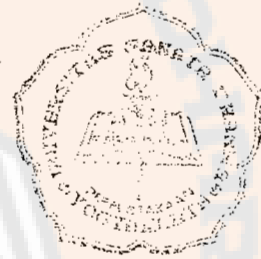


PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

**HENRI'S PERSONALITY DEVELOPMENT
AS SEEN IN PIERRE LA MURE'S *MOULIN ROUGE***

A THESIS

Presented as Partial Fulfillment of the Requirements
to Obtain the *Sarjana Pendidikan* Degree
in English Language Education



By

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DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
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Defended Before the Board of Examiners

On July 22, 2003

And Declared Acceptable

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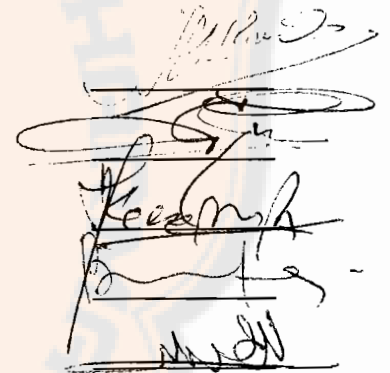
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Statement of Work's Originality

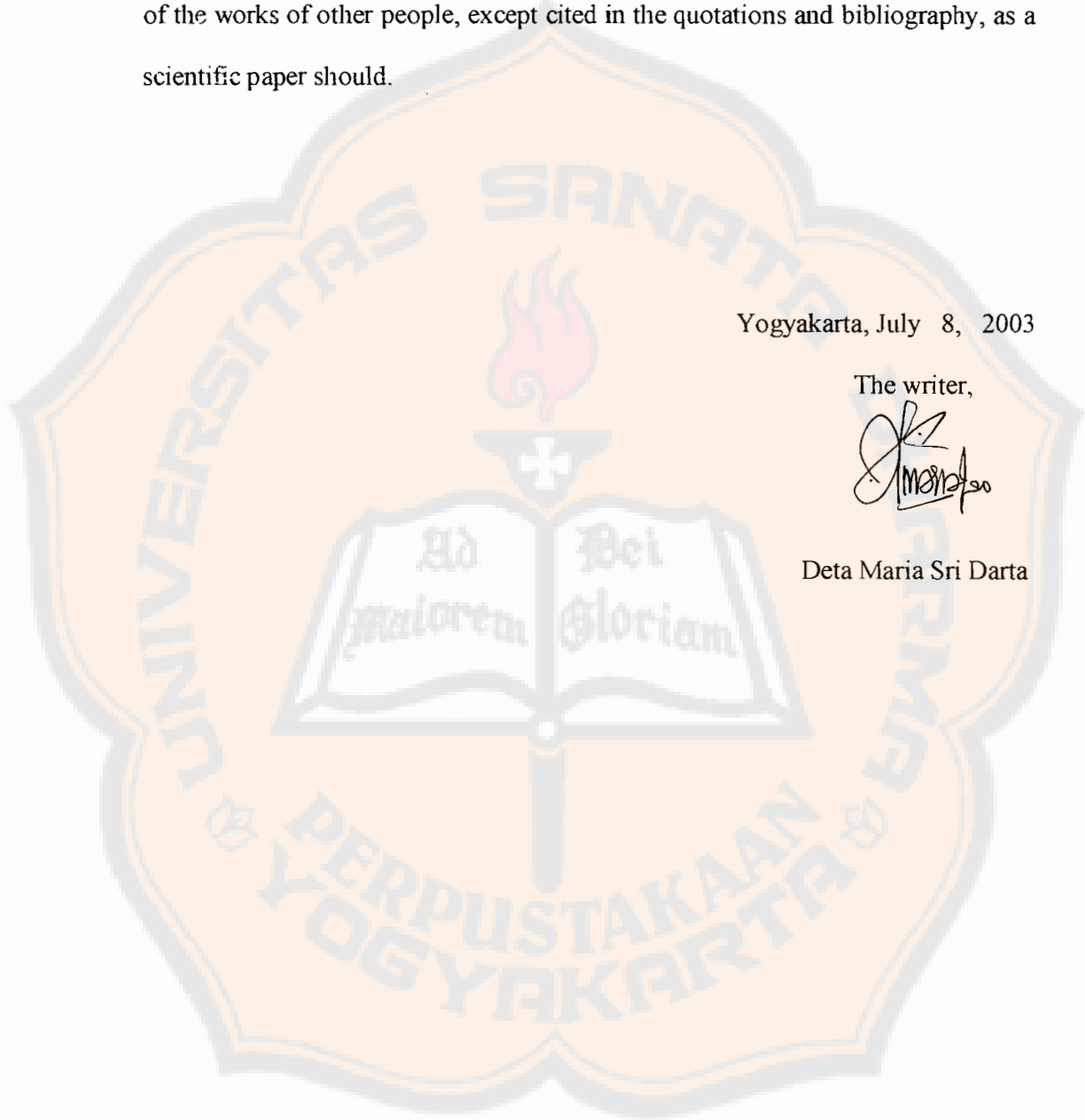
I honestly declare that the thesis I wrote does not contain the works or part of the works of other people, except cited in the quotations and bibliography, as a scientific paper should.

