Total
1. Erik	63	189	252 (43.00%)
2. Ghost	65	96	161 (27.47%)
3. The Opera ghost, O.G, O. Ghost	22	34	56 (9.56%)
4. Monster	7	38	45 (7.68%)

Character Naming	Direct Presentation Technique		
	By the Implied Author (amount)	By Characters (amount)	Total
5. Devil	-	1	1 (0.17%)
6. Trap-door lover	-	2	2 (0.34%)
7. The voice	7	24	31 (5.29%)
8. Angel of Music	10	28	38 (6.48%)
Total	174 (29.69%)	412 (70.31%)	586 (100.00%)

Table 1 shows the use of naming, regarded as a technique of characterization that helps construct The Phantom.

There is no presence of the name, The Phantom in the story, but the title. The title of a novel is significant as it signals something crucial about the story (Fludernik, 2009). Hence, stating the name of The Phantom in the title, The Phantom of the Opera, is enough to launch the character to be known and become the name people recognize as one well-known character. The paratextual influence of the name of The Phantom on the title page strikes readers' attention and leads to the possible prediction that the story would be about a character known as a phantom, holding evil tendencies. Although other names of this character appear within the story, they do not

detract from the first impression provided to the readers that he is a phantom.

Windt-Val (2012) states the close connection between persons' given names and their feeling of identity and self, also the significance of naming in the literary context that names in the novel generally convey important information on many different aspects of the character. Followed by being named The Phantom in the title, throughout the story starting from the prologue, the character is directly linked to evil supernatural beings with the names of "the ghost", "the opera ghost", "the devil", "the monster", and "the voice" in narration and dialogues 294 times (50.17%). The identity of a phantom, a non-human, is straightforwardly created by naming a character with "the ghost", "the opera ghost", "the devil", and "the monster."

A sense of terror transferred through naming, from a cultural-historical perspective, can represent the fear of Parisians towards encountering a new phenomenon in the metropolis (Lee, 2014). Also, to use of the name "ghost" reveals the fear of otherness and reflects prejudice and discrimination in society. With a strong belief in physiognomy 18th and 19th centuries that physical appearances determine a person's character, people feel that The Phantom is scary and eccentric because of his appearance. He is judged to be a vice. Those ghost-related names are used as a tool to construct him with fearful and wicked characteristics and isolate him to be the other, not in the same group of human beings. Though he is a musical genius, no one seems to care, confirming with low frequency of naming him an angel of music compared with a ghost, which is the name used to discriminate against him as a non-human.

Likewise, naming “the voice” attaches the idea of supernatural secrecy as follows:

“THE VOICE WAS SITTING IN THE CORNER CHAIR, ON THE RIGHT, IN THE FRONT ROW.”

(Leroux, 2017, p. 52)

“The voice without a body went on singing...The voice was singing the Wedding-night Song from Romeo and Juliet. Raoul saw Christine stretch out her arms to the voice...”

(Leroux, 2017, p. 103)

“...Alas, there is no deceiving the voice!...The voice recognized you and the voice was jealous!”

(Leroux, 2017, p. 123)

Without a concrete figure, "the voice" can appear as an illusion and behave like it has a body. People can feel its existence if it wants them to, but no one can see it. With a high frequency of ghost-related names, the identity of a phantom and a sense of horror are reinforced. In addition, naming the character as “a trap-door lover” transmits a mystery sense that he has mystic power to manage trap-doors as stated that

“ I had often begged the "trap-door lover," as we used to call Erik in my country, to open its mysterious doors to me.”

(Leroux, 2017, p. 203)

Apart from names related to ghosts, the novel states that

"..He said that he had no name and no country and that he had taken the name of Erik by accident.."

(Leroux, 2017, p. 131)

Names provide a person with an identity. Having no real name hints at an unclear identity and mysterious characteristics of the character. The author increases the sense of fear and secrecy by not revealing his name, for people tend to fear the unknown and project fears onto anything that seems different from themselves. By not knowing his identity, the characters in the story know very little of his true nature and then create a phantom like identity for him through imagination as a villain by naming him a ghost. The readers learn later that the first name he possesses is Erik. Even if it is the name he accidentally gets, owning the proper name, he seems to be an ordinary man with a human like character. However, the character is presented and recognized with names related to phantom characteristics instead of his first name from the very beginning. The large number of names presented by characters (70.31%) induces readers that social members in the story world, not the author, name this character.

