

**THE HISTRIONIC PERSONALITY DISORDER
OF THE PHANTOM IN LLOYD WEBBER'S
*THE PHANTOM OF THE OPERA***

THESIS

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

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**THE HISTRIONIC PERSONALITY DISORDER
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*THE PHANTOM OF THE OPERA***

THESIS

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2023

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I state that the thesis entitled “**The Histrionic Personality Disorder of The Phantom in Lloyd Webber’s The Phantom Of The Opera**” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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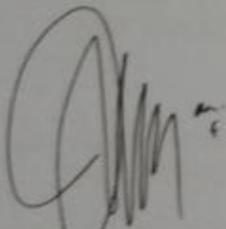
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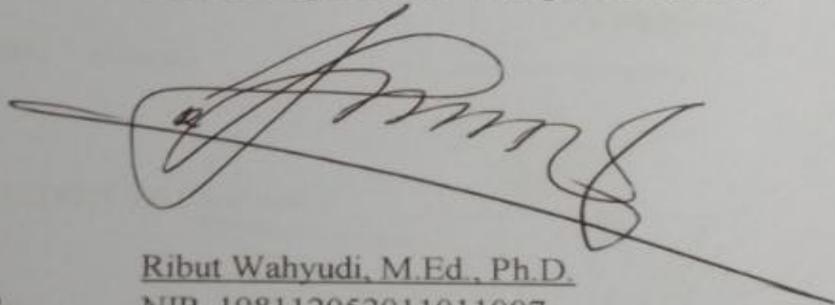
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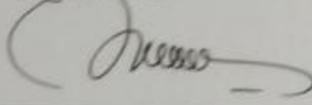
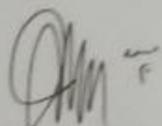
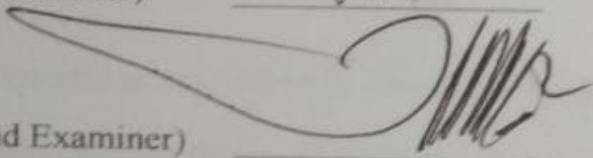
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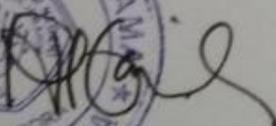
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MOTTO

وَلِكُلِّ وِجْهَةٍ هُوَ مُوَلِّيهَا فَاسْتَبِقُوا الْخَيْرَاتِ ۗ أَيْنَ مَا تَكُونُوا يَأْتِ بِكُمْ اللَّهُ جَمِيعًا ۗ إِنَّ اللَّهَ عَلَىٰ كُلِّ شَيْءٍ قَدِيرٌ

Everyone turns to their own direction 'of prayer'

So strive together (as in a race) in doing all that is good.

Wherever you are, Allah will bring you all together 'for judgment'.

Surely Allah is Most Capable of everything..

(Al-Baqarah:148 Qur'an)

“Accept the fact that you can’t control everything around you. The only thing you can control is your attitude towards everything. So be nice :)”

DEDICATION

I gratefully dedicated this thesis to:

My Guide and Guardian Yuli Isrini and Ahmad Fauzan

My sisters, Tsalza Shabrina Ushfuriyah and Savira Sakinah Fauziyah

Teacher and Lecturer

My friends

Alma mater

To myself.

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ABSTRACT

Afyzon, Saddam Syafier (2023) *The Histrionic Personality Disorder of The Phantom in Lloyd Webber's The Phantom Of The Opera*, Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University Malang. Advisor: Asni Furaida, M.A.

Key word: histrionic personality disorder, psychology of literature, Opera

Each person has a significant and unique personality that deserves acknowledgment, and one way to achieve that comprehension is by studying literary works. This research aims to study the histrionic personality disorder of Erik the main character in the drama by Lloyd Webber entitled *The Phantom Of The Opera*. This research uses the theoretical approach of Millon's Histrionic Personality Disorder and Subtypes theory which focuses on the behavioral pattern and subtypes of HPD portrayed in the main character of the drama, Erik or the Phantom. The researcher formulates two problems of study, where the first is what are the symptoms of Erik's histrionic personality disorder. And the second is what are the types of histrionic personality disorders that Erik suffers. The research employs a method of literary criticism and use psychological approach, in which the researcher engages in reading, writing, and identifying relevant data. The data is then presented in the form of quotations from the content, obtained through conversations and passages that portrays Erik's histrionic personality disorder. With the application of Millon's theory to diagnose Erik, it is found that Erik exhibits all symptoms in four HPD personologic domains and is considered to carry this personality disorder. Besides, the researcher also determine that Erik carries the tempestuous and disingenuous histrionic types from the behavioral pattern that is portrayed in the drama.

مستخلص البحث

أفيزون ، سادام شفير(٢٠٢٣) اضطراب الشخصية هستيريا من الشبح في أوبرا لويدي وير The Phantom Of The Opera، أطروحة. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الدولة الإسلامية مولانا مالك إبراهيم مالانج. المستشار: أسني فريدي ، ماجستير

الكلمات الأساسية: اضطراب الشخصية الهستيرية ، علم النفس الأدبي ، الأوب

كل شخص لديه شخصية فريدة من نوعها مهمة ومهمة يجب أن تكون على دراية بها ، وإحدى الطرق لإدراك وفهم ذلك هي من خلال دراسة الأدب. تهدف هذه الدراسة إلى فحص اضطراب الشخصية المسرحية لإريك باعتباره الشخصية الرئيسية في مسرحية لويدي وير The Phantom Of The Opera. تستخدم هذه الدراسة نهجًا نظريًا من نظرية ميلون لاضطراب الشخصية الهستيرية وأنواعه التي تركز على أنماط السلوك وأنواع اضطراب الشخصية الفرعية التي تم تصويرها في الشخصية الرئيسية للدراما ، وبالتحديد إريك أو الذي يمكن أن يطلق عليه فانتوم. صاغ الباحث مشكلتين بحثيتين ، الأولى هي ما هي أعراض اضطراب الشخصية الهستيرية لإريك. ثم الثاني هو أنواع اضطراب الشخصية الهستيرية التي يعاني منها إريك. تستخدم هذه الدراسة طريقة النقد الأدبي ، حيث يشارك الباحثون في القراءة والكتابة وتحديد البيانات ذات الصلة. ثم يتم تقديم البيانات في شكل مقتطفات من المحتويات التي تم الحصول عليها من خلال المحادثات والمقاطع التي تصف اضطراب الشخصية الهستيرية لإريك. من خلال تطبيق نظرية ميلون على تشخيص إريك ، وجد أن إريك أظهر جميع الأعراض في المجالات الشخصية الأربعة لاضطراب الشخصية الهستيرية واعتبر أنه يعاني من اضطراب الشخصية هذا. بالإضافة إلى ذلك ، حدد الباحث أيضًا أن إريك لديه نوع مسرحي عاصف ومخادع من أنماط سلوك إريك المصورة في المسرحية.

ABSTRAK

Afyzon, Saddam Syafier (2023) *Gangguan Kepribadian Histrionik Dari The Phantom dalam Opera Karya Lloyd Webber The Phantom Of The Opera*, Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Asni Furaida, M.A.

Kata Kunci: Gangguan Kepribadian Histrionic, Psikologi Sastra, Opera

Setiap orang memiliki kepribadian unik yang signifikan dan penting untuk disadari, dan salah satu cara untuk sadar dan memahami hal tersebut adalah dengan mengkaji karya sastra. Penelitian ini bertujuan untuk mengkaji gangguan kepribadian histrionik dari Erik sebagai tokoh utama dalam drama karya Lloyd Webber berjudul *The Phantom Of The Opera*. Penelitian ini menggunakan pendekatan teoritis dari teori dari Millon tentang gangguan kepribadian histrionik dan tipe-tipe nya yang berfokus pada pola perilaku dan sub tipe gangguan kepribadian yang digambarkan dalam karakter utama drama, yakni Erik atau bisa disebut Phantom. Peneliti merumuskan dua masalah penelitian, dimana yang pertama adalah apa saja gejala gangguan kepribadian histrionik Erik. Kemudian yang kedua adalah apa saja jenis gangguan kepribadian histrionik yang diderita Erik. Penelitian ini menggunakan metode kritik sastra, di mana peneliti terlibat dalam membaca, menulis, dan mengidentifikasi data yang relevan. Data tersebut kemudian disajikan dalam bentuk kutipan dari isi yang diperoleh melalui percakapan dan petikan yang menggambarkan gangguan kepribadian histrionik Erik. Dengan penerapan teori Millon untuk mendiagnosa Erik, ditemukan bahwa Erik memperlihatkan semua gejala dalam empat domain personologi dari gangguan kepribadian histrionik dan dianggap mengidap gangguan kepribadian ini. Selain itu, peneliti juga menetapkan bahwa Erik memiliki tipe histrionik tempestuous dan disingenuous dari pola perilaku Erik yang digambarkan dalam drama tersebut.

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CHAPTER I

INTRODUCTION

The first chapter elaborates the background of this study, research methods, previous studies, research questions, the significance of the study and the scope and limitations, and the keyword's definition as the comprehensive introduction to this research.

A. Background of The Study

Each and every last of human being is created by Allah The Almighty God with differences as a sign of the greatness of God. As it says in Qur'an (28:50), "One of the indications of His existence is the formation of the sky and the earth, as well as the diversity of your languages and colors". Interpreting this verse, the diversity among human beings is the sign of the Almighty Allah's greatness, because that is Allah's plan, and one of the differences that humans may or may not control is personality. Each person has a unique and complex personality that needs to comprehend and is important to be acknowledged. Mental health is one of the campaign that urge people to understand more about human complex and unique cognitive mental especially personality. Because understanding personality can help you learn more about yourself and others, a piece of knowledge about human beings. Among many ways to explore what it is to be human, literature is one of the way. It helps us to understand the interpretation of human concepts such as love and hatred, joy and pain, birth to death, and infinite number as it is the reflection of life.

All kind of literary works such as a poem, novels, and also dramas or plays are uniquely reflects human life through their story, plot, conflict, and also the characters. In some ways literature is influenced by psychology on its establishment, whether it is related to the psychology of the author who constructs the literary work, also the reader's psychological impact from reflecting the world through literature, and the representation of the psychological of the characters in the literary works (Wellek & Warren, 1949, p. 75). In some works, the character portrayed in literary works is one of the most significant factors that we can contemplate as it has a powerful impact on the reader or viewer.

Characters, in literary works are presented with so many different personalities and backgrounds. Characters are the individuals who are depicted in a narrative plot with moral, emotional, and dispositional traits that are conveyed through their dialogue and actions (Abrams, 1981). It's like a sketch of a person that is reflected through the literary work which means each character of any work is possibly established with various amounts of distinct background stories, traits, and personalities. since they are the reflection of real-life people, these personalities along with experiencing certain events in the character's life can be used to construct the chance of the occurrence of psychological disturbance in the character.

There are various types of psychological disturbances, one of which is a personality disorder, which is related to a person's pathological personality traits that they have developed throughout their lives. One of the personality disorders is recognized as Histrionic Personality Disorder (HPD) which is identified by a number

of personality traits, including being manipulative, superficially dramatic, and constantly seeking attention (Blagov et al, 2007). The concept of HPD is often associated with an excessive constant craving for appreciation, egocentrism, excessive or unrestrained gratification of desires, and continuous manipulative behavior to get what they want.

According to American Psychiatric Association (APA, 2013), a person with a histrionic personality disorder reveals a minimum of five or more criteria. The first criterion is feeling uneasy and agitated in a situation where they are not being the main attention. The second is that their interactions with others are frequently express the behaviors of sexually seductive, inappropriate and provocative. The third is characterized by a rapid and flat expression of emotions, along with a persistent tendency to use particular physical appearance to gain attention from others. The fourth criteria is being excessively impressionistic in speech with lack of information details. Lastly, they are displaying themselves as a dramatic person, being theatricality with exaggerated emotional expression. an individual who has HPD may display certain habits or actions that are linked with a different personality features.

The concept of histrionic personality disorder has recently become the topic of interest for psychologists, literary critics, and historians, especially in its development of the modern concept. Theodore Millon (2004) in a book named *Personality Disorders in Modern Life* proposed six distinct subtypes of histrionic personality disorder which are appeasing, vivacious, tempestuous, disingenuous histrionic, theatrical, and infantile histrionic type.

The primary focus of this research is on the depiction of histrionic personality disorder, including its various subtypes and causes, pertain to the character of Erik as the main protagonist of the drama. The representation of a fictional character with a histrionic personality disorder is fictionally depicted in *The Phantom of the Opera*, a musical drama by Andrew Lloyd Webber, in which The Phantom the main character depicts the tendency to suffer from pathological histrionic personality.

As *The Phantom of The Opera* was shown for the first time in the nineteenth century, the literature perspective of this drama manifests the concerns that in that time and time ahead there is a prompt development of modern psychological theory and practice within the knowledge on how the human sense and nature develops, particularly those related to personality. This drama depicts the relation between the character's internal states that determine his undisguised actions as the connection with the psychological variables and psychodynamics of the character of The Phantom (RK Wardhani, 2022).

The story revolves around The Phantom, *The Phantom of the Opera* is a tale of Erik, a mysterious "Phantom" or "Opera Ghost" who lived in the underground lair under an opera house isolating himself from others. He is depicted as a man with a condition that makes him physically deformed. Using an elegant yet mysterious mask to hide his disfigured face. Even though he is described as a hideous figure, he was a genius who possessed numerous talents in fields such as music, magic, and architecture. He fell in love with Christine Daaé, an innocent young woman soprano,

and taught her music. Aside from being a genius, she also had a very beautiful voice that could enchant anyone who heard it (Gaston Leorux, 1909).

Throughout the story, it is shown that Erik desires many things in his life including attention and love. He uses his talents to manipulate and amaze others, ignoring the fact that others are terrified of his physical appearance. Erik possesses traits such as being insincere, deceitful, excessively craving for appreciation, egocentrism, self-indulgence, persistent desire for attention and admiration from others, as well as the tendency to manipulate and exploit those around them, which represent the traits of Histrionic personality disorder.