Yogyakarta, July 8, 2003

The writer,



Deta Maria Sri Darta



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PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

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Sincerely,

Deta Maria

State of Mind

*If you think you are beaten, you are; if you think you dare not, you don't.
If you like to win, but think you can't, it's almost a cinch you won't.*

*If you think you'll lose, you're lost; for out in the world we find success begins
with a fellow's will; it's all in the state of mind.*

*If you think you're outclassed, you are; you've got to think high to rise, you've
got to be sure of yourself before you can win the prize.*

*Life's battles don't always go to the stronger or faster man;
but sooner or later the man who wins is the man who thinks he can.*

*Author Unknown
Submitted by Wrae Duncan*

LET ALL THAT YOU DO BE DONE IN LOVE

(1 Corinthians 16: 14)

Every good and perfect give is from above ...

(James 1: 17)

*Dedicated with gratitude
To my beloved family: Papa (RIP), Mama, and Yenni
And also to my fiancé Budi*



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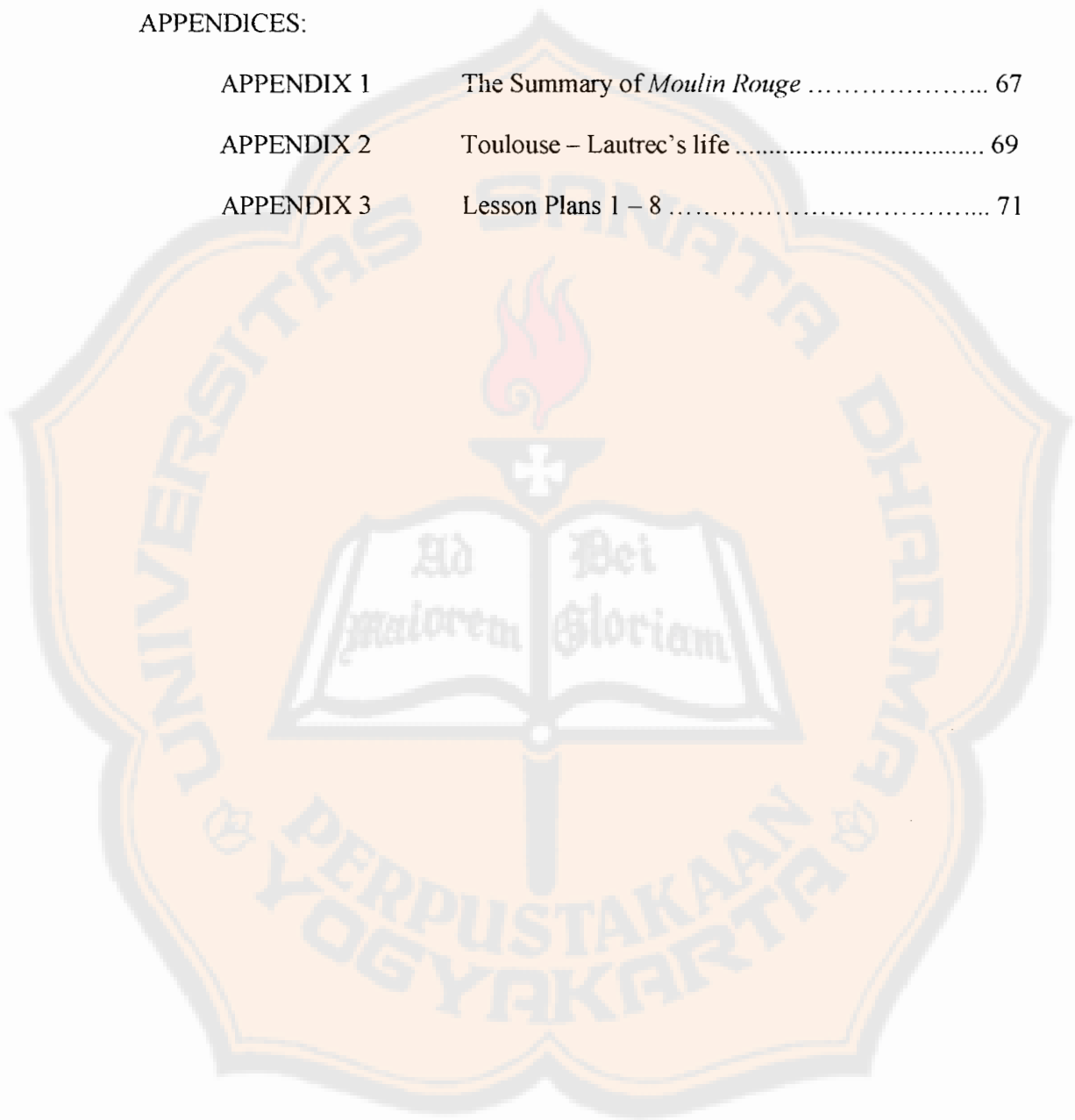
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ABSTRACT

Deta Maria Sri Darta. (2003). **Henri's Personality Development as Seen in Pierre La Mure's *Moulin Rouge***. Yogyakarta: Department of Language and Art Education, Faculty of Teachers Training and Education, Sanata Dharma University.

This thesis discusses *Moulin Rouge*, a novel by Pierre La Mure which was written in 1952 and considered as psychological novel. It is about a man who has to struggle against his physical disadvantage for his whole life to achieve happiness. He lives a miserable life and becomes a famous French painter, but he fails to overcome his disappointment which leads him to alcohol and finally ends with his death.

This study attempts to find out the mental characteristics of the main character and the psychological changes happened to the main character due to his way overcoming his physical disadvantage.

To obtain these objectives, this study employs two kinds of data sources namely the primary data, which are from the novel itself, *Moulin Rouge*; and the secondary data which are obtained from books about Henri's biography taken from Jean Cassou's *Encyclopedia Universalis*, and other sources from Internet that can enrich the data. *Theories of Personality, Personality Development, and Developmental Psychology* by Elizabeth Hurlock, gives a deeper understanding about the character and his personality change.