Though the frequency of using the name of Erik seems to be high with an amount of 252 (43%), this name has never been mentioned until page 101, chapter 9. Thus, before knowing Erik, readers have already become acquainted with The Phantom from the title and other names related to a ghost which leads them to shape the phantom-like identity of the character. Remarkably, the name of Erik is mostly called by the implied author, Christine, the Persian, and Raoul, not other characters, and a positive designation representing the character's talent, an angel of music, is less mentioned, only 38 times (6.48%). The finding implies social

perception in the story world that most people perceive Erik as a ghost, not an ordinary man or musical genius.

All uses of naming presented directly through the narration and dialogues convey the attempt to create the complexity of the character by combining a mysterious evil, a talented genius, with a pathetic ordinary man who is the victim of social discrimination.

Also, characterizations in both external and internal traits of The Phantom accomplish the creation of a phantom character. The external traits of the Phantom characterizing a phantom-look are presented both with indirect presentation technique through actions of characters and direct presentation technique through narration and dialogues as follows:

Table 2

External Traits of The Phantom in Direct Presentation Techniques

The Phantom's External Traits	Direct Presentation Technique		
	By the Implied Author (amount)	By Characters (amount)	Total
1. ugly, horrible face, monster's face	5	2	7 (8.75%)
2. in dress-clothes, dress-suit, dress-coat, black cloak	5	3	8 (10.00%)

The Phantom's External Traits	Direct Presentation Technique		
	By the Implied Author (amount)	By Characters (amount)	Total
3. a skeleton, extraordinary thin	2	2	4 (5.00%)
4. death's head, dead man's skull	9	10	19 (23.75%)
5. no nose	1	2	3 (3.75%)
7. pale face, pallid	1	-	1 (1.25%)
8. deep eyes as two big black hole	1	1	2 (2.50%)
9. yellow eyes	2	3	5 (6.25%)
10. yellow skin tone	-	1	1 (1.25%)
11. three-four dark locks hair on his forehead and behind his ears	-	1	1 (1.25%)

The Phantom's External Traits	Direct Presentation Technique		
	By the Implied Author (amount)	By Characters (amount)	Total
12. wear the mask	5	24	29 (36.25%)
Total	31 (38.75%)	49 (61.25%)	80 (100.00%)

From Table 2, the appearances of The Phantom described directly in narrations and dialogues give a vivid picture of the scary undesirable look with an extraordinarily thin, skeleton-like figure. The most frequent two explicit descriptions, wearing a mask and having a death's head, help highlight the ugliness and secrecy. A death's head clearly illustrates an image of ugliness. A mask can signify the character's ugly appearance because he has to cover his deformed face under it as the novel states that "the rest of the horrible face was hidden by the mask." (Leroux, 2017, p. 249)

Being the most mentioned attribute among The Phantom's explicit external traits with 29 reiterations, the mask is emphasized and also used for conveying a message as stated in the novel:

"None will ever be a true Parisian who has not learned to wear a mask of gaiety over his sorrows and one of sadness, boredom or indifference over his inward joy."

(Leroux, 2017, p. 34)

The mask represents concealment. Like The Phantom, who hides a deformed face under a mask, people hide something to fit in the society, such as their desire, dark side, and own history. They appear to others as they would like to be seen, not with their true colors, and acknowledged from what they see. Wearing the mask is also used as a metaphor for hiding the true self of The Phantom, not only his face, and also implies the social issue of judging from the surface.

Through distinctive outer qualities supported by implicit presentation through reactions of terror other characters have upon his image, The Phantom actively rejects the traditional image of the hero protagonist and embraces the villainous identity.

For the internal traits, The Phantom is presented to be a phantom by various indirect techniques. All inner characteristics told directly in narrative and dialogue, such as a madman (Leroux, 2017, p. 130), and a terrible and eccentric person (Leroux, 2017, p. 128), are also found implied indirectly by actions and situations. For example, Erik differs from others in his way of living. He shows his disorderliness with contradictory acts, for he imprisons Christine yet asks for her love and forgiveness. Moreover, he treats her with respect and gentleness, cries and mourns at her feet, yet expresses his aggressive side by roaring and terrorizing her. Besides, the story implies the noticeable inner qualities that he is secretive, ruthless, and controlling, but talented. The mysterious characteristics are shown by his seclusion, not exposing himself to others, and living underneath the opera house for many years without getting caught. Also, many hear and feel him without seeing him in person, so they call him “the voice”. He used to be an assassin. He threatens and kills without any signs of mercy. The way he