The attempt to explore the main character of *The Phantom of The Opera* is also done by several researchers. Ratih Kusuma Wardhani 2022 examined The Phantom narcissistic disorder with a work entitled *Erik's Narcissistic Personality Disorder in Gaston Leroux's The Phantom of The Opera* with the result that Erik has five narcissistic personality traits namely exploitative and manipulative, grandiose, jealous, and envious, entitled, and callous. Research for the undergraduate thesis is also done in 2017 by Meica Angelia and Dwi Aji Prajoko entitled *Love Obsession in Gaston Leroux's The Phantom of The Opera*. They find that love obsession portrayed by the way Erik rules Christine Daaé and does everything to get with her. They also conclude that people who suffer from love obsession can do negative things and spread negativity to others. Another research was also done by Rukmi Hidayanti in 2015 exploring Erik's oppression in a journal named *Erik's Oppression in Gaston Leroux's The Phantom of the Opera*. This study found that Erik portray the picture of oppression

that dominates him and encourages him to dominate and oppress others. Another research, *The Protagonist's Shadow and Persona as The Reflection of Anti-Hero in The Phantom of The Opera Novel Retold by Diane Namm*, conducted by Ratih Dwi Harto in 2019 also analyse and find that the Erik show his persona as the mysteriously creepy ghost and his shadow dealing with his crimes. Likewise, Eun Sook Kim in 2014 has conducted a research entitled as *The Personality Development Of The Main Characters As The Effect Of Their Love Relationship As Seen In Gaston Leroux's The Phatom Of The Opera*. The research found that Erik personalities has changed affected by love, same as the other main characters. Still focusing on Erik, a research that use psychoanalytic approach with the title *Love Desire Of Erik In gaston Leorux's The Phantom Of The Opera (1911)* that is conducted by Wardhani and Galuh in 2012 found that Erik has ultimate desire of love, because of his pass experiences since he was born. They also conclude that there is a connection between human's personality and desire towards human's behaviors and actions.

Despite the various discussion about the drama, those previous studies have not investigated specifically about the Histrionic Personality Disorder of Erik who is the drama's main character. Nevertheless, there are several studies that already explore the manifestation of character with histrionic personality disorder in literature, applying the same theory for this research. In 2019, Dewi and Wiyatmi conducted a research that entitled *The Histrionic Personality Disorders Of The Main Characters In Naga Hong Kong Novel Written By Naning Pranoto: A Review Of Literature Psychology*. In that research, they found that the form of the main character's histrionic personality

disorder is shown by several traits like being suggestive, unstable affective states and constantly seeking for attention. Another research is done by Muhammad Wajib in 2019 entitled “*And what’s she then that says I Play the Villain*”: *Understanding Lago as A Histrionic* focused to explore Lago’s personality in Shakespeare’s *Othello*. The research found that Lago’s conduct some features of cluster-B personality disorder which are Histrionic and Narcissistic personality disorders. Following that, a research entitled *The Disingenuous Histrionic Personality Disorder And The Mental Process Of Amy Elliott Dunne In Flynn's Gone Girl* is conducted in 2019 by Bernadeta Kharisma, another research that add theoretical bases toward histrionic personality disorder studies. The researcher found that Amy Elliot Dunne reveal all features of histrionic personality disorder, and the patterns leads her disorder determined as disingenuous histrionic personality disorder type, according to Millon’s theory.

Because there are no studies of *the phantom of the opera* that brought histrionic personality disorder for the analysis, the researcher focuses this research on discovering the histrionic personality disorder of The Phantom as the main character in *The Phantom of the Opera* by using Murphy’s theory of character and characterization as well as a psychological approach which is the concept of histrionic personality disorder theory to analyze Erik's HPD symptoms, and subtypes according to Millon’s theory of histrionic personality disorder. Furthermore, it is an important point to conduct this research to enrich psychological analysis in the literature field, especially the main character’s histrionic personality disorder in *The Phantom of The Opera* plays by Andrew Lloyd Webber.

B. The Problems Of Study

Based on the background of study that has been elaborated, the researcher formulate the research question as follows;

1. What are the symptoms of histrionic personality disorders Portrayed in Erik as the main character in the drama *The Phantom of The Opera*?
2. What are the types of histrionic personality disorders that suffered by Erik as the main character in the drama *The Phantom of The Opera*?

C. Significance of The Study

The significance of this research is twofold, with both significance in theoretical and practical applications. The theoretical goal is to expand theoretical bases upon existing literary research, particularly in the area of histrionic personality disorder theory of Erik, the main character in Lloyd Webber's *The Phantom of The Opera*.

Practically, this research is conducted to implement literary theories. It aims to provide people with a method to improve students' understanding of the histrionic personality disorder of fictional characters in literary works. In addition, the significance of this study is to provide mental health knowledge so the reader can have an understanding and proper treatments and actions if someone has histrionic personality disorder. The research also aims to widen the knowledge about psychological approach study in literature, especially in drama and might be applied in future studies.

D. Scope and Limitation

This research is focused on identifying the psychological aspects of Erik or The Phantom character in Lloyd Webber's *The Phantom of The Opera*. Therefore, the researcher only focuses on Histrionic Personality Disorder, and the subtypes aspect.

E. Definition of Key Terms

1. Histrionic Personality Disorder (HDP)

Histrionic personality disorder is a psychological condition that is defined with symptoms of erratic thoughts and unstable emotions, and a distorted perception of self-image. Individuals that have a histrionic personality disorder demonstrate a powerful need for attention, often displaying loud and inappropriate behavior while exaggerating their emotional reactions and seeking praise. The term "histrionic" refers to theatrical or dramatic behavior, and Millon (2004) has recently modified histrionic personality disorder to be known as sociable personality disorder.

2. Pattern

In psychology, pattern refers to the consistent and stable traits or characteristics that shape a person's behavior, thoughts, and emotions. It's the typical ways that a person sees, interprets, and responds to situations, as well as their usual ways of interacting with others. Pattern is "a set of consistent and stable traits or characteristics that define a person's behavior, thoughts, and emotions" (Maddux & Winstead, 2015, p. 46). By studying patterns, psychologists can get a better understanding of an individual's personality, and even diagnose personality disorders. Patterns are like a one-of-a-kind mix of personality traits that make each person unique.

3. Symptom

In the context of personality, symptom refers to behaviors, thoughts, or feelings that can be seen or measured and are linked to a particular disorder or condition. Psychologists rely on symptoms to diagnose and provide treatment for personality disorders. Symptoms are a crucial element in identifying personality disorders. These can include consistent patterns of behavior, thoughts, or emotions that are rigid, not adaptable, and lead to significant difficulties in social, work, or other aspects of life (APA, 2013).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter elaborates literature and related theories to this research. It explains the character and characterization theory, and the theory of histrionic personality disorder.

A. Psychology and Literature

Psychology and Literature have a strong correlation for the fact that both of them have a deep relationship with human life. Kartono (2000) stated that psychology is the science of human behavior, and by integrating psychological principles with literature, one can apply psychology to analyze and clarify various aspects and phenomena in human experience. Wellek and Warren argue that Psychological values are art, "Psychology, on its own, is simply a preliminary step towards creating something, and when it comes to the actual creation, psychological accuracy is only valuable as an artistic element if it adds to the overall coherence and complexity of the work - in other words, it becomes the art." (Wellek & Warren, 1977:92-93).

Psychology has been always linked to human life. Our daily lives being a human are complex, we experience a wide range of emotions, thoughts, and behaviors, and psychology seeks to understand and explain these experiences. Using psychological theory, one can understand and overcome the problem that he is facing. The complexity of situations can be reduced by applying psychological theory. Psychology also plays an important role in understand why we think and behave in

certain ways, and provide strategies for managing emotions and improving mental health (Ilardi et al., 2001).

Psychoanalysis is a form of therapy that addresses mental illnesses by examining how conscious and unconscious elements interact in human mind. It suggests that psychology and literature are closely connected because literature is the result of both psychological processes and the author's ideas and imagination, both of which are inevitably shaped by psychological activity (Freud, 1920). Consequently, psychoanalysis is also applied to literature to examine and explain it.

Literature, like psychology, has a tie with human life. A story that is packed with literary works is an art form that has significance in life. Literature is a means of communication, which allows literary works to express experiences and ideas and provides a window into different cultures, societies, and time periods, giving insights into the human experience that we might not otherwise have (Dar, 2022). This is the author's feeling of encouragement and expressiveness. Literature and actual life have a connection. It is a reflection of human experiences and imaginations, and it has the power to shape the understanding of the world around us (Levi, 1976). If a literature's live expression is the depiction of life, then psychology has a close relationship also. Psychology can be used to gain a deeper understanding of the work's message, characters, and other features.

Cohen (1947), argues that Psychology and Literature have a reciprocal correlation that some literary problems are clarified by psychology, and literature provides insights into psychology. Psychology focuses on the examination of human

behavior and the factors that influence it, while literature portrays and reflects human behavior. These two areas of study are interconnected and can benefit each other. Both literature and psychology are concerned with the soul's fantasies, thoughts, emotions, sensations, and psychical problems. The way an author sees the world, their aspirations, beliefs, and the way they judge things are all reflected in their writing. This allows readers to discover new and unfamiliar territories, not only by eliciting emotions but also by delving into the core of existence and the natural world (Hossain, 2017). Literature undoubtedly assists people in comprehending and challenging their own sense of self by heightening their consciousness and mindfulness.

A researcher who performs a psychological analysis of a literary work is examining the characters, themes, and motifs within the work from a psychological perspective (Paris, 1997). This involves exploring the inner workings of the characters' minds, motivations, behaviors, and personalities as well as analyzing the psychological implications of the story's events and themes. In this research, the psychological concept will be applied in conducting a thorough examination of discovered psychological phenomenon in the literary work. Therefore, a researcher must connect content of the literary theory with the psychological theory.

B. Psychological Approach

Psychology is a branch of knowledge that is rooted in science to explore the behavior and mental processes of human beings in order to understand thoughts, actions, and feelings deeper. Psychology originated from 'psyche' and 'logos' which means soul and science in Greek. Following that, Atkinson (2010) defines psychology

as the scientific study of the soul that studies the behavioral pattern of a human being. Human mind is a complex thing that has unlimited discussions about the thought processes, emotions, perceptions and other things that physically invisible. Saifuddin (2022) also defines psychology as a scientific study of the psychological phenomena, symptoms, and the factors causes.

Psychology is a broad field that encompasses a variety of theories and perspectives. At its core, psychology seeks to understand human behavior and mental processes. Branches and theories in psychology attempt to explain why people behave and think in certain ways, and how different factors influence their thoughts and behaviors. The philosophical presence of psychology was already existed thousand years ago and until today the development of psychology fields is still going. Sigmund Freud, an Austrian physician, widened the field of psychology by proposing a theory of personality that placed significant importance on the role of the unconscious mind. He believe that early life experiences and hidden impulses had a significant impact on adult personality and behavior (Freud, 1920). In his book, "The Psychopathology of Everyday Life," Freud detailed how these unconscious thoughts and impulses could be expressed through Freudian slips and dreams. According to Freud, psychological disorders arise when these hidden conflicts become extreme or unbalanced. Freud's psychoanalytic theory left an indelible mark on 20th-century thought, influencing not only the mental health field but also other areas such as art, literature, and popular culture (Lawson et al., 2007). Although some of Freud's

concepts have come under scrutiny in recent times, his contributions to the field of psychology remain undeniable.

In the 1950s and 1960s, psychology underwent a significant change known as the cognitive revolution. This shift saw the rise of cognitive psychology as the dominant approach, replacing psychoanalysis and behaviorism. While psychologists were still interested in observable behavior, they began to focus more on the workings of the mind. With new perspectives and ideas being introduced. Psychology explores various aspects of human behavior, ranging from biological influences to the impact of social and cultural factors. Most psychologists don't identify with a single school of thought. Instead, they focus on a particular specialty area and draw from multiple theoretical backgrounds. This eclectic approach has contributed to new ideas and theories, which will continue to shape psychology in the future (Rutherford & E. Fancher, 2016). Therefore, nowadays all of the branches of psychology is applied and studied, adjusting with the suitable approach for a certain situation.

C. Character and Characterization

In conducting research that studies a character in literary work, it's essential to apply the character and characterization theory. It involves creating a vivid portrayal of the fictional people within the story whose personalities drive the plot and capture the reader's attention. By understanding the character's, the reader can better relate to and engage with the story, making the characters feel more realistic and dynamic. Overall, a strong understanding of character and characterization is crucial for bringing

fictional characters to life and making them more accessible to understand (Murphy, 1972).

Character is an important aspect of any dramatic or narrative work. According to Abrams (1981), A character in a narrative or dramatic work is an individual with a set of morals and values that shape their perception of and response to various situations. These characters are depicted as having consistent and stable patterns of thinking, feeling, and behavior, which are expressed through their dialogue and actions within the story. In essence, a character is a fully developed individual within the work who plays a crucial role in driving the plot forward and engaging the reader or viewer. Basically, a character is anyone portrayed in a work of literature. It is not only portrayed as a human being, but also nature, animals, plants, and the things that don't have a life in real life like wind, water, and even the sky (Murphy, 1972). The story only exists if the characters are considered and treated as characters (Soebroto, 1988). Characters are also related to an individual personality and without characters, a literary work is not complete.

The protagonist, or main character in a story, is one type of character. Usually, protagonist character is regarded as a role for a good person (Abrams, 1981). However, in modern literature, a protagonist character can also be evil with the equation in driving the story or plot forward pursuing the goal and whose actions have a significant result on the plot (Bulman, 2007). While the polar opposite of protagonist is antagonist, a character or force that opposes the main character, or protagonist, and creates conflict in the narrative. Antagonist usually regarded as a negative character with the intention

to stop whatever the protagonist's goal. M. J Murphy as cited in (Harmon et al., 2009, p.68) defines character as "an imaginary person in a story whose actions reflect their personal qualities and abilities, and whose reactions to the events of the story reveal their moral and ethical makeup". According to Murphy's definition of character, a character's personality and abilities are reflected in the way they behave and make decisions within the story, and their moral and ethical values are revealed through their responses to challenges and conflicts (Murphy, 1972). It emphasizes the importance of characterization which is the character development in a story, as the characters are the driving force behind the narrative and the ones who engage the reader's interest and emotions.

Characterization is the process by which the author presents and develops the characters in a story. This can be accomplished through various techniques such as description, action, dialogue, and commentary by the author or narrator, and so on can all be used to depict the characterization of a character. As it stated by Nurgiyantoro (1998), There are a number of possible ways to take in characterization such as the character's actions, thoughts, and conversations, also from description and report from the author.