From the analysis of the main character's characterization, it is found out that Henri's characteristics before and after he becomes crippled change. Before he becomes crippled, he is a polite, religious, stubborn, obedient, shy, curious, and honest boy; he also likes art. After that he is a solitary, brave, and not religious boy; he even likes to drink cognac but he still likes art. From the analysis of Henri's psychology, it is discovered that his personalities change both for the better and for the worse, after he becomes crippled. He is disappointed with his physical disadvantage and more disappointed because his father does not want to admit him as son. His condition gets worse when he grows up and knows about women. He is rejected by women because of his physical disadvantage, then he runs to alcohol and he can drink as much as he wants. He finally finds his way through art, but his habit of drinking cannot be stopped. Although he is crippled he makes some beautiful portraits that make him famous. Unfortunately his body is too weak for the tremendous alcohol that he drinks, finally he falls sick. He passed away then. He has failed to overcome his problem and he cannot face the reality. It shows that his traits do not have "marketable value" in the society.

From the analysis, it is found that La Mure, the author, wants to convey a moral value that all human being should not give up. Although one has a physical disadvantage, it should never stop him to do the best for his life. Life is too short to be wasted. La Mure also says that human being should help one another.

This thesis also gives suggestions for the future researchers and the implementation of literature in teaching English especially in teaching Speaking and Writing.

ABSTRAK

Deta Maria Sri Darti. (2003). **Henri's Personality Development as Seen in Pierre La Mure's *Moulin Rouge***. Yogyakarta: Jurusan Pendidikan Bahasa dan Seni, Fakultas Keguruan dan Ilmu Pendidikan. Universitas Sanata Dharma.

Skripsi ini membahas novel berjudul *Moulin Rouge*, sebuah karya Pierre La Mure yang ditulis pada tahun 1952 dan tergolong novel psikologis. Novel ini berkisah tentang seorang pria yang harus berjuang melawan ketidaknormalan kondisi tubuhnya sepanjang hidupnya untuk memperoleh kebahagiaan. Hidupnya menyedihkan dan dia menjadi seorang pelukis Prancis yang terkenal, tapi dia gagal untuk mengatasi kekecewaannya yang membawanya kepada alkohol yang kemudian mengakhiri hidupnya.

Studi ini bertujuan untuk menemukan karakteristik dari tokoh utama novel ini dan perubahan psikologi yang terjadi pada tokoh utama dalam mengatasi ketidaknormalan kondisi tubuhnya.

Untuk mencapai tujuan tersebut, studi ini menggunakan dua jenis data, yang disebut data primer, yaitu novel *Moulin Rouge*, dan data sekunder yang diperoleh dari buku – buku biografi Henri dari *Encyclopedia Universalis* oleh Jean Cassou, dan sumber lain dari Internet yang dapat memperkaya data. *Theories of Personality, Personality Development, and Developmental Psychology* karangan Elizabeth Hurlock memberikan pengertian yang lebih mendalam tentang karakter dan perubahan kepribadiannya.

Dari hasil analisis karakter tokoh utama, ditemukan bahwa karakteristik Henri sesudah dan sebelum dia mengalami kepincangan, berubah. Sebelum dia mengalami kepincangan, dia adalah anak laki – laki yang sopan, taat beragama, keras kepala, patuh, pemalu, selalu ingin tahu, dan jujur; dia juga menyukai seni. Sesudahnya dia menjadi anak laki – laki yang penyendiri, berani, dan tidak lagi taat agama; bahkan dia suka minum konyak tapi masih menyukai seni. Dari hasil analisis psikologi Henri, ditemukan bahwa kepribadiannya berubah setelah dia mengalami kepincangan, baik menjadi lebih baik maupun yang menjadi lebih buruk. Dia kecewa terhadap ketidaknormalan kondisi tubuhnya dan lebih kecewa lagi karena ayahnya tidak mau menerimanya sebagai anak. Kondisinya bertambah parah ketika dia tumbuh dewasa dan mulai mengenal wanita. Dia ditolak oleh para wanita karena ketidaknormalan kondisi tubuhnya, kemudian alkohol menjadi pelariannya dan dia mampu minum sebanyak yang dia inginkan. Dia akhirnya menemukan jalannya melalui seni, tapi kebiasaannya minum tidak dapat dihentikan. Meskipun kakinya tidak normal dia mampu melukis dengan indah yang membuatnya menjadi pelukis terkenal. Sayangnya tubuhnya tidak mampu lagi menahan banyak alkohol yang membuatnya jatuh sakit. Dia kemudian meninggal. Dia telah gagal mengatasi masalahnya dan tidak mampu menghadapi kenyataan hidupnya. Hal ini menunjukkan bahwa karakternya tidak memiliki “nilai jual” di masyarakat.