imprisons and forces Christine to marry him and writes threatening letters to command the managers and the performer indicates that he is controlling, for he tries to control others and situations to serve his satisfaction. Apart from negative traits, with the shift of reflectors in a narrative, many parts revealed by other characters signify he is talented in music and architecture. He is called an angel of music and a trap-door lover for his abilities to sing with an angelic voice and compose, as well as construct trap doors and secret chambers. His extraordinary talents convey a sense of being non-human. Combined with the inner qualities mentioned, this character is complex but embodies more phantom characteristics than an angel. Both internal and external traits in implicit and explicit ways portray the stereotype of physical appearances regarding negativity bias in social judgments based on attractiveness that ugly is “bad” (Griffin & Langlois, 2006). With that concept, the characterization of “extraordinarily ugly” external trait with “bad” internal trait make The Phantom a phantom character.

Gothic in the eighteenth century, extracting from medieval romances, conjured up magical worlds and tales of monsters, ghosts, demons, corpses, skeletons, evil aristocrats, monks and nuns, and fainting heroines, with the addition of madmen, and criminals in the nineteenth century. Monstrosity, deformity, otherness, masks, skulls, underground vaults, and forbidden loves are the themes that link *The Phantom of the Opera* to these famous novels of the gothic tradition. With the influence of gothic writing style, the characterization of The Phantom results in a gloomy phantom-like character with a death’s head behind a mask, who commits crimes signifying duplicity and evil nature, for gothic fiction usually relates to mysterious incidents, horrible images, and life-threatening

situations providing the condition for mystery and terror (Botting, 1996; Pellegrini, 2010).

Section 2 An analysis of the character's causes of crime applying criminology theories

Integrated criminological theories which focus on crime causation under Labeling, Individual Psychology, and Social Control theory are applied to analyze The Phantom's causes of crime. It is found that an integration of an inferiority complex of not being accepted by society, being labeled, and lack of social bonds influence the creation of this character as a phantom, a frightening criminal as detailed below:

1) Inferior Complex

One most distinctive factor that drives the criminal behaviors of The Phantom could be his inferiority complex. Psychologists have long linked criminality to abnormal mental states produced by early childhood trauma (Siegel, 2010). Adler (2013), the founder of individual psychology, states childhood as one key factor that affects styles of life for some childhood issues can cause inferiority complexes and consequences. It is common for a human to have inferior feelings, and it tends to stimulate a healthy striving for development. However, it becomes a pathological condition when the sense of inadequacy overwhelms the individual as he coins the term "inferiority complex" to describe this abnormal feeling of inferiority. A person with an inferiority complex may use a method of escape from his difficulties with a drive for superiority individually.

To consider the inferiority complex of The Phantom, lack of acceptance and extraordinary ugliness obviously contribute to his sense of inferiority. The following are examples of The Phantom's speeches reflecting his inferiority:

“...know that I am built up of death from head to foot...”

(Leroux, 2017, p. 134)

“Why did you want to see me? Oh, mad Christine, who wanted to see me!... When my own father never saw me and when my mother, so as not to see me, made me a present of my first mask!”

(Leroux, 2017, p. 134)

“... My mother, daroga, my poor, unhappy mother would never ...let me kiss her.... She used to run away...and throw me my mask! ...Nor any other woman...ever, ever!”

(Leroux, 2017, p. 251)

The above excerpts unveil that Erik has faced childhood trauma from being deformed since birth, thus never being loved even by his parents. He tries to bury these inferiorities as he always wears a mask to cover his face and lives alone under the opera house with no mirror. His superb talent in music and architecture cannot help him overcome difficulties, for people focus more on his hideous appearance and still treat him as an undesirable ghost, something lower than human.

Erik has always struggled against the desire for acceptance and a happy family he never had. He thinks of Christine, who admires him as an angel of music, as the one who can help him accomplish this ambition. Starting from being her ideal angel of music, it seems to be the first time Erik is admired instead of loathed. His superior ambition is to maintain the position of Christine's personage forever, for this is the only way to feel accepted. So, he binds her with him by providing an opportunity to reach her dream, such as teaching her lessons and

eliminating obstacles. Presenting himself as her good genie who can bless her with anything, he makes Christine able to take the place of Carlotta, who previously took the part of Margarita by sending threatening letters to the opera managers:

“...The part of Margarita shall be sung this evening by Christine Daae. Never mind about Carlotta; she will be ill. ... If you refuse, you will give FAUST to-night in a house with a curse upon it.”