Authors could use various techniques to create and develop characters in a story. These methods could include providing a physical description of the character, depicting their actions, revealing their thoughts, showcasing their traits, and demonstrating how they interact with other characters (Kenney, 1966). Through these techniques, authors are able to give their characters depth and complexity, making them

more realistic and relatable to readers. Characterization is typically expressed by the author through the character's behavior, background, environment, and beginning life in the story.

According to Murphy (1972, p. 161-173), Characters in a story can be developed through various techniques of characterization, which include the following:

1. Personal description. The author may utilize personal description as a technique to depict a character's physical attributes, including their body type, age, facial features, and other characteristics.
2. Character as seen by another. Characterization through the perceptions of other characters in the story. The author presents a character in the narrative through the perspective of other characters.
3. Past life. The author provides insight into a character's personality and backstory by describing their past experiences and dropping clues through various events in the story. Additionally, the character's interactions with other characters can also reveal important aspects of their personality. By utilizing these methods, the author helps the reader gain a deeper understanding of the character.
4. Speech. In a novel or drama, the character's personality can be hinted at by the author through their speech, providing readers with clues about their traits and qualities, including the way characters construct their sentences in dialogue with others or how the characters thought about something.

5. Reactions. The author shows the character's reaction in form of a gesture, sentence, or even an opinion toward various situations and events.
6. Conversation of others. One's character can be discerned by the provided information within the other characters interactions about a character.
7. Thought. The author provides insight into the thoughts, emotions, and perceptions of a character or another person, allowing the reader to gain knowledge of their mindset and feelings towards the character.
8. Direct comment. The author provides direct comments on the characters they create, which helps readers understand the character's personality and traits. By explicitly commenting on the characters, the author provides insight into the type of person the character is..
9. Mannerism. In order to provide readers with insight into a character, authors describe their mannerisms or habits, allowing the readers to crave more details in understanding the character's personality and behavior.

D. Millon's Histrionic Personality Disorder and Subtypes theory

According to Millon (2004), personality is the individual distinctions in typical patterns of thinking processes, comprehending feelings, and behaviors. The traits that humans commonly have like honesty, deceitfulness, patience, and others are the personalities that human has and may be different from another. However, when a person's way of thinking, processing information, and behaving consistently exhibits an unhealthy pattern, it is classified as a personality disorder. In British Journal of Psychiatry, R.E Kendell (2001) stated that a person is said to have a personality

disorder when their behavior, thoughts, emotions, and way of communicating with others deviates from what is considered typical or normal in personal or social situations.

One of the spectra of personality disorders is histrionic personality disorder. According to Millon (2004), histrionic/sociable personality disorder is a mental health condition characterized by a tendency to behave in a dramatic way, seeking the attention and admiration of others.

Clinicians who specialize in personality disorders and literary enthusiasts who contemplate the nature of attention-seeking characters, such as Blanche DuBois in Tennessee William's A Streetcar Named Desire, are well acquainted with Histrionic Personality Disorder (HPD). This disorder is characterized by dramatic behavior, manipulation, and an insatiable need for attention. (Blagov et al, 2007, p. 213).

In General, American Psychiatric Association (APA, 2013) state that a person is considered to have a histrionic personality disorder reveals more than five criteria. The first criterion is feeling uneasy and agitated in a situation where they are not being the main attention. The second is that their interactions with others are frequently express the behaviors of sexually seductive, inappropriate and provocative. The third is characterized by a rapid and flat expression of emotions, along with a persistent tendency to use particular physical appearance to gain attention from others. The fourth is having a speech style that is excessively impressionistic and lack of information details. The fifth is displaying themselves as a dramatic person, being theatricality with exaggerated emotional expression. Individuals who has histrionic personality disorder may display certain habits or actions that are associated with a different personality disorder.

1. The Personologic Domains of HPD Symptoms

Millon in *Millon Clinical Multi-axial Inventory-IV* arrays the personological domains or symptoms of individual that are possessed by histrionic/sociable personality disorder by 4 levels (Millon, 2015).

a) Behavioral Level

The behavioral level of histrionic personality disorder is divided in two patterns, which are expressively dramatic and interpersonally attention seeking. The expressively dramatic pattern individual tends to being intolerant of inactivity, overreactive, provocative, and engaging. These traits usually resulting in impulsive, highly emotional, and theatrical responsiveness. While the interpersonally attention seeking pattern is the individual tends to possess actively seeks compliment and force others in order to fill their desired praises, attention, and legitimation from others.

b) Phenomenological level / Mild Histrionic Personality Disorder

Millon arrays this domain into three patterns, which are gregarious self-image, cognitively flighty, and shallow contents. Gregarious self-image pattern is the tendention to views self as sociable, charming and seducing manipulatively, and pursuing a pleasure life. Cognitively flighty pattern include the behavior to avoiding self introspective, speaks and dress in impressionistic generalities.. The third, shallow contents that individual represent their past

memories, past relation, and conflicts resulting in an insubstantial motivations and mechanisms.

c) Intrapyschic level / Moderate Histrionic Personality Disorder

This level divided into two patterns which are dissociation dynamics and disjointed architecture. The dissociation dynamics occur when an individual regularly changes and reconstructs their self-representations to build a series of socially attractive masquerade. They also like to situate themselves in self-distracting situation to distract themselves from thinking and processing unpleasant thoughts and emotions. The disjointed architecture refers to a weakly connected and poorly integrated structural framework in self control.

This level also includes more pronounced symptoms such as a need for constant attention, seductive behavior, and an inability to maintain stable relationships or employment.

d) Biophysical level

This level has a fickle mood pattern, characterized by rapidly shifting and limited emotions, being lively, vibrant, and impulsive, and being easily excited or irritated, or losing interest quickly. Which exhibit a profound inability to form lasting relationships or function in daily life because it is super easy to be bored.

Individuals with histrionic personality disorder can pose a threat to society, particularly to their close relations or those they seek attention from. This is due to their

tendency to become overly dramatic and manipulate others when they cannot obtain what they want, resulting in them trying to control others to fulfill their demands. Individuals with histrionic personality disorder may display exaggerated reactions to situations that do not warrant such a response, and they may manipulate their loved ones to seek attention or affection and to achieve their desired outcomes. Moreover, there are instances when individuals with histrionic personality disorder may display behaviors that are associated and linked with another personality disorders.

2. The Histrionic Personality Disorder Subtypes

Millon, Grossman, Meagher and Rammath in a book *Personality Disorders In Modern Life* stated that the primary pattern of a personality can be influenced by secondary patterns, resulting in a unique coloration. However, some subtypes may only be a combination of the major personality trait without any additional secondary patterns (Millon et al, 2004). Theodore Millon (2004) also argues that there are six subtypes of histrionic personality disorder that emerge from a combination between histrionic personality disorder with secondary patterns of personality which are:

a) The Appeasing Histrionic

The appeasing subtype is a combination of histrionic, dependent, and compulsive traits. Their main goal is to gain approval and be liked, so they constantly compliment, flatter, and make others feel appreciated. They try to avoid conflict and will compromise their own desires to please others. They see themselves as unloved and inadequate, and try to compensate for this by being super-pleasers. In some condition, they try to appease their tormentors, offering

only goodwill in response to anger and hostility. Ultimately, they become so sweet and nice that even a cruel superego would feel guilty.

b) The Vivacious Histrionic

The vivacious histrionic combines the seductive traits of the histrionic personality with the narcissistic features, consistently tries to create a vibrant and charming personality. Person with this personality type are outgoing, optimistic, and spontaneous in. They crave excitement and stimulation and can quickly become obsessed with something. They are quick and animated in their movements and ideas, often infecting others with their enthusiasm.

c) The Tempestuous Histrionic

The tempestuous subtype of personality disorder is a combination of histrionic and negativistic features, which leads to individuals being moody and emotionally unstable. They can be charming and friendly during better times, but are easily bored, dramatic, and impulsive. Like those with borderline personality disorder, they are hypersensitive to criticism and intolerant of frustration, leading to alternating periods of emotional excitement and acting out followed by anger and depression. Tempestuous histrionics lack a strong sense of self-identity, making them more vulnerable to uncontrolled displays of emotions.

d) The Disingenuous Histrionic

The disingenuous subtype is a combination of histrionic and antisocial traits. They often make a good first impression by using their charm to lower people's defenses. However, they can be more manipulative than basic histrionic personalities because they are willing to break social conventions and be irresponsible. Some of them combine histrionic and psychopathic characteristics, which makes them even more insincere and egocentric. People with this disorder described as attention-seeking individuals who exaggerated and lied to make themselves seem more interesting and attractive to others. They were also known for their theatrical behavior and the tendency to manipulate others in various way depends on their target or purposes. Sometimes, they could make a very good impression of Mr. Nice Guy, then for some other they become a demanding person and manipulates other by threats and tend to be fake and use underhanded schemes to achieve their goals.

e) The Theatrical Histrionic

Theatrical histrionic is the original type of histrionic personality disorder. People with tempestuous histrionic traits act in a showy manner, being superficially friendly and sociable, engaging in conversations and expressing their emotions freely. They are easily bored, dramatic, reactive, and seek out thrilling experiences. They are hypersensitive to criticism, intolerant of frustration, socially immature, and experience extreme mood swings. Unlike normal people, they have a weak sense of self-identity and struggle to control their emotions. They may become angry, depressed, or search for approval

when attention is lacking. With time, they may become less histrionic and more critical of others. They may also become preoccupied with their health and exhibit their ailments dramatically to regain attention and support.

f) The Infantile Histrionic

The infantile histrionic personality is a combination of histrionic and borderline personalities. This type often have dependency issues and use sexuality to gain attention and avoid frustrations. This prevents them from developing a solid sense of self-identity and leads to a continued focus on seeking attention and pleasure. The infantile histrionic personality has an even more severe expression of these traits due to a lack of identity formation. They have highly dependent and demanding relationships with significant others, constantly seeking reassurance and vacillating between overcompliance and profound depression. Without a sense of self, their emotions change quickly and unpredictably, ranging from intense love to intense rage to intense guilt, often expressed simultaneously. They may behave with childlike labile or happy for one moment and become sullen or pouty the next, with a tendency to escalate into tantrums when faced with disagreement.

A person with a basic histrionic personality tends to manipulate or deceive their family members to receive attention, affection, or sympathy. While their histrionic traits may make it easier for them to interact with others and gain entry into social situations, they also temporarily hide their underlying tendencies towards antisocial

behavior. These tendencies can include a desire to violate norms, disavow promises, be irresponsible, and sometimes resort to physical aggression.

On the other hand, individuals who exhibit a combination of histrionic and antisocial traits tend to possess skills that improve social adaptation, charm, and are capable to discern other people's motives and desires with a calculated malicious intent. They are more self-centered, more willing to be insincere, and are often more aware of their manipulative tactics compared to those with a basic histrionic pattern. They may also enjoy conflict and derive satisfaction or amusement from the excitement and tension it produces. (Millon et al, 2004).

Research on histrionic and other personality disorders has identified various factors that may contribute to the development of these conditions. Firstly, scientists believe that genetic factors may contribute, as there appears to be a familial genetic that is inherited. Secondly, childhood trauma, such as abuse or the grief from losing loved one, may bring a disruptive impact on child life as an adult, potentially leading to the development of a personality disorder. The third factor is parenting style, whereby individuals raised by parents with no boundaries, overly permissive, or inconsistent figure is more likely to develop histrionic personality disorder. Moreover, parents with dramatic, erratic behavior that have an inappropriate sexual habit may increase the risk of their children developing the disorder. Many researchers suggest that the relationships difficulties between the parents and the child may also contribute to HPD. (Barlow, H.D. & Durand, V.M. 2005).

CHAPTER III

RESEARCH METHOD

This chapter describes some of the researcher's steps while conducting the analysis. Some systematic steps assist the researcher in determining the purpose of the study. The sections that follow describe how the author conducts the study.

A. Research Design

This research is designed as literary criticism which is a methodology that involves the analysis, interpretation, and evaluation of literary works through reading, arguing, and reviewing a literature (Fard, 2016). The researcher aims to analyze the histrionic personality disorder portrayed by Erik as the main character in Lloyd Webber's *The Phantom of The Opera*. Therefore, this research uses the psychological approach of a histrionic personality disorder theory that was modified by Theodore Millon to explore deeper about Erik's personality disorder.

B. Data Source

A drama by Lloyd Webber entitled *The Phantom Of The Opera* in form of the script and its repertoire video is the data source for this research. The researcher uses a script in form of an e-book from the digital perusal edition of the original production that published in Concord Theatricals which contains 95 pages.

C. Data Collection

To collect data, the researcher implements several steps. The first step is to read thoroughly the script of *The Phantom Of The Opera* by Lloyd Webber and

comprehends it. The next step is to collect narrations, statements, and sentences that pertain to the topic of the study. Subsequently, the gathered data is sorted by the researcher to extract information relevant to the aspect of character and characterization in the drama.. The researcher then identify the data on histrionic personality disorder portrayed by Erik as the main character in the drama.

D. Data Analysis

Once the pertinent data has been collected, the researcher proceeds to analyze the information that pertains to the research question. This analysis is conducted in several stages. Initially, the researcher examines the data related to the character and characterization of Erik in the drama *The Phantom Of The Opera* by Lloyd Webber. Following that, the researcher begins to analyze and categorizes the types of Erik's histrionic personality disorder.

CHAPTER IV

FINDING AND DISCUSSION

This chapter will present the analysis outcomes of the study and provide additional details to assist in answering the research question. Furthermore, regarding the research questions, the findings and discussions chapter will examine the subtypes of histrionic personality disorder portrayed by Erik, the main character in *The Phantom of the Opera*, and investigate the causes and triggers of the disorder.

A. The Symptoms of Erik's Histrionic Personality Disorder

Character is a crucial element in literary work, as it not only drives the plot but also provides insight into the human condition. Through characterization, authors can create characters that portray a wide range of personality traits, making them relatable and believable to readers. This can include portraying characters with personality disorders, which can add depth and complexity to the story. In this research, the researcher explores Erik's characterization as the main character of the drama applying the characterization theory by M.J Murphy in accordance with the aims to understand the histrionic personality disorder symptoms and subtypes that portayed by Erik in *The Phantom Of The Opera*.