Dari hasil analisis, diketahui bahwa La Mure, sang pengarang, ingin menyampaikan satu nilai moral bahwa semua orang tidak boleh menyerah. Meskipun seseorang memiliki ketidaknormalan kondisi tubuhnya, hal itu

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seharusnya tidak menghentikannya melakukan yang terbaik untuk hidupnya. Hidup telalu singkat untuk disia-siakan. La Mure juga mengatakan bahwa manusia harus saling tolong menolong.

Skripsi ini juga memberikan saran bagi peneliti di masa mendatang dan penerapan karya sastra dalam pengajaran bahasa Inggris terutama dalam pengajaran *Speaking* dan *Writing*.



CHAPTER I

INTRODUCTION

This chapter is divided into five parts. The first part is the background of the study. In this part, I show the reasons why I choose the novel, *Moulin Rouge* as the subject of my study. The second part is the problem formulation. In this part I state some problems that I want to discuss in this study. The third part is the objectives of the study. This part deals with my aim in conducting this study.

The fourth part is the benefit of the study which consists of some benefits that the readers and I can get from my study. The last part is the definition of terms. This part explains important terms which are used in this study. It is meant to avoid misinterpretation between the readers and the writer.

1.1 Background of the Study

Reading a literary work is one of the good ways in enriching our experience. Not only it gives us pleasure, but also some important lessons that are applicable in our life. There are many kinds of literary work, and novel is one of them. We can get many benefits by reading novel. It can develop our feeling, emotion, maturity, points of view because of the philosophy carried by a novel which portrays real life. Through a novel we can see many real things; it provides real society, real personality, real ways of life, and real environment. De Laar (1963: 163) says that a novel is a work of art in so far as it introduces us into living world. In some respects, it resembles the world which we live in, but with

an individuality of its own.

After knowing the great benefits of reading novels, I encourage myself to choose a novel as the focus of my study. Not only do I want to take its benefits for myself, but also to give some contributions to my study in English teaching and learning.

In this study, I choose Pierre La Mure's novel entitled *Moulin Rouge*, because of some reasons. The first reason is this novel is based on a true story, a life of a famous painter from French in 19th century, Henri de Toulouse – Lautrec. My curiosity is raised after watching the Nicole Kidman's movie with the same title *Moulin Rouge*; I know that sometimes there are differences between the movie and the novel; that is why I read the novel to find the differences. Although I compare the novel with the movie, I will not focus my study on the differences between them, but I will only focus on the novel itself, because I find out that the novel is more interesting than the movie. I find that the story in the novel has deeper meaning than the movie. In the movie, we just only learn about love, but in the novel we learn more than just love. We learn how to respect others, how to have spirit in overcoming our problems in life.

The second reason is this novel tells about a person who is crippled at the age of twelve and his fighting against his physical disadvantage that finally made himself as a famous painter. The writer describes the setting in details so it seems that I can see what really happened at that time. I can feel the pain, the sorrow of being such a man, who is unwanted even by his own father. Being crippled did not stop Henri (the main character) to do useful things in his life. His spirit to

overcome his problems has inspired me in many ways although by the end of the novel, Henri passed away because of alcohol. He is lonely; nobody loves and cares about him (except his mother and his closed friend, Maurice), so that he looks for alcohol companion to ease his loneliness.

As I state before, that physical disadvantages should not block someone to do useful things in his life. In our real life, we can see many people with physical disadvantage who succeed in their life. Let's just say Steve Wonder as one example, he is blind, but his beautiful voice has made him famous. Another example is Hellen Keller, the *Chicken Soup's* writer who was blind, deaf, and mute. Although the spirit to survive should come from inside the person himself, the support from people around him is also needed. After reading this novel, I feel that we should help people with physical disadvantages to have spirit to continue their life and do useful things for their life.