(Leroux, 2017, p. 73)

and to Carlotta:

“If you appear to-night, you must be prepared for a great misfortune at the moment when you open your mouth to sing...a misfortune worse than death.”

(Leroux, 2017, p. 77)

However, Carlotta still goes on stage to perform, so he ruins her performance to proclaim his dark power over the opera house by punishing those who dare to disobey. It is done by making Carlotta croak like a toad and make the chandelier fall during a show which causes numbers wounded and one killed.

Later on, just being Christine’s angel of music, which lessens Erik’s insignificance and disempowerment feeling, is not enough to fulfill his superior goal of being an ordinary man, not the otherness, as he says:

“...I want to live like everybody else. I want to have a wife like everybody else and to take her out on Sundays. I have invented a mask that makes me look like anybody. People will not even turn round in the streets. You will be the happiest of women. And we will sing, all by ourselves, till we swoon away with delight.

You are crying! You are afraid of me! And yet I am not really wicked. Love me and you shall see! All I wanted was to be loved for myself....”

(Leroux, 2017, p. 216)

“...I'm tired of it! I want to have a nice, quiet flat, with ordinary doors and windows and a wife inside it, like anybody else!”

(Leroux, 2017, p. 226)

He wants to marry and live with Christine, but the relationship between Christine and Raoul has such a critical impact on Erik's stability. Due to the fear of losing her, the only person he has, Erik changes the role from an angel of music to an obsessed man crazy in love. He does not just ask for her love but imprisons and intimidates her to kill everyone if she denies being his wife.

According to Adler (2013), striving for superiority is one part of individual psychology addressing that a criminal believes he has achieved a goal of superiority when he commits crimes. Committing crimes seems to be a sense of achievement to The Phantom as he can shift the role from an oppressed man to an oppressor. He can feel a sense of superiority, namely, he is wiser and more powerful so that he can control others as he wishes when he threatens and harms them. To uphold the terrifying image of the opera ghost for maintaining a sense of power, Erik eliminates any possibilities to unmask him as he causes Joseph Buquet and Count Philippe to die, for they seem to get close to his secret place. And, to keep Christine by his side to complete his dream of living happily as a beloved person, he is willing to do anything, whether it be intimidation, detention,

or murder, for at least it makes him feel relieved from his inferior complex.

2. Being Labeled

Being labeled, one factor pressing the identity of a criminal to The Phantom, can be explained with Labeling theory. Labeling theory provides a distinctively sociological approach focused on the role of social labeling in the development of crime and deviance that people become criminals when significant members of society label them as such, and some accept those labels as personal identity (Bernburg, 2009; Siegel, 2010).

From section 1, there is a high frequency of mentioning the character with names related to phantom-likeness instead of his proper name. Several dialogues reveal most characters in the story call Erik the ghost. It sets a negative stereotype and leads to negative consequences. A stereotype of a ghost tends to be negative, making people feel scared and think of wickedness. Once Erik has been defined as deviant as a ghost, both in the sense of a supernatural being and sub-human, he faces problems from the reactions of self and others to negative stereotypes that are attached to what others label him. As mentioned in an analysis of naming, the ghost-related names discriminate against him as an evil supernatural being, not belonging to a group of the human race. Even though he lives his own life alone, still, he is blamed as evil. Being recognized and called an opera ghost by people in the opera for several years, Erik repeatedly gets signs of objection and discrimination. It is hard for him to join the community and gain acceptance. According to Bernburg (2009), being labeled by others as a criminal may reinforce or stabilize involvement in crime and deviance. The stigma of being labeled an opera ghost simultaneously constructs him to become a real devil. His autographs in letters as O.G, his dialogues referring to

himself as The Opera Ghost, and his behaviors can reveal that not only being labeled by others, but Erik also identifies himself as a phantom and intimates a phantom-like identity by behaving like a phantom, for at least he can overpower people at the opera house who fear the ghost. The characteristic he gets from being labeled as a ghost is not only an outsider but also a supernatural being with dark mystic power to command. When others label him a ghost, and he takes that for real, it would be ordinary for him to act viciously, such as using power over humans or harming someone, for he is not a virtuous man, not even an ordinary man.