Theodore Millon propose six subtypes of histrionic personality disorder that each has

its own distinct spectrum and pattern. These subtypes include the appeasing, vivacious, tempestuous, disingenuous histrionic, theatrical, and infantile histrionic subtype. In order to determine the Erik's HPD subtypes, we need to analyze the symptoms of HPD that he displays throughout the drama to provide insight into the specific type of HPD that he may exhibit. Through examining Erik's behavior, emotions, and other pertinent characterization details using the scope of Millon's theory of HPD in *Millon Clinical Multiaxial Inventory-IV*, we can gain a deeper comprehension of his personality and determine which subtype of HPD that aligns with him the most.

Throughout the drama, Erik exhibits four levels domains or symptoms of histrionic personality disorder, including the behavioral, phenomenological, intrapsychic, and biophysical levels. These symptoms can be identified by examining the textual evidence contained within the script. Additionally, Erik displays some symptoms that are commonly associated with other personality disorders, further contributing to his subtypes of histrionic personality disorder.

1. Behavioral Level

The diagnostic taxonomy for personality disorders outlines two patterns at the behavioral level of HPD, namely expressively dramatic and interpersonally attention-seeking, each comprising multiple symptoms. In the case of Erik, the protagonist, his speech, reactions, and behavior, as well as other characters' perspectives of him, display the symptoms of HPD at the behavioral level.

a) Erik Portrays Expressively Dramatic Pattern

This pattern commonly exhibit symptoms such as exaggerated and artificial conduct, being excessively reactive, provocative, and captivating, which can lead to impulsive, highly emotional, and dramatic reactions.

During the first act of the play, following Christine's stunning singing performance, Erik's voice can be heard praising her from somewhere within the opera house.

Datum 1

*“(As Christine is about to open the dressing room door, she hears the Phantom’s voice out of nowhere softly)
Phantom : BRAVI, BRAVI, BRAVISSIMI
Christine... Christine....”*

In above excerpt, Erik praises Christine in a dramatic and unnatural behavior. He is hiding somewhere inside the opera, lurking her out when she wants to enter the dressing room. Followed by the impressionistic words and with a seducting tone. This is considered to be impressionistic because other people praise Christine outside the dressing room, giving flowers and praise her face to face. However, The Phantom praise her with a seducting tone and softly while hiding anywhere inside the dressing room. It can be seen that Erik behaving dramatically with intention to create an effect.

Continuing the act, after several moment Christine is finally alone sitting in the dressing table, Raoul, her childhood friend, sees her and enters the

dressing room. Having quite pleasing and romance history, Raoul ask her to have a dinner with him. Erik see and hear them, and reacting angrily.

Datum 2

“(Christine hears the Phantom voice, seemingly shouting behind her dressing room mirror)

Phantom : INSOLENT BOY! THIS SLAVE OF FASHION BASKING IN YOUR GLORY! IGNORANT FOOL! THIS BRAVE YOUNG SUITOR SHARING IN MY TRIUMPH!”

The excerpt above shows Erik’s excessive and highly emotional reactions which is exaggerated and wrong. The fact that Erik and Christine haven’t properly meet and communicate leads the obviousness that they should not have any belonging connections. Consequently, Erik's reaction, where he appears to be angry at Raoul and overconfidently claims Christine as his own triumph, is exaggerated.

Datum 3

“(Christine finally succeeds in tearing the mask from his face. The Phantom springs up and rounds on her furiously)

*Phantom : DAMN YOU! YOU LITTLE PRYING PANDORA!
YOU LITTLE DEMON!
IS THIS WHAT YOU WANTED TO SEE?
CURSE YOU! YOU LITTLE LYING DELILAH!
YOU LITTLE VIPER!
NOW YOU CANNOT EVER BE FREE!
DAMN YOU! CURSE YOU!”*

The context of the excerpt above is Christine and Erik finally had a meeting and he leads her to his lair. Down there, they chatting and getting know each other. Following that, Christine who is adore by his voice and dominant, she wants to know the face under the person that she called “The Angel Of Music”. However when she finally tears the mask, Erik suddenly reacts with

anger and cursing her furiously. This is another example of Erik portraying the over-reactive, exaggerated, and dramatic behavior. It is known from here that Erik is obsessed with Christine, and when Erik finally could have a proper meeting and conversation he bursts into anger when Christine wants to know better about him, tearing his mask which he does not try to stop in the first place, which is an impulsive kind of reaction. Besides, the strange action which is cursing and furiously shouting with going circle around her is considered to be an over-dramatic reaction.

b) Erik Portrays The Interpersonally Attention-Seeking Domains

The interpersonally attention-seeking pattern is characterized by an individual's active pursuit of compliments and manipulation of others to gain the desired praise, attention, and validation. This pattern often involves being demanding, flirtatious, vain, and exhibitionistic, particularly when seeking to be the center of attention. The individual may seek reassurance and approval from others by actively soliciting praise and employing manipulative tactics.

Erik consistently exhibit the symptoms of Interpersonally attention-seeking pattern regarding that the symptoms in this pattern is considered to be the common traits that is occurred in HPD.

Datum 4

“Giry : You think so messieurs? I have a message Sir, from the Opera Ghost!”

Firmin : He merely welcomes you to his opera house and commands you to continue to leave the box Five empty for his use and reminds you that his salary is due.”

In this dialogue between Giry the ballet mistress, and Firmin the manager of the opera, it seen that Erik portrays demanding behavior. Erik is not the person who owns the mentioned opera house, he just claims to be one. Not only he disgracefully command Firmin to leave box Five empty, Erik also shamelessly ask money that he claims for his salary. Another demand, is given to several people, in form of a letter.

Datum 5

“(Firmin has been sorting mail on his desk. Finding the two letters from the Phantom): Oh it seems you’ve got one too.

Firmin : (reading his) “Dear Firmin, just a brief reminder: my salary has not been paid. Send it care of the ghost, by return of the post. No one likes a debtor, so it’s better if my orders are obeyed!””

This is another example of the abnormal demanding behavior portrayed by Erik throughout the drama. He once again rudely orders Firmin to pay him the money, even calls him a debtor. However, from the excerpt above Erik also portrays his attention-seeking behavior. He send two letters intentionally to gain needed attention, approval, and submission.

Datum 6

“(Firmin opens the letter and reads. The PHANTOM’S voice gradually takes over): “Gentlemens I have now sent you several notes of the most amiable nature, detailing how my theatre is to be run. You have not followed my instructions. I shall give you...”

Phantom : One last chance..... In the new production of “Il Muto” you will therefore cast Carlotta as the pageboy and put Miss Daaé in the role of Countess. The role, which Miss Daaé plays calls for charm and appeal. The role of the pageboy is silent – which makes my casting, in a word, Ideal..””

Another letter of dictation, proves Erik’s demanding and manipulating behavior. Erik’s demands is graduably bigger, and wider. He orders what plays

should they conduct, who is the main cast of the plays, and who is not. He acts like he is the director and the manager of the opera house. The notes is his device to seeks attention, to presents himself, and manipulates to achieve what is he desire.

Datum 7

“Andre: (opens the letter and reads) “Dear Andre, what a charming gala! Chistine enjoying a great success! We were hardly bereft when Carlotta left – Otherwise, the chorus was entracing, but the dancing was a lamentable mess”.”

Datum 8

“Andre & Firmin : (The managers beginning to tire of the letters and intrigue) Far too many notes for my taste- And most of them about Christine! All we’ve heard since we came is Miss Daaé’s name...”

The content of Phantom’s letter to Andre seems to be a positive criticism and compliment. But if we look carefully, this letter is another portrayal of Phantom’s attention-seeking behavior. First, he tries to manipulate Andre with such a compliment, referring that the gala succeded under The Phantom’s espousal. Using the word “we” then refers to the internal conflict of the opera house which is the fleeing Carlota, as if he is also there preparing the gala with one another. Secondly, he intentionally mentions Christine specifically to obtain her attention, and this is part of his long-term strategy to seduce her.

Datum 9

“Christine : (Abstracted, entering the dressing room) Father once spoke of an angel I used to dream he’d appear. Now as I sing, I can sense him and I know he’s here.

*Here in this room he calls me softly, somewhere inside hiding,
Somehow I know he’s always with me, He, the music genius.*

*Phantom : Look at your face in the mirror, I am there inside!
I am you angel of music!
Come to me, angel of music!”*

Before The Phantom reveals himself through letter, he always lurking, hiding, and build his mysterious presentations. The excerpt above, Erik portrays the flirtatious, and seductively exhibitionistic behavior, which are the symptoms of HPD in interpersonally attention-seeking pattern. His flirtatious behavior appears along with manipulation. Observing from the shadow, The Phantom knows that Christine has childhood imagination about an angel that she believes until know, and later, he approach her flirtatiously pretending to be the angel. The Phantom’s seductive behavior comes with consistently exhibitions his voice to Christine, craving for attention.

Datum 10

*“Phantom : (singing to Christine) I have brought you, to the seat of sweet music’s throne, to this kingdom where all must homage to music.. music...
You have come here, for one purpose and one alone, since the moment I first heard you sing, I have needed you with me, to serve me, to sing for my music... my music...*

*Phantom : Nighttime sharpens and hightens each sensation, darkness stirs and wakes imagination, silently the senses abandon their defenses.
Slowly, gently, night unfurls its splendor. Grasp it, sense it, tremulous and tender. Turn your face away from the garish light of day, turn your thoughts away from cold, unfeeling light and listen to the music of the night. Close your eyes and surrender to your darkest dreams. Purge all thought of the life you knew before. Close your eyes, let your spirit start to soar and you’ll live as you’ve never lived before. Softly, deftly, music shall surround you, feel it, hear it, closing in around you, open up your mind let your fantasies unwind. In this darkness which you know you cannot fight, the darkness of the music of the night. Let your mind start a journey to a strange, new world. Leave all*

thoughts of the world you knew before, let your soul take you where you long to be. Only then can you belong to me. Floating, falling, sweet intoxication. Touch me, trust me, savor each sensation. Let the dream begin let your darker side give in to the power that you know you cannot fight.. The power of the music of the night

(During all this, the PHANTOM has conditioned CHRISTINE to the coldness of his touch and her fingers are brave enough to stray his mask and caress it.....)"

The excerpt above is the long scene of The Phantom, flirts Christine, when they are in his underground lair. This is another example of The Phantom's flirtatious behavior through his voice, exhibits, to seduce and seeking Christine's attention and approval. Also in this particular scene, he manipulates her, throwing praises, compliment, and sweet romantic words, and pretend that he is the angel of music that Christine imagining about. Not only his singing portrays flirtatious and seductive behavior, it also portrays his demanding behavior. He announces all of his desires, and intention, serving him to obey all his orders and sing for him.

Regarding all of the evidences above, Erik portrays both two patterns of Behavioral level domain. These patterns are characterized by a range of symptoms such as demanding behavior, flirtatiousness, seductiveness, excessive emotional dramatic reactions, and a consistently seeking for attention.

2. Phenomenological Level

Millon categorizes this domain into three distinct personality patterns which are cognitively flighty, gregarious self-image, and shallow contents. Erik portrays the

symptoms of all the three patterns in phenomenological level. Erik's symptoms in cognitively flighty pattern involves avoiding introspective self-reflection, has an excessively impressionistic speech style and speaks in vague, and has thoughtless judgment. For gregarious self-image pattern Erik shows the tendency to see himself as sociable and charming, and tries to attract people with distinct appearance. Finally the shallow content pattern, Erik's internalized representations, and subconscious perceptions of himself and his relationships with others, are primarily made up of surface-level memories of past interactions, disorganized and fleeting emotions and conflicts, as well as non-concrete drives and psychological mechanisms that influence his behavior.

a) Erik Portrays Cognitively Flighty Pattern

One of the symptoms that displayed by Erik is incompetence self-reflection. Person with incompetence introspective self-reflection tends to think that they never do anything wrong and always blaming others. In the 8th scene of the drama, Erik drags Christine to his house crossing the underground lake in the boat. In their conversation, Erik portrays incompetence self-reflection.

Datum 11

“THE LABYRINTH UNDERGROUND

(Meanwhile, down below, the candles that line the lake rise from the floor. We see the PHANTOM and CHRISTINE in the boat, crossing the underground lake)

Phantom : (Furiously propelling the boat onwards)

Down once more to the dungeon of my black despair!

Down the plunge to the prison of my mind!

Down that path into darkness deep as hell!

(He rounds on her, bitterly, A great outburst of rhetorical self-pity)

*Why, you ask, was I bound and chained in this cold and dismal place?
Not for any mortal sin, but the wickedness of my abhorrent face!*

(He hears the offstage voices of a pursuing MOB)

MOB : Track down this murdered! He must be found!

Phantom : (moving off again)

*Hounded out by everyone!
Met with hatred everywhere!
No kind word from everywhere!
Christine, Christine, why... why?"*

The excerpt mentioned describes Erik expressing his emotional grievances about his unfortunate life and situation. He dramatically indulges in self-pity and describes his home as a black despair, the prison of his mind, and he lives in the darkness that deep as hell. In this particular scene, The Phantom forcibly takes Christine to his hideout while attempting to escape from a group of people pursuing him. This pursuit arises from the fact that The Phantom had intentionally and premeditatedly killed two individuals, and it was done deliberately and with premeditation by The Phantom. When Erik hears the voices of the mob pursuing him with hates and anger, then he beginning to feels constantly surrounded by animosity and no one ever has a kind word to say to him. He address this condition as if that his deformed face and physical appearance is the cause, bemoaning the fact that he is always judged based on his looks. However, he fails to realize that the reason the mob pursuing him with anger is because of his crime and inappropriate actions.

Moving to the next scene, there is another example of incompetence self-reflection that portrayed by Erik. After Erik and Christine arrived at The Phantom's lair, Erik drags Christine roughly entering the lair. Then braving from his terror, Christine addressing his fear and fiercely questions his action.

Datum 12

“(The dummy of Christine sits crumpled on a large throne wearing a white wedding veil. The Phantom enters dragging Christine roughly. She is wearing a white wedding dress. She frees herself and backs away as he stares blackly out front. Braving her terror, she addresses him fiercely)”

Christine : Have you gorged yourself at last, in your lust for blood? Am I now to be prey to your lust for flesh?

Phantom :(Coldly) That fate, which condemns me to wallow in blood, has also denied me the joys of the flesh. This face – The infection which posions our love.”