The last reason is that I want to share my opinions about this novel, and I want to encourage the readers to read this novel so that they can take benefits and values from it. I want to help the readers to experience the benefits of reading this novel, so that the message from this novel is successfully conveyed.

Thus, I will focus my study on the main character only, since he plays an important role in the story and his personality is very interesting to be analyzed. Of course I will see his personality in many ways, such as from other characters, his statements, and the society.

1.2 Objective of the Study

The objective of this study is to investigate two aspects. First, the objective is to find out mental characteristics of the main character, Henri, based on the theory of characterization. Second, is to investigate how Henri's personality changes as seen in his way overcoming his physical disadvantage and finally gains his self-confidence that made him a famous painter. After finding those two aspects, I can come to moral values that the author wants to convey through this novel.

1.3 Problems Formulation

As mentioned above that I will focus my study on the main character's personality, and in order to facilitate me in doing the research, I formulated two questions that need answers and they are formulated as follows:

1. What are the mental characteristics of the main character, Henri, based on the theory of characterization?
2. How does Henri's personality change as seen in his way to overcome his physical disadvantage and finally gains his self-confidence that makes him a famous painter?

1.4 Benefit of the Study

The study of the novel *Moulin Rouge* hopefully helps the readers, especially English education program students. in understanding one of Pierre La Mure's novels, *Moulin Rouge*. I hope this study will give more insight about the

personality of the main character, Henri, and finally the readers get the messages from this novel. The readers may take the important value and apply it in real life, because they will get pleasure and experience at the same time after reading this thesis. Also for those who have disabilities, I hope this study can encourage them to have some contributions in their society and to have a meaningful life.

This study is expected to give contribution to my field of study. At the end, I will give some suggestions for the implementation of the novel, *Moulin Rouge* to English learning activity. The suggestions hopefully enrich English teachers' materials in teaching English and inspire English teachers to develop teaching learning activity. The English teachers can conduct a lesson using the novel or using this study.

I also expect that my study will encourage the future researcher to analyze this novel, for example analyzing the contribution or the relevance of this novel in real life. The next researcher may analyze aspects which are not discussed in this analysis, so that the readers will have clearer description about this novel.

1.5 Definition of Terms

There are some terms that are used in this study. Those terms need to be defined to avoid misinterpretation.

The first term is **analysis**. Kenney (1957: 5) says that the term **analyze** is "to identify the separate parts that make it up to determine the relationship among the parts and to discover the relationship among the parts and to discover the relation of the parts to the whole." From that definition of analyze, I define the

term analysis as the result of the process of identifying the separate parts to the whole and to discover the relation of the parts to the whole. I use this term as a method to study Henri's character and later on to study his psychological development.

The second term is **character**. Abrams (1981: 20) states that a character is "a person presented in a dramatic or narrative work, who is interpreted by the reader as being endowed with moral and dispositional qualities that is expressed in what he says - the dialogue - and by what he does - the action." The character that I focus on is the main character, Henri de Toulouse - Lautrec.

The third term is **personality**. As Hurlock (1976: 6) says, the term 'personality' is derived from the Latin word *persona*, which means 'mask'. While **development** according to Schiamberg and Smith in their *Human Development*, refers to the changes happening to human beings during their lifetime (1982: 5). It relates to some aspects such as character and attitude. So, I can conclude that **personality development** is the changes happening to one's quality of behavior as seen by others.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Theoretical Review

In order to get a clear description regarding the problems, it is important to determine and clarify the theories. In this study, I employ some theories to support my analysis. They include the theory of critical approaches, the theory of literature, which is the theory of characterization that I use to describe the characteristics of the main character, and the theory of personality development that I use to analyze the personality changes on the main character.