3. A Lack of Social Bonds

A lack of social bonds, another significant factor in the etiology of The Phantom's criminal behavior, can be explained by Social Control Theory. Social Control Theory maintains that everyone has a natural tendency to be delinquent, but most people are under control by their bonds to society (Seigel, 2010). It suggests that crime and delinquency result when the individual's bond to society, including attachment, commitment, involvement, and belief, is weak or broken. Briefly, attachment refers to a relationship or abstract emotions such as affection, love, concern, care, and respect. Commitment is conforming to and obeying the rules to meet social expectations. Intensive involvement in conventional activities provides fewer opportunities for illegal behavior, and belief is a validity of the values of the mainstream society. Family attachments are crucial in the socialization of children (Schreck & Hirschi, 2009). However, Erik has been neglected and repulsed by his parents

since birth. Besides, repetitions of social exclusion always happen, so he has to live alone as an opera ghost.

According to the Persian's account: "Erik was born in a small town not far from Rouen. He was the son of a master-mason. He ran away at an early age from his father's house, where his ugliness was a subject of horror and terror to his parents. For a time, he frequented the fairs, where a showman exhibited him as the "living corpse." ... He was guilty of not a few horrors, for he seemed not to know the difference between good and evil." (Leroux, 2017, p.261).

Never being nurtured and instructed, he does not seem to know right from wrong. Living without family, friends, colleagues, acquaintances, jobs, nor any social status and roles, as if nonexistent, destroys his social bond. Erik cannot perceive himself as a part of society. Thus, no elements help prevent him from delinquency, for he has nothing to lose from being against social norms or committing crimes.

4. Interdisciplinary Explanation

The Phantom's causes of crime within the three approaches presented in detail earlier are connected, and the extensive analysis cannot be explained separately. Each dimension of the explanation is related to and influences the other. The theory of individual psychology itself also states the significance of social interest that people who tend to be a culprit are not in harmony with society and are not socially adjusted (Adler, 2013). The consequences of physical appearances, childhood, and social environment affect Erik, causing him an inferiority complex of being deviant, creating negative reinforcement on his complex, falsely shaping an evil identity in him, and undermining his social bond by alienating him from society and labeling him as an evil spirit or sub-human. Being abandoned by his

parents and social relation, he lacks social learning and bonds and is incapable of moral internalization. Being labeled a ghost gets him the reaction of fright, disgust, and derision from people, which exceedingly erodes his weak social bond. Christine is the only binder linking him to an association and his superiority goal, so he can harm others as he has no connection with them, for what he thinks is a benefit for his sake and how to keep Christine. Erik is not a one-sided victim of oppression but also becomes an oppressor himself. All incitements join together to push Erik to become a criminal, a phantom as people call it.

Conclusion and Recommendations

In conclusion, to answer what makes The Phantom a phantom, the findings presented in Section 1 emphasize characterizations that construct the character to become the well-known Phantom. From a literary perspective, The Phantom seems to be an archetypal character. Being set as a villain, called with ghost-related names, holding hideous appearance, dreadful traits, unusual talents, and occult vibe as presented via narrations, dialogues, and actions in both implicit and explicit ways, the character is designed to serve typical phantom characteristics. However, the analysis of characterizations shows that The Phantom is not created to be a pure villainous phantom, but a pitiful one holding a mixture of a frail ordinary man with the influence of gothic style as represented by different narrators' voices. As an antihero protagonist, he develops the story and delivers a message that modern audiences can be emotionally involved with and relate to, such as feelings of desire and fear, prejudice and discrimination, and violence in society with his existence and actions.

Further, through criminology perspectives, findings in Section 2 explain possible derivations that influence the character to

be considered diabolical as a phantom for committing crimes. The cause of crimes analyzed is an integration of an inferiority complex of not being accepted by society, being labeled, and lacking social bonds. The result might raise awareness of how we think and interact with others. We as social members should be on the alert to avoid constructing The Phantom in the real world or at least be aware of judging, for there might be possible causes driving people's feelings and actions.

That is to say, several components play a part in constructing a memorable character like The Phantom. Many disciplines in character analysis for causes of crimes of The Phantom can be diverse depending on criminology theories taken. The interpretations are also open to other perspectives, for example, analyzing naming in linguistics and interpreting the elements in the novel through different approaches in diverse fields. The study can be a source for further discussion on the characterizations of literary characters and criminological theories in literary works. Also, it is recommended to use as a source for language classes as material for its applicability in literary criticism, linguistics, and the development of other skills such as critical reading, understanding human diversity, and empathy.

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