The passage above contains another evidence of Erik's incompetence self-reflection. After sensing fear, anxiety, and distrustful from Christine towards him, he once again address the cause, attributing it to his physical appearance, rather than reflecting his own behavior and actions and recognizing any potential wrong doing on his part. He said that his face is the reason why their love didn't work out. However, he fails to understand that his behavior, treatment, and action toward Christine and other people is the reason why people fear him and denied him.

His incompetence in introspecting himself, also resulting in his thoughtless judgment. When it comes to understanding other individual feelings, he oftenly judges thoughtlessly.

Datum 13

“(After Christine and Raoul agree to be together, they hurry off. The Phantom emerges from behind the statue.)

Phantom : I gave you my music, made your song take wing. And now, how you’ve repaid me, denied me and betrayed me, he was bound to love you when he heard you sing.”

To be able to generate such anger and betrayed emotion, normally individuals need to have a mutual understanding of feelings and have made some level of commitment to each other. However in Erik’s case, Christine has never shown a mutual feeling that he gives to her. Therefore, he thoughtlessly judges Christine to have betrayed and denied him

Another symptoms of HPD that included in cognitively flighty pattern is excessively impressionistic speech style. Erik displays several example of his impressionistic speech which makes the meaning of his speech vague.

Datum 14

“(Giry hands Christine a letter and leaves. Christine opens the letter and reads)

*Christine : (Still in her daze)
“A red scarf... “the attic”... “Little Lotte.””*

The letter that is handed by Giry, turns out to be the letter from The Phantom himself. He address the words a red scarf, the attic, and little lotte which is a group of words with a vague meaning. The Phantom tries to build a mysterious impression and figured an omniscient image that knows everything about her and always observing her. A red scarf is an important thing for Christine, it is also one of her favourite scarf. The Phantom refers the attic which is the attic room of the opera house. Then little lotte, is Christine’s nickname given by her father, from the song that her father used to sing for her.

Therefore, it is arguable that the meaning of the letter is that the red scarf is placed in the attic by The Phantom, and he address the little lotte to lure Christine seek for her scarf there.

b) Erik portrays Gregarious Self-Image Pattern

The Phantom is known with his infamous white mask covering his face. In the drama script, the author never characterized the mask specifically as the Phantom's appearance from personal description. However, the evidences of Erik uses the white mask for build his image and draw attention is portrayed from other character dialogue, and perspective.

Datum 15

*“Christine : Who was that shape in the shadows
Whose is the face in the mask?
(She finally succeeds in tearing the mask from his face. The
phantom springs up and rounds on her furiously.)”*

Datum 16

“(A moment's pause, as their eyes meet. He holds out his hand to the mask, which she gives to him. He puts it on, turning towards the audience as he sings)”

Datum 17

*“Raoul : Believe me, there is no phantom of the opera!
My god.. who is this man?
This mask of death?
Who is this voice you hear with every breath”.*

In excerpts above, we can see that Erik is always described wearing a mask. The passage indicates that Christine has never seen his face despite

multiple encounters with him in person, implying that he always wears his mask when interacting with others. This is also evident in the play, where the audience never sees his full face as he always wears his mask. This is exemplified in the datum 16, where Christine tears off his mask, and he turns away from the audience. Another piece of evidence is Raoul's reference to Erik as The Mask Of Death, indicating that his self-image is closely tied to his masked appearance, making him recognizable to others by his mask. Therefore, Erik uses the mask to improve his confident to stimulate his self-image to be charming and sociable in order to attracts people attention.

Datum 18

“(A gauze half conceals the tableau of guests at the Opera Ball. The guest (whom we cannot yet see clearly) are in fancy dress, a peacock, a lion, a dragon, Mephistopheles, a highwayman, a clown, knights, ladies, Louis XVI, Napoleon, an executioner.....)”

“(At the height of the activity a grotesque figure suddenly appears at the top of the staircase, ten feet tall. Dressed all in crimson, with a death’s head visible inside the hood of his robe, the PHANTOM has come to the party. With dreadful wooden steps he descends the stairs and takes the center of the stage)”

Another evidence of gregarious self-image pattern portrayed by Erik is described in excerpt above. A luxurious new years eve party is held at the opera ball, inviting all the opera members and patrons with fancy dress code. Every guest dress fancily and some of them cosplay as a creep but in an amusing and fun way. However, Erik as the uninvited guest stands at the center of the stage with cloak crimson red, and a hideous head with a mask. It is another example

of the attention seeking behavior, and is an evidence of Erik exhibit gregarious self-image symptoms.

c) Erik Portrays Shallow Content Pattern

Erik's self-image and his views on his relationships with others are mainly based on shallow memories of past interactions, disorganized emotions and conflicts, as well as abstract drives and psychological mechanisms that shape his actions. It is described from Erik's traumatic reaction to a number of things that triggered him which became the cause of the disorganized emotions shown by Erik.

Datum 19

“(She finally succeeds in tearing the mask from his face. The Phantom springs up and rounds on her furiously. She clearly sees his face. The audience does not, as he is standing in profile and in shadow)

Phantom : why, you ask, was I bound and chained In this cold and dismal place? not for any mortal sin, but the wickedness of my abhorrent face!”

“Phantom : This face, which earned a mother’s fear and loathing A mask, my first unfeeling scrap of clothing.”

From the excerpt above, Erik express his genuine feelings and emotions. He sees himself as a hideous person that fears everyone and bound to be rotten in cold and lives away from others, meaning that he bound to be lonely in an isolated place. His deformed and abnormal face condition, which is described

by Giry earlier becomes the cause of his trauma on his past. His own mother, which is the person that he trusted and loved the most is scared and hated his hideous face. His mother even introduced him to the mask that until now he wear and believe it can hide the hatred and fearful feelings of others to his face. Therefore, when Christine tears his mask off, the thing he believe preserves him from negative feelings and never been taken off once ever before, he reacted excessively and moves his emotion disorganizedly.

3. Intrapsychic Level

This level is divided into two patterns, namely dissociation dynamics and disjointed architecture. Erik showing the symptoms in dissociation dynamics, which are constantly changing self-representations to create a facade, while also engaging in self-distracting behaviors to avoid unpleasant thoughts and emotions. Several disjointed architecture symptoms also portrayed by Erik. He has poorly integrated self-control framework and impulsively reactive .

a) Erik Portrays Dissociation Dynamics Pattern

Erik, is depicted as a manipulative person who can creates and constantly changing self-representation in resulting a façade to achieve his intention. An individual changes their self-representation commonly for desired attraction and attention or intentionally changing self-image to reach certain purpose. Erik in this case, uses his ability to manipulate and control his self-

representations as the way to gain power, domination, and influence of others, Erik also use it for manipulating someone in relationship.

Datum 20

“Giry : You think so messieurs? I have a message Sir, from the Opera Ghost!

Firmin : (Examining both letters) These are both signed “O.G”

Andre : Who the hell is he?

Both : (immediately realizing) Opera Ghost!”

From the excerpt above it is found that Erik’s first version of self-representation is an Opera Ghost. He signed the letters that he send to the opera manager with O.G acronym which means he intentionally present himself as the opera ghost to people. Erik actively declares and represent himself as the opera ghost of the opera. He actively act, behave, and introduce himself as if he is an opera ghost. He rarely appears in front of the people directly, but he always hides in certain places and makes noises and voices, acting like an opera ghost. Regarding to this, the letters he send and the representation he build is the way for Erik to gain power and domination through spreading fear and threat.

Datum 21

“Meg/Giry : He’s here, The Phantom of The Opera

Beware The Phantom of The Opera!

Offstage Voice : He’s there, The Phantom Of The Opera!

Beware The Phantom Of The Opera!

Phantom : In all your fantasies, you always knew that man and mystery.

..... The phantom of the opera is there – inside your mind.”

Another evidence of Erik's self-representation as the opera ghost or the phantom of the opera. Erik builds his self-representation as the phantom of the opera until it becomes something that tied to him. He successfully creates the representation of the phantom of the opera until people in the opera house think that there is an actual phantom in there. The nickname that is given "Phantom" is also the result from his own façade, Erik introduce himself to opera house with the name The Phantom of The Opera.

Datum 22

"Christine : (Ecstatic)

Angel of music! Guide and guardian!

Grant to me your glory!

Angel of music! Hide no longer!

Come to me, strange angel

Phantom : i am your angel of music, come to me: Angel of music."

Erik has created and displayed an alternate form of self-representation where he is presented himself as an angel. As is seen in the excerpt above, he disguises himself under the facade of an angel of music, and convinces Christine that he is the same angel that Christine imagine. Christine believes in the bedtime story that her father used to tell her when she was a young child. The story is about her father, Christine, and her guardian, the angel of music. Within the story, Christine's father promised that if he passed away, he would send a music angel to protect and accompany her and ensure that she would always remembered him through the music. Returning to the storyline of the play, The Phantom, who frequently lurks in the shadows of the opera house,

overheard Christine recounting her childhood story to Meg. Upon hearing this, he plots a scheme to manipulate Christine into a romantic relationship by recomposes his self-representation, pretending as her angel of music. By doing so, he is able to approach Christine effortlessly as she believes he is the angel she has been waiting for.

b) Erik Portrays Disjointed Architecture Pattern

Disjointed architecture pattern refers to a poorly integrated self-control framework, which can manifest as impulsive and erratic behavior. Impulsive action can be defined as behavior that is carried out without adequate forethought or consideration of the potential consequences. Impulsivity can be understood as a multifaceted construct that includes different dimensions such as urgency, lack of premeditation, and attention seeking (Mirabella, G, 2021).

Datum 23

“Phantom :

*I gave you my music
Made your song take wing
And now, how you've repaid me:
Denied me and betrayed me
He was bound to love you
When he heard you sing*

Christine.....! Christine !

Raoul and Christine :

(Offstages)

*Say you'll share with me one love, one lifetime
Say the word and I will follow you
Share each day with me, each night, each morning....*

Phantom : You will curse the day you did not do all that the phantom asked of you!

(As the roof of the opera house disappears, we hear loud applause. The opera curtain closes and the principals in 'Il Muto' appear through it for their bows, Christine conspicuously dressed in Carlotta's costume. Simultaneously, we hear the maniacal laughter of the phantom and see him high above the stage, perilously rocking the chandelier. The lights of the chandelier begin flickering and, at a great cry from him, it descends, swinging more and more madly over the orchestra pit)

Phantom : Go!!

(The chandelier falls to the stage at Christine's feet)"

The story fragment above tells about the love triangle between Raoul, Christine, and The Phantom. From Phantom's perspective, he had given his music to Christine and helped her to become a successful singer, but now he feels betrayed and denied by her. Raoul and Christine express their love for each other, while the Phantom warns Christine that she will regret not doing what he had asked of her. In the end, during the performance of 'Il Muto' at the opera house, the Phantom causes chaos by rocking the chandelier and causing it to fall at Christine's feet. The story suggests that the Phantom's unintegrated control of emotion has led him to seek revenge for Christine rejection of him without any premeditation. He impulsively manifest his anger and jealousy to erratic, and aggressive behavior which is to harm Christine dropping the opera chandelier into her feet.

Another evidence of The Phantom being impulsive and behave without adequate forethought or consideration is described from other character thought and dialogue.

Datum 24

"Christine : (Turns away unhappily)

*He kills without a thought; he murders all that's good
I know I can't refuse and yet, I wish I could
Oh god – if I agree, what horrors wait for me
In this, the phantom's opera?"*

From Christine's dialogue she believes that The Phantom kills and murders without a thought. It implies the Phantom's incapacity to control his emotion and drive mechanism resulting in impulsive and aggressive behavior that may carelessly cause harm to others. It is also possible that the Phantom's desire for power and control over others drives him to use violence as a means of achieving his goals. The Phantom's behavior is not only aggressive but also unpredictable, which makes him a significant threat to those around him. His tendency to act impulsively without thinking of the consequences is one of his HPD symptoms that is portrayed in the drama.

4. Biophysical Level

The biophysical level displays a singular pattern known as the "Fickle Mood," characterized by swiftly altering and restricted emotions. Erik outlines this mood pattern by identifying certain symptoms, such as a tempestuous, vivacious, and being easily agitated or stimulated. Erik experiences difficulty in managing and organizing his emotions, making it difficult for him to behave normally. Erik also feels a lack of interest in activities that would typically be enjoyable to most people. Besides, maintaining normal relationships, both romantic and platonic, can be challenging for people like Erik. Furthermore, Erik struggles with regulating his emotions, causing him to experience emotions that fluctuate rapidly.

Datum 25

“(Christine finally succeeds in tearing the mask from his face. The Phantom springs up and rounds on her furiously)”

Phantom :

*Damn you! You little prying pandora!
 You little demon!
 Is this what you wanted to see?
 Curse you! You little lying delilah!
 You little viper! now you cannot ever be free!
 Damn you! Curse you!
 (Then he becomes calm and addresses her first with irony, then more warmly)
 Stranger than you dreamt it
 Can you even dare to look
 Or bear to think of me: This loathsome gargoyle,
 Who burns in hell, but secretly yearns for heaven,
 Secretly.... Secretly....”*

In the excerpt above, It is seen that Erik expresses his emotions that rapidly shifting inversely. When Christine tears off his mask from his face the Phantom furiously curse and gives several bad words and judgments to Christine. However, just a few moment after that, not a seconds pass, his emotion swifts from anger and fierce to calm and warm. Apart from any reason or traumatic experience that makes him very sensitive while it comes to the mask and the face, Erik portrays the rapidly-shifting emotions which is one of the symptoms in fickle mood pattern of histrionic personality disorder.

Datum 26

“(A momen, as their eyes are mee. The mood changes)”

*.....
 Christine : Say you love me*

Raoul : You know I do

*Both :Love me – that’s all I ask of you
 (they kiss)*

Anywhere you go let me go too

Love me – that’s all I ask of you

(They kiss again. Suddenly, we hear offstage, the distant sound of a street barrel organ. Christine starts from her reverie)

Raoul : Christine, I love you!

Christine : order your fine horses! Be with them at the door!

Raoul : and soon you'll be beside me!

Christine : you'll guard me, and you'll guide me

(They hurry off. The PHANTOM emerges from behind the statue)

Phantom : I gave you my music. Made your song take wing And now, how you've repaid me: Denied me and betrayed me He was bound to love you When he heard you sing

(Spoken, weeping)

Christine! Christine!

Phantom : (furiously)

YOU WILL CURSE THE DAY YOU DID NOT DO

ALL THAT THE PHANTOM ASKED OF YOU!"

In addition to Erik exhibiting rapid and frequent emotional fluctuations between anger, sadness, into self-pity as showed in the previous passage, the excerpt above highlights a similar emotional instability, rapidly shift sadness emotion into anger and furious. The fragment of the story tells about the Phantom jealousy towards the romantic moment and occurrence between Christine and Raoul. Besides, he also feels betrayed because Christine said something to Raoul that she always said previously to the Phantom specifically the Angel of Music facades of Phantom. After Spoken his sadness and weeping his tears, he then rapidly burst into anger and furiously shout, cursing, and promise to himself to have a revenge.

Datum 27

"Raoul : Christine...

(They embrace and laugh. She moves away and sits at her dressing table)

.....

(Christine hears the Phantom voice, seemingly shouting behind her dressing room mirror)

Phantom : Insolent boy! This slave of fashion basking in your glory! Ignorant fool! This brave young suitor sharing in my triumph!"

The above passage shows that Phantom was angered by the jovial and joyful interaction between Raoul and Christine. This proof as additional evidence of Phantom's shallow emotion, which makes him susceptible to being easily agitated and provoked. Christine is not in a committed relationship with anyone even the Phantom himself, so it is normal and acceptable if she enjoys interacting with men and is happy about it. However, as someone who is obsessed with Christine, the Phantom seems angry about it and because of his shallow emotion, his emotion burst into fierce and jealousy resulting in impulsive mind and reaction.

Theodore Millon arrays the symptoms of histrionic personality disorder into four level or domains which each of the level each displaying a unique pattern that classify and categorize the histrionic personality desire symptoms. Based on the findings of the analysis, Erik portrays the symptoms of HPD across all four levels of these personologic domains.

B. The Subtypes of Erik's Histrionic Personality Disorder

According to Millon, Grossman, Meagher, and Rammath's book *Personality Disorders In Modern Life*, the personality type pattern can be altered by additional secondary patterns, resulting in a distinctive combination. However, some subtypes might only be composed of the major personality trait and not include any secondary patterns (Millon et al. 2004). Person with histrionic personality disorder may carry

more than one personality disorder subtypes diagnosis. Therefore in this chapter, the researcher has collected and analyzed various diagnoses that are portrayed by Erik as the main character throughout the drama to determine what kind of HPD subtypes that he receive.

1. Erik Portrays The Appeasing Histrionic Type Symptoms

The appeasing personality type is a blend of histrionic, dependent, and compulsive personality disorder. Person with this personality wants to obtain the approval and acceptance of others, which they achieve by constantly praising, flattering, and expressing appreciation towards others. They avoid confrontations and are willing to sacrifice their own desires in order to please others. They perceive themselves as unlovable and inadequate and attempt to make up for it by being extremely accommodating. In Erik's case, there are two evidences found that are match and related to the description of the appeasing histrionic subtype pattern.

Datum 28

“(Christine reflects for a moment, then with resolution moves slowly towards the Phantom)

*Christine : (Quietly at first then with growing emotion)
Pitiful creature of darkness
What kind of life have you known?
God give me courage to show you
You are not alone.*

(Now calmly facing him, she kisses him long and full on the lips. The embrace lasts a long time. Raoul watches in horror and wonder. The moment is broken as we hear the beating footsteps of the MOB offstage. The Phantom takes a lighted candle and holds it above Raoul's head. A tense moment. But the suspended rope suddenly falls harmlessly – the Phantom has burned the thread by which the noose was held. Resigned,

he addresses Raoul, as we hear the offstage voices of the approaching MOB)

Phantom : Take her, forget me, forget all of this."

Erik, as stated in previous datum has never shows a single compromising reaction towards any conflicts. He indeed perceive himself as unlovable and inadequate person that deserves to live alone. Erik never attempt to appease his suffering feeling with any goodwill and pleasing reaction in response to his anger. Constantly seeking for attention and approval through threats and demands has been the attempt that Erik does to appease his suffers. However, in the excerpt above, Erik finally shows his appeasing behavior, redeem his uneasy feelings and condition through pleasing others. In the last scene of the finale-act, Raoul captured and tied in the Phantom's dungeon when trying to save Christine from the Phantom's abduction. Christine tries to compromise this condition to the Phantom's proposing an agreement to let Raoul free with her. She finally gives the Phantom the attention and emotion he wants, she kisses him and gives him the gesture of acceptance embracing him. The Phantom accepts her compromise and agree to let them free and flee from his lair. Although it is rare and this is the only appeasing behavior that the Phantom shows, this is still considered to be an evidence of him portrays the appeasing histrionic pattern.

Erik specifically differentiate his appeasing behavior between Christine and other people except her. Erik constantly gives Christine and Christine alone, praises and compliment in a mission to obtain her attention and acceptance.

Datum 29

“Phantom : Bravi! Bravi! Bravissimi!”

Datum 30

*“Phantom :
You alone can make my song take flight!
Help me make the music of the night!”*

Datum 31

*“Your days at the opera populaire are numbered. Christine daaé will be singing on your behalf tonight. Be prepared for a great misfortune, should you attempt to take her place...”
Phantom : Christine daaé has returned to you and I am anxious her career should progress”*

Datum 32

*“Phantom :.....As for miss Christine Daaé... no doubt she'll do her best
It's true her voice is good She knows, though, Should she wish to excel
She has much still to learn,”*

Several passages above is shows the Phantom’s praises and compliments towards Christine. Before he burst in anger seeing and knowing that Raoul and Christine being together, the Phantom consistently throws praises and compliments to her.

2. Erik Portrays The Vivacious Histrionic Type Symptoms

The vivacious histrionic is a type of personality that blends the captivating characteristics of histrionic personality with the narcissistic traits. Individuals with this histrionic type strive to create an grandiose and lively persona. They are typically extroverted flippant, and overconfident. They have a strong desire for excitement and easily become obsessed on certain things. The positive side from this type is they are highly animated in their behavior and ideas, and their enthusiasm can be contagious to others. While some may excel at initiating and finishing tasks, others can exhibit

negative outcomes, leading to flippant behavior, unfulfilled commitments, strained relationships, and easily despised because their behavior.

Erik exhibits several symptoms that are included to the vivacious histrionic type. Regarding his characterization in the drama, he is described as a grandiose person who presents imposing, exaggerating appearance and impression, especially pretentiously so. Erik also has a tendency to be excessively obsessed with something, which is Christine, resulting in several efforts that Erik attempts to build his attractive persona, and he also being overconfident and throwing claims narcissistically.

As we know from the previous findings that the Phantom always wears a white mask to hide his face and create a mysterious image and empower his domination under the “Opera Ghost” façade. He also constantly speaks and does something that is considered to be impressionistic in an attempt to build his persona. Seen from that, Erik is considered to be a grandiose person and matched with one of the symptoms or features of the vivacious histrionic personality type.

In *Personality Disorder in Modern Life* book, Theodore Millon slightly mentions “flippant” as one of the features of the vivacious histrionic type. A person that is flippant is described as a talkative and glib individual that is usually disrespectful in their attitude and infrequently shows seriousness when it is expected. Millon gives an example of a girl that is flippant in a workspace, constantly shows other work colleagues a disrespectful and insolent attitude coming from the way she talks and from her crude sense of humor (Millon, et al. 2004). In the drama, Erik also portrays the flippant attitude that makes he now will show two characteristics of the vivacious histrionic type.

Datum 33

“Firmin and Andre : who would have the gall to send this? Someone with a puerile brain!

Firmin :(examining both letters) These are both signed “O.G” Who the hell is he?

Both : (immediately realizing) Opera ghost!

Firmin : It’s really not amusing!

Andre :He’s abusing our position!

Firmin :In addition he wants money!

André :He’s a funny sort of specter

Both :To expect a large retainer! nothing plainer – he is clearly quite insane!”

From the dialogues between Firmin and Andre above it is seen that they are angry because of the Phantom. Firmin and Andre address who send them those letters as someone with puerile brain. It is shown that this letter mischief who has sent by the Phantom is considered to be disrespectful and flippant. Firmin mentions that even if the letters were intended as a joke, they were not funny, and their flippant nature is disrespectful. Andre also points out that the Phantom's actions are an abuse of their position as opera house managers and are inappropriate. Thus, the portrayal of Erik's flippant behavior provides further evidence that he has two matches with the vivacious histrionic personality type.

3. Erik Portrays The Tempestuous Histrionic Type Symptoms

The tempestuous type of histrionic personality disorder is associated with negativistic personality traits. The most common pattern of this type is to be moody and unstable emotionally. They can seem charming and friendly sometimes, but they get bored easily, respond dramatically, and do impulsive things. They are very

sensitive to criticism and don't handle frustration well, which can lead to outbursts of emotions followed by anger, sadness, even impulsive behavior of malefic action. Constantly craves attention and sympathy from complaining and pitying himself is also becomes a common traits that diagnosed to be this personality disorder.

Erik shared the common pattern that people with tempestuous histrionic personality disorder exhibit which is a moody and emotionally unstable. It is shown in the 6th scene of the play, Erik experiences conflicting emotional changes that occurs rapidly when he outbursts his emotions to Christine.

Datum 34

“(Christine finally succeeds in tearing the mask from his face. The Phantom springs up and rounds on her furiously)”

Phantom :

*Damn you! You little prying pandora!
You little demon!*

Is this what you wanted to see?

Curse you! You little lying delilah!

You little viper! now you cannot ever be free!

Damn you! Curse you!

(Then he becomes calm and addresses her first with irony, then more warmly)

Stranger than you dreamt it

Can you even dare to look

Or bear to think of me: This loathsome gargoyle,

Who burns in hell, but secretly yearns for heaven,

Secretly.... Secretly....”

From the excerpt above it is seen that Erik's emotion is unstable and changed arguably in a short period of time. He bursts in anger when Christine tears his mask, cursing, shouting and furiously mocking Christine for her action, then in a split of second he becomes calm and pitying his face condition. The changing mood of Erik that shown in the excerpt above also conveyed Erik's intention, to share his story in

pity. Pitying himself constantly to drag out Christine attention and sympathy is the implicature of what the Phantom had done. Before Christine took off Phantom's mask, they were talking about the angel of music, something that Christine believed in and Phantom was imitating. Throughout that occasion, the Phantom finally feels the attention, and the pleasure that he had always wanted. When Christine finally took off his mask, the Phantom is indeed angry and furious with her action, however it changed quickly after that to a calm and irony spitting to once again drag out Christine attention. Therefore from the above excerpt, Erik shows three patterns including unstable and sensitive emotion resulting in impulsive anger reaction, rapidly shifting emotion, and the tendency to drag out attention from sharing his pity condition.

Datum 2

“(Christine hears the Phantom voice, seemingly shouting behind her dressing room mirror)

Phantom : INSOLENT BOY! THIS SLAVE OF FASHION BASKING IN YOUR GLORY! IGNORANT FOOL! THIS BRAVE YOUNG SUITOR SHARING IN MY TRIUMPH!”

As it is provided in datum 2 about the impulsive reaction that Erik's express, which was explained as a behavioral pattern, is also the characteristic of the tempestuous histrionic type. Erik portrays several impulsive reaction as the manifestation of his unstable emotions. However, Erik rarely shows the result of unstable emotions in an impulsive behavior and actions. Nevertheless, in this drama Erik still shows his impulsive behavior towards something that shakes his emotion.

Datum 35

“Phantom :

*I gave you my music
Made your song take wing*

*And now, how you've repaid me:
 Denied me and betrayed me
 He was bound to love you
 When he heard you sing*

Christine.....! Christine !

Raoul and Christine :

(Offstages)

*Say you'll share with me one love, one lifetime
 Say the word and I will follow you
 Share each day with me, each night, each morning....*

*Phantom : You will curse the day you did not do all that the phantom asked
 of you!*

*(As the roof of the opera house disappears, we hear loud applause. The
 opera curtain closes and the principals in 'Il Muto' appear through it for
 their bows, Christine conspicuously dressed in Carlotta's costume.
 Simultaneously, we hear the maniacal laughter of the phantom and see him
 high above the stage, perilously rocking the chandelier. The lights of the
 chandelier begin flickering and, at a great cry from him, it descends,
 swinging more and more madly over the orchestra pit)*

Phantom : Go!!

(The chandelier falls to the stage at Christine's feet)"

The fragment of the story above implies that the Phantom's lack of emotional control has caused him to seek revenge on Christine for rejecting him without any prior planning. He impulsively expresses his anger and jealousy through erratic and aggressive behavior, culminating in his dropping the opera chandelier on Christine's feet. This malefic attempt is considered to be an impulsive action because Erik consistently schemes his action to achieve what he desires and to reach his will. He always arranges his moves and actions planned through good preparation, altered self-representation, manipulation, and lies in a seamless, thorough, and sustainable for his next actions. However, in the passage above, the Phantom's action is described through the narrative in an obvious manner, as he perilously rocked the chandelier to knock it

over to Christine. As we know from the previous analysis of Erik's symptoms, he consistently emerges his self-representation as a phantom or the ghost of the opera which requires him to behave like a ghost meaning mysterious, unseen, and nonsensical. Therefore, performs in such an obvious manner, without regard for the impression he creates as the opera ghost, suggests that this particular action was impulsive and done without adequate forethought or consideration of the outcome.

4. Erik Portrays The Disingenuous Histrionic Type Symptoms

Disingenuous histrionic type is considered to have the most manipulative and mendacious traits compared to the other types, even than the basic histrionic type. It may also include psychopathic characteristics (Millon, et al. 2004). The disingenuity that represented by this type is done in a more constructed and organized way than the other types. Obviously, the egocentric, insincere, and manipulation that presented are considered to be more conscious. The goal of the disingenuity is not around for simple attention and approval, it is probably beyond that common goal depends from the factor that triggers the condition. People with this pattern constantly make effort to conceal some of their negative histrionic characteristics such as impulsive, out of control, unstable emotion, physical and other behavior that could break their self-made representation. However, for some occasion they probably build self-representation from the characteristics that mentioned earlier, because it could be different depends on the person, cause, target, purpose, and others.

Erik is also portrays several traits that is presented by this type of histrionic personality disorder, and it is considered that Erik received this pattern regarding his

multifarious symptoms that is portrayed. The disingenuousness behavior of Erik is described through his well schemed manipulations and vary made self-representation that consciously executed to help him achieving pleasure, attention, and gratification. Regarding to his disingenuousness, Erik has created a pretentiousness self-representation as The Angel Of Music, and The Opera Ghost or The Phantom Of The Opera as his facades. As the manipulative scheme demonstrated by Erik is connected to the story's plot, it would be appropriate to present the analysis of the disingenuous type in line with the storyline of the drama.

The Phantom's manipulations that will be explained is a set of schemes that aims to please his desire in attention, domination and love includes the desire meet Christine directly and make an approach to her, and also to please himself with his ideal "opera's will". To achieve this, the Phantom creates two facades and plots an organized scheme and that sequentially executes leads to his goals.

Datum 36

"(As Carlotta is singing a backdrop crashes to the floor cutting her off from half the cast. The following dialogue is almost simultaneous)

Meg/ballet girls/chorus : He's here: The phantom of the opera He is with us. It's the ghost

.....
(The drop is raised high enough to reveal Upstage an old stagehand, Joseph Buquet, holding a length of rope, which looks almost like a noose)

Buquet : Please, monsieur, don't look at me. As god's my witness, I was not at my post Please, monsieur, there's no one there And if there is, well then, it must be a ghost.

Andre: Signore, Please... these things do happen

Carlotta: These things do happen? You have been here five minutes, what do you know? Si! These things do happen – all the time. For the past three years these things do happen..... Well, until you stop these things happening, this thing does not happen! Ubaldo! Andiamo!
(PIANGI and CARLOTTA sweep out)

Andre : La Carlotta will be back

Giry : You think so messieurs? I have a message, sir, from the Opera Ghost. he merely welcomes you to his opera house and commands you to continue to leave Box Five empty for his use and reminds you that his salary is due.

.....

Giry :Christine Daae could sing it sir., Let her sing for you, monsieur. She has been well taught.

Meg : She's been taking lessons from a great teacher. (to Christine)

Andre: From whom?

Christine : I don't know, sir.

- Scene 2 -

(Reverse view of the stage. The applause continues and we see Christine, from behind, taking her bows. The house curtains close upstage and ballet girls, from the wings, gush around Christine who hands each a flower from her bouquet. Reyer stiffly gives his approval. Giry appears)

Giry : (To Christine) Yes, you did well. He will be pleased."

Carlotta is previously described in the drama with her arrogant, and swell-headed character. Most of the opera members disliked Carlotta's behavior, but they treated her indulgently due to the fact that she was the sole performer capable of singing solo. Their actions were motivated by a fear that Carlotta might become upset and resign. The Phantom is fully aware of the situation and intentionally drops the backdrops with the aim of either causing harm to Carlotta, preventing her from singing in the future, or provoking her to the point where she becomes so upset that she decides to quit the opera. Either of them, his first move is to get rid of Carlotta so then Christine can sing the solo and please his will. The Phantom left behind a message that Madame Giry would eventually discover, containing his instructions and demands, and suspected there is as well an implied suggestion for Giry to propose to the manager that Christine should perform solo. It is supported with the statement made by Giry to

Christine, "he will be pleased," suggests that she was aware that the Phantom's desire was for Christine to perform the solo, and that he was now satisfied. The sequence of events and schemes that Phantom shows above portrays his manipulative behavior in achieving what he wants.

Datum 37

“(As Christine is about to open the dressing room door, she hears the Phantom’s voice out of nowhere)”

*Phantom : BRAVI, BRAVI, BRAVISSIMI
Christine... Christine...*

(Christine is bewildered by the voice. Meg , following, has not heard it and enters the room. Christine turns in surprise, and is relieved to see her)

Meg :

*Where in the world have you been hiding?
Really, you were perfect!
I only wish I knew your secret!
Who is this new tutor?*

Christine :

*(abstracted, entering the dressing room)
Father once spoke of an angel
I used to dream he’d appear
now as I sing, I can sense him
And I know he’s here
(trance-like)
Here in this room he calls me softly
Somewhere inside, hiding
Somehow I know he’s always with me
He – the unseen genius*

Christine:

*(Not hearing her, ecstatic)
Angel of music!
Guide and guardian!
Grant to me your glory!*

Christine : (Turning in her chair to look at Raoul) Father said, “When I’m in heaven, child, I will send the Angel of Music to you.” Well, father is dead, Raoul, and I have been visited by the Angel of Music.”

The excerpt above shows how Christine talk about her delusion and imagination about the angel of music to Meg in the dressing room. When Christine was a child, her

father told her about an angel, and she believed him. After her father passed away, she went to live at the Opera Populaire, which strengthened her belief in the angel even more. Christine claimed that she had been sensing the presence of the angel for a long ago after somewhere or when she sang at the opera, as the angel communicated with her through speaking, calling out to her, and interacting with her. From this hint, we can infer that the Phantom intentionally represented himself as The Angel of Music to Christine, and he further fueled her delusion by pretending to be the very same angel she believed in. In the next scene, when Raoul and Christine embrace each other, the Phantom exhibits his voice again to Christine.

Datum 38

“Raoul : Christine ...

(They embrace and laugh. She moves away and sits at her dressing table)

.....

(Christine hears the Phantom voice, seemingly shouting behind her dressing room mirror)

Phantom : Insolent boy! This slave of fashion basking in your glory! Ignorant fool! This brave young suitor sharing in my triumph!

Christine : Angel! I hear you! Speak I listen. Stay by my side, guide me! Angel, my soul was weak, forgive me. Enter at last, master!

Phantom : Flattering child you shall know me, See why in shadow I hide Look at your face in the mirror, I am there inside!

(The figure of the PHANTOM becomes discernible behind the mirror)

Christine : (ecstatic)

Angel of music! Guide and guardian!

Grant to me your glory!

Angel of music! Hide no longer!

Come to me, strange angel

Phantom :

I am your angel of music

Come to me: angel of music

(Christine walks towards the glowing, shimmering glass. Meanwhile, Raoul has returned. He hears the voices and is puzzled. He tries the Door...it is locked)"

The Phantom intentionally assumes the identity of the angel that Christine mentioned, using this facade as a guise to get close to her and catch her attention. This occurrence had taken place numerous times prior to the events depicted in the play. When Christine heard the Phantom's voice from behind the glass, she wasn't scared or shocked. Instead, she quickly assumed that it was the voice of the angel of music. Christine repeatedly expressed her desire to meet the angel and eventually emerged from hiding to do so. The Phantom also then reveals himself through the mirror and said that he is the angel of music to Christine. Therefore, it is seen that the Phantom manipulation as being the angel of music in a type of this communication and calls had been occurred for a long and many times. The subsequent scene provides additional evidence of the Phantom's prolonged manipulation and utilization of the guise of the angel of music to deceive and influence Christine.

Datum 39

*“The labyrinth underground
(Subterranean gloom, through which we can discern the phantom leading
Christine through the darkness, deeper and deeper below the opera House,
towards the Phantom’s lair.....)”*

Christine :
In sleep he sang to me, in dreams he came
That voice which calls to me and speaks my name
And do I dream again? For now I find
The phantom of the opera is there – inside my mind

Phantom :
Sing once again with me our strange duet
My power over you grows stronger yet
And though you turn from me, to glance behind,

The phantom of the opera is there – inside your mind”

The passage cited above contains additional dialogues that reinforce the idea that the Phantom has been manipulating Christine over an extended period. According to Christine, the Phantom, disguised as the angel of music, sang to her while she slept and appeared in her dreams. Christine also indicates that the Phantom repeatedly called out her name multiple times, as evident from her use of the plural 's' when mentioning it.

Datum 40

*“Scene 5 - A Graveyard in Perros
(A mausoleum with hanging moss. In the center – a pyramid of skulls in front of a cross. Two statues in mourning. It is dusk)*

Christine :

*You were once my one companion
You were all that mattered
You were once a friend and father – then my world was shattered
Wishing you were somehow here again
Wishing you were somehow near
Sometimes it seemed if I just dreamed, somehow you would be here
Wishing I could hear your voice again
.....
Wishing you were somehow here again
Knowing we must say goodbye
Try to forgive. Teach me to live
Give me the strength to try
No more memories, no more silent tears
No more gazing across the wasted years
Help me say goodbye
Help me say goodbye*

(The Phantom emerges from behind the cross)

Phantom: (very soft and enticing) Wandering child, so lost, so helpless Yearning for my guidance

(bewildered, Christine looks up, and murmurs breathlessly):

Christine: Angel or father? Friend or phantom? Who is it there, staring?

Phantom: (more and more hypnotic) Have you forgotten your angel?

*Christine: Angel, oh, speak!
 What endless longings echo in this whisper!
 (Raoul appears in the shadows and watches for a moment transfixed)
 Phantom: (now drawing Christine towards him)
 Too long you've wandered in winter...
 Raoul : Leave her! You have no claim on her Leave her! Your words are wasted
 can't you see she'll never be yours?
 (inexorably the phantom continues to beckon Christine)
 Phantom: I am your angel of music Come to me: angel of music
 Raoul : (in desperation)
 Christine! Christine listen to me! Whatever you may believe, this man...this thing is
 not Your father!
 (to the phantom)
 Let her go! For god's sake, let her go! Christine!"*

The Phantom even pursues Christine to her father's grave, where he assumes the guise of an angel of music and manipulatively speaks to her in a soft and entrancing manner. He uses this facade to hypnotize her into believing his words, with the ultimate aim of carrying her away. This behavior demonstrates the Phantom's manipulative and deceptive nature, as he preys upon Christine's vulnerable emotional state during a time of mourning. This kind of deceitful self-representation is one of the disingenuous patterns that the Phantom shows. However, there is another self-representation that the Phantom create as his facades, which is as the phantom of the opera.

Datum 41

*"(Firmin has been sorting mail on his desk. Finding the two letters from
 the Phantom)*

.....
*Firmin : (reading his)
 "Dear Firmin, just a brief reminder: my salary has not been paid send it
 care of the ghost, by return of post.
 P.T.O.: no one likes a debtor, so it's better if my orders are obeyed!"*

*Firmin : (examining both letters)
 These are both signed "o.g."
 Who the hell is he?*

Both : (immediately realizing) Opera ghost!"

Datum 42

“(Carlotta and Piangi burst in. She too has a letter, which has cheered her no more than the others)”

Carlotta : You dare to tell me, that this is not the letter you sent?!

Raoul : And what is it that I’ m meant to have sent?

(He takes the letter and reads it)

“Your days at the opera populaire are numbered. Christine daaé will be singing on your behalf tonight. Be prepared for a great misfortune, Should you attempt to take her place... ””

Datum 43

“Giry : Here I have a note

Firmin : Please! (snatching it)

(He open the letter and reads. The Phantom’s voice gradually lakes over)

“Gentlemen, I have now sent you several notes of the most amiable nature, detailing how my theatre is to be run. You have not followed my instructions. I shall give you...”

Phantom’s voice : One last chance....

(Sings)

*Christine Daaé has returned to you
And I am anxious her career should progress
In the new production of “il muto”
You will therefore cast Carlotta as the pageboy
And put Miss Daae in the role of countess
The role, which Miss Daaé plays
Calls for charm and appeal
The role of the pageboy is silent –
Which makes my casting, in a word, ideal...*

I shall watch the performance from my normal seat in Box Five, which will be kept empty for me. Should these commands be ignored, a disaster beyond your imagination will occur...

Firmin :(Taking over)

...I remain, Gentlemen, Your obedient servant, O.G.”

Datum 44

“(He has two notes from the Phantom, one of which he hands to André, who opens it and reads):

André “; Dear André, re my orchestrations:

We need another first bassoon. Get a player with tone – and that third trombone has to go! The man could not be deafer, so please preferably one who plays in tune!”

*Firmin : (reading his letter) “dear Firmin, vis-à-vis my opera:
Some chorus-members must be sacked. If you could, find out which has a sense of pitch – wisely, though, I’ve managed to assign a rather minor role
To those who cannot act!*

.....
(She is prevented from replying by the arrival of Giry arrives, bearing another note from the Phantom)

Giry : Please, monsieur: another note.

(The Managers groan and gesture: “read it”. As she reads, All react variously, as they are singled out)

“Fondest greetings to you all! A few instructions just before rehearsal starts: Carlotta must be taught to act...

(the phantom’s voice gradually takes over from her)

Phantom’s voice:

...not her normal trick of strutting ’round the stage our Don Juan must lose some weight. It’s not healthy in a man of Piangi’s age and my managers must learn that their place is in an office, not the arts. As for miss christine daaé... No doubt she’ll do her best It’s true her voice is good She knows, though, should she wish to excel She has much still to learn, If pride will let her return to me, her teacher, her teacher

(Spoken)

Your obedient friend...

(The PHANTOM’S voice fades out and GIRY takes over)

GIRY : ...and angel.”

The excerpts above contains the explanation of how the Phantom portrays his side of demanding person and manipulate others with fake self-figure as he creates his alter facades which is the phantom of the opera. He did several attempts in creating the phantom of the opera facades. One of the ways that he attempt is creating his self-image through letters that contains his demand and threat, and it is used as the way he communicate with them mysteriously. He presents himself to them as the phantom of the opera or the opera ghost, which shown by his letter that the Phantom intentionally put sign as P.T.O and O.G which stands for the Phantom of The Opera and Opera

Ghost. He sent letters of his demands and threats to Raoul, Firmin, Andre, and Carlotta as the phantom of the opera and creates his violent and mysterious image to manipulate them to obey him with his domination. It is aligned with the disingenuous pattern traits which is manipulate people to achieve what he want. He is portrayed as a demanding person from the way he gives demands and threats differently from each person he sent. He is also demanding how the opera should be played although he is neither the manager nor the director of Opera Populaire.

Datum 45

“(At the height of the activity, a grotesque figure suddenly appears at the top of the staircase, ten feet tall. Dressed all in crimson, with a death’s head visible inside the hood of his robe, the PHANTOM has come to the party. With dreadful wooden steps he descends the stairs and takes the center of the stage)

Phantom : Why so silent, good messieurs? Did you think that i had left you for good?

Have you missed me, good messieurs?

I have written you an opera!

(He takes from under his robe an enormous bound manuscript)

Here I bring the finished score –

“Don juan triumphant”!

(He throws it to André)

I advise you to comply – my instructions should be clear – remember there are worse things than a shattered chandelier.”

.....

“Phantom :

Seal my fate tonight –

I hate to have to cut the fun short

But The Joke’s Wearing Thin

Let the audience in

Let my opera begin!

(The “Don Juan” overture begins. All disperse as scene and Lights change and the lamplighter illuminates the stage)”

.....

“(Laughing, Don Juan puts on Passarino’s cloak and goes into the curtained alcove where the bed awaits. Although we do not yet know it, the Punjab Lasso has done its work, and Signor Piangi is no more. When next we see Don Juan, it will be the Phantom. Meanwhile, we hear Aminta (Christine) singing happily in the distance)”

.....

“(Christine (Aminta) enters. A pretty, adventurous girl, or she would not be here. She takes off her cloak and sits down. Looks about her. No one. She starts on a leg of chicken. The Phantom, disguised as Don JUAN pretending to be Passarino, emerges. He now wears Passarino’s robe, the cowl of which hides his face. His first words startle her)”

.....

“(By now the audience and the Police have realized that Signor Piangi is dead behind the curtain, and it is the Phantom who sings in his place. Christine knows it too. As final confirmation, the Phantom sings):

Phantom :
Say you’ll share with me one love, one lifetime. Lead me, save me from my solitude.

(He takes from his finger a ring and holds it out to her. It is the same ring – CHRISTINE’S engagement ring – which he had torn from her throat at the beginning of Act II. Slowly she takes it and puts it on her finger.)

SAY YOU WANT ME WITH YOU, HERE BESIDE YOU. ANYWHERE YOU GO LET ME GO TOO – CHRISTINE THAT’S ALL I ASK OF...

(We never reach the word ‘you’, for Christine quite calmly reveals the Phantom’s face to the audience. As the forces of law close in on the horrifying skull, the Phantom sweeps his cloak around her and vanishes.”

Datum 45 comprises several fragments of a plot from Scene 7 on Act-Two, in which the Phantom employs his manipulative tactics to approach Christine and persuade her to sing with him, ultimately revealing his love for her through the opera written by him. In the start of the second act, the Phantom shatters the festive atmosphere of the gala, dramatically exposing himself to the entire opera troupe. Then, in a direct and blatant move, he hands over his discreetly crafted opera script, "Don Juan Triumphant," to the stunned members, with a clear expectation that it be performed exactly as written. Fueled by their frustration with the Phantom's games and

provoked by his appearance, the opera managers are determined to take matters into their own hands.

They hatch a plan to use the opera script he has given them against him, hoping to outsmart him once and for all. They will stage his opera as thoroughly as what the Phantom instruct, in hope to capture the Phantom. However, little did they know, after all of the preparation that they did, the Phantom still outsmart them because of his thorough knowledge of the opera environment and his own play. Little did they know, their plan would ultimately backfire. Despite their careful preparations, the Phantom was one step ahead and outsmarted them yet again, thanks to his unparalleled understanding of the opera house and his own play.

Midway through the play, there was a scene where Piangi, playing the role of Don Juan, had to quickly change into Passarino's cloak backstage. The Phantom, being intimately familiar with his own production, lay in wait for Piangi to crawl inside the curtain to change, and then ruthlessly choked him to death. Disguised in Passarino's cloak, the Phantom take the role of Don Juan himself and took to the stage flawlessly performing the role he had written himself. Finally, he took the stage with Christine and sang a beautiful duet. As time passed, both the audience and Christine realized that it wasn't Piangi singing anymore. Suddenly, the Phantom strayed from the script and belted out an impassioned song, confessing his love for Christine and presenting her with the ring he had torn from her neck earlier. But as the music faded, Christine's curiosity got the better of her, and she reached for the Phantom's mask, revealing his

face to the audience. Overcome with anger, shame and despair, the Phantom seized Christine and whisked her away forcefully to his dark lair.

Datum 46

“(A stunned silence. It is broken, as the Phantom suddenly senses Raoul’s presence. Behind the portcullis, Raoul climbs out of the water)

*Phantom : Wait! I think, my dear, we have a guest! (Mock-courteous bow to Raoul)
Sir, this is indeed an unparalleled delight!
I had rather hoped that you would come
And now my wish comes true – you have truly made my night!*

*Raoul : (Pleading, grasping the bars of the gate)
Free her! Do what you like only free her! Have you no pity?*

*Phantom : (to Christine, dryly)
Your lover makes a passionate plea!*

*Raoul : (to phantom) Let me see her!
Phantom :(dryly) Be my guest, sir...
(he gestures, and the fence rises. Raoul staggers in, embracing Christine)
Monsieur, I bid you welcome!
Did you think that I would harm her?
Why should I make her pay
For the sins which are yours?*

(so saying, he takes the Punjab lasso and, before Raoul has a chance to move, catches him by the neck. The end of the rope, of which the phantom has let go, remains magically suspended in mid-air)”

.....

*“Phantom : (taunting)
Order your fine horses now!
Raise up your hand to the level of your eyes!
Nothing can save you now – except perhaps Christine
(he turns to her)
start a new life with me – buy his freedom with your love!
Refuse me, and you send your lover to his death!
This is the choice – this is the point of no return!”*

After the Phantom takes Christine to his lair while she is still wearing a wedding dress from an earlier performance, he demands that she confess her love for him and swear an oath like a traditional wedding vow. However, Christine rejects him because

of what the Phantom has done and tries to escape. Raoul enters in attempt to rescue her, but the Phantom had anticipated his arrival and uses the Punjab Lasso to strangle Raoul and render him helpless.

It becomes clear that the Phantom had planned for Raoul's arrival, allowing him to enter his lair before trapping him and holding him hostage. By using Raoul's predicament, the Phantom manipulates Christine into starting a new life with him, threatening to kill Raoul if she does not comply with his demands. The Phantom's disingenuous and antisocial nature is on full display, as he stops at nothing to get what he wants, even if it means manipulating and harming others. The entire ordeal is a testament to the Phantom's histrionic disingenuous type in manipulative and criminality features from antisocial pattern, as he coldly uses both Christine and Raoul in his pursuit of power and control.

5. Erik Portrays The Infantile Histrionic Personality Disorder

People with an infantile histrionic personality type exhibit a mix of histrionic and borderline personality traits. They often struggle with dependence and constantly gain attention and avoid feelings of frustration. They also have trouble in developing a strong sense of self-identity and cause them to focus excessively on seeking pleasure and attention. Because they lack a sense of self, their personality traits may be more pronounced and severe. They tend to have demanding and dependent relationships with their significant others and may swing between being overly compliant and deeply depressed. Their emotions can be intense, and they may experience love, rage, and guilt

all at once. Their behavior can be unpredictable, going from happy and cheerful to sulky and throwing tantrums when faced with disagreement.

Erik as the main character in the drama, displays several characteristics that are associated with the infantile histrionic type. He is portrayed as an adventurous person that seeks attention because of his vague identity. Erik also has a tendency to become dependent on others and can be quite demanding in building relationships to get what he wants. His emotions are often unstable, when confronted with confrontation, his reactions can be exaggerated and intense.

From the data presented earlier, it is clear that the Phantom craves attention and seeks it out by presenting himself in different ways. Due to his uncertain sense of self, he has turned away from his journey of self-discovery and instead chosen to fully embody the alter egos he has created. This is because he derives pleasure and attention from presenting himself in these different personas. In essence, he has become so wrapped up in his various facades that he has lost sight of his true identity.

Many demands that Erik throw to the opera members as it seen from previous data provided. However, not all of his demands are met and he takes the rejection as a personal confrontation. As a result, he tends to respond to these confrontations with an exaggerated reaction and a desire for vengeance.

Datum 47

“(The Overture comes to an end. The house curtains part to reveal an 18th Century salon – elegant, Baroque, very Salzburg. A canopied bed center Stage. The Countess is played by Carlotta. Serafimo, the pageboy, is disguised as her maid and is played by Christine. At this point they are hidden behind the drapes of the bed, which are drawn)

Phantom's Voice:
Did I not instruct that Box Five was to be kept empty?

Meg : (Terrified)
He's here: the phantom of the opera

(General reaction of bewilderment. Christine looks fearfully about her)
Christine :It's him. I know it. It's him.

Carlotta : (Finding a scapegoat in Christine, hisses at her):
Your part is silent, little toad!
(But the Phantom has heard her)

Phantom's Voice :A toad, madame? Perhaps it is you who are the toad."

.....
"(Instead of singing she emits a great croak like a toad. A stunned silence.
CARLOTTA is as amazed as anyone but regains herself and continues.)

(The Phantom's laughter rises. The croaking continues as the chandelier's lights blink on and of. The Phantom's laughter, by this time overpowering, now crescendos into a great cry):

Phantom's Voice :
Behold! She is singing to bring down the chandelier!"

.....
"(.....they begin the Dance of the Country Nymphs. Upstage, behind the drop, a series of threatening shadows of the PHANTOM. MEG is aware of them and dances out of step. When this culminates in one gigantic, oppressive, bat-like shadow, the garroted body of JOSEPH BUQUET falls onto the stage, causing the sylvan glade to fly out.)"

In the passage above, we see how the Phantom reacts when his demands are rejected by the opera members. He had instructed them to make Christine the soloist instead of Carlotta, but they ignored his wishes and made her a pageboy instead. Additionally, they did not comply with his instruction to leave box five empty. Feeling confronted and angry, the Phantom took revenge by poisoning Carlotta's mouth spray, making her voice croak like a toad. He also swung the chandelier to scare the audience and the opera members. Finally, he ended his vengeance by hanging Buquet to death on the stage. All of those reaction and vengeance that the Phantom did is exaggerated and violent, therefore it shows how his emotion is unstable and high-strung.

Datum 48

“Phantom :I’m here, I’m here, monsieur: the angel of death! Come on, come on, monsieur! Don’t stop, don’t stop!

(Three more fireballs. Raoul is almost at the Phantom’s feet. A confrontation is imminent when Christine suddenly rushes across to Raoul)

CHRISTINE : Raoul! Come back. (She pulls him away)

RAOUL (Adlibbing as he and CHRISTINE exit) I’m not afraid of you! Your words are wasted! (Etc.)

(As they are exiting, the PHANTOM declaims in fury):

PHANTOM

Don’t go! So be it! Now let it be war upon you both!”

In another intense scene in the drama, the Phantom's high-strung emotions are on full display once again. When he attempts to manipulate Christine at her father's graveyard, posing as the angel of music, Raoul arrives to rescue her from his grasp. After a struggle, Raoul successfully saves Christine and leaves the Phantom alone in the graveyard. This act of defiance from Raoul triggers the Phantom's rage and hatred towards Raoul. In response, he expresses his vengeance through the creation of the Don Juan Triumphant tragedy in scene 7..

Datum 28

“Christine : ...you deceived me –

I gave my mind blindly...

(A pause. The Phantom looks coldly at Christine)

Phantom :

You try my patience – make your choice!

(Christine reflects for a moment, then with resolution moves slowly towards the Phantom)

Christine : (Quietly at first then with growing emotion)

Pitiful creature of darkness

What kind of life have you known?

God give me courage to show you

You are not alone.

(Now calmly facing him, she kisses him long and full on the lips. The embrace lasts a long time. Raoul watches in horror and wonder. The

moment is broken as we hear the beating footsteps of the MOB offstage. The Phantom takes a lighted candle and holds it above Raoul's head. A tense moment. But the suspended rope suddenly falls harmlessly – the Phantom has burned the thread by which the noose was held. Resigned, he addresses Raoul, as we hear the offstage voices of the approaching MOB)

Phantom : Take her, forget me, forget all of this.”

In the final act of the story, we see the Phantom's complex and intense emotions on full display. He experiences a whirlwind of love, rage, and guilt in the climactic scene where he takes Christine to his lair and captures Raoul. The Phantom is consumed with rage towards Raoul and Christine for choosing each other over him and for Christine's attempt to escape him. His patience is tested, and he expresses his frustration through his words and actions. However, amidst his anger, he also experiences a love and attention from Christine, something that he has never received from anyone else. When Christine tries to comfort him, he feels a rush of emotions that he can't control. She kisses him, and we're left wondering whether her intentions were genuine or a ploy to distract him and free Raoul. Regardless, the Phantom is overwhelmed with guilt and ultimately chooses to free Raoul and let Christine go. This scene highlights the Phantom's volatile and childlike emotional journey and his struggle to reconcile his desire for love and attention.

CHAPTER V

CONCLUSION

In this section, the researcher summarize the findings from the study and draw some conclusions. Additionally, the researcher provide suggestion for other researchers who may be interested in pursuing further research in this area.

A. Conclusion

In this study, the researcher analyzes the character of the Phantom in The Phantom of the Opera by Lloyd Webber and examines how he displays histrionic personality disorder according to the theory proposed by Theodore Millon in his book *Personality Disorders in Modern Life*. By using the theory of character and characterization by M.J. Murphy, the researcher explores a deeper understanding of the Phantom as the main character in the drama.

After analyzing the data, the researcher concludes that Erik exhibits all the symptoms of histrionic personality disorder according to Millon's theory. Erik displays patterns and symptoms at the behavioral, phenomenological, intrapsychic, and biophysical levels. Based on the evidence, Erik is identified as a person with histrionic personality disorder who displays all the patterns in the domains.

The research also examines the subtypes of histrionic personality disorder and concludes that Erik displays all six subtypes, including the appeasing, vivacious, tempestuous, disingenuous, and infantile histrionic personality types. However, the

researcher only determines the tempestuous and disingenuous subtypes as the types that Erik exhibits. It is determined that Erik only exhibits the tempestuous and disingenuous subtypes because of the major traits that he portrays the most comparing to the other pattern of the types. Therefore, the research found that Erik is suffering with histrionic personality disorder and his disorder exhibits the tempestuous and disingenuous histrionic types as the combination from his traits from anti-social and negativistic personality features.

B. Suggestion

As a suggestion for future researchers interested in studying histrionic personality disorder, I recommend exploring other fictional characters who display similar patterns and symptoms. It would also be beneficial to conduct a study on individuals with a diagnosed histrionic personality disorder to compare and contrast the portrayal in fictional characters with real-life experiences.

However, it's important to acknowledge the limitations of this study, including the small sample size and the focus on one fictional character. This study also solely relies on the analysis of the Phantom's portrayal in *The Phantom of the Opera*, without considering other adaptations or interpretations of the character. Despite these limitations, I hope this study serves as a starting point for further research on histrionic personality disorder and its representation in literature and media. It's essential to continue exploring and understanding different personality disorders to raise awareness and provide support for those who may be struggling with them.

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