2.1.1 Theory of Critical Approaches

To analyze the novel, I use a critical approach presented by Rohrberger's and Wood's *Reading and Writing about Literature* (1971: 6 – 13). There are five kinds of critical approaches. They are the formalist approach, the biographical approach, the sociocultural-historical approach, the mythopoeic approach, and the psychological approach.

The first is **the formalist approach**, which concerns about demonstrating the harmonious involvement of all the parts to the whole and with pointing out how meaning is derived from structure and how matters of technique determine structure.

The second is **the biographical approach**. It views a work of art as a reflection of personality, the reader shares the author's consciousness and that the

reader's response is to the author's personality. In this approach the readers try to learn about the author's life in order to understand his writings.

The third is **the sociocultural-historical approach**. According to this approach the only way to locate the real work is in reference to the civilization that produced it. It is needed to investigate the place or society that reflects a created work. The historical critic examines either the work itself and the work in relation to other works by the same author or to work of similar kind of subject matter by different author in the same or in the different periods.

The fourth is **the mythopoeic approach**. It seeks to discover certain universally recurrent patterns of human thought, which they believe, find expression in significant work of art.

The last is **the psychological approach**. This approach involves the effort to locate and demonstrate certain recurrent patterns. We can apply certain psychological theories in analyzing the content of the story in a work of literature.

2.2 Theory of Literature

2.2.1 Theory of Character

When we talk about character, we cannot talk about the physical appearance only, but we also have to talk about the personality that reveals the figure. We cannot see the figure in the surface level, but we have to see deeper inside her/him. So in order to understand the characteristics of the character in the novel well, we cannot analyze her/his characteristics partly, but we should consider her/him as a whole.

According to Foster (1978: 21) in his book, *Aspects of the Novels*, there are two kinds of character. Those two characters are flat and round character. Below is a brief discussion of the two characters:

1. Flat Character

Flat character is a static character which develops in a single idea or quantity (1978: 21). There is no detail description of the character in a novel. It is called flat because we see only one side of the character.

2. Round Character

Round character is dynamic and complex in temperament (1978: 21). Round character is not just static but it is dynamic and always changes, therefore the action of the character is unpredictable or hard to guess by the reader, as a result round character is rather difficult to be described.

2.2.2 Theory of Characterization

There are ways in which an author can convey his characters both directly and indirectly in his novel. According to Murphy's book *Understanding Unseen* (1972: 161 – 173) there are nine ways of how author reveals the character's personalities to the reader. Yet, sometimes we cannot find all the nine ways in a novel. Those ways are as follow:

1. Personal Description

The author can describe a person's appearance and clothes. From a person's clothing, the reader can directly see the character's appearance.

2. Character as Seen by Another

Instead of describing a character directly the author can describe the character through the eyes and opinion of another.

3. Speech

The author can give us an insight into the character of one of the persons in the novel through what that person says. Whenever a person speaks, whenever he/she is in conversation with another, whenever he/she puts forward an opinion, he is giving us some clue to his character.

4. Past Life

By letting the reader learn something about a person's past life, the author can give some clues to his/her character. This can be done by direct comment by the author, through the person's thoughts, through his conversation or through the medium of another person.

5. Conversation of Others

The author can give us clues to a person's character through the conversation of other people and the things they say about him/her. People do talk about other people and the things they say often give clues to the particular character.

6. Reaction

The author can also give us a clue to a person's character by letting us know how that person reacts to various situations and events.

7. Direct Comment

The author can describe or comment on a person's character directly.

8. Thoughts

The author can give us direct knowledge of what a person is thinking about. In this respect he is able to do what we cannot do in real life. He can tell us what different people are thinking.

9. Mannerisms

The author can describe a person's mannerisms, habits or idiosyncrasies, which may also tell us something about his/her character.

2.3 Theory of Personality Development

In this part, I would like to present some important points based on Elizabeth Hurlock's book, *Personality Development* (1976: 106-133), which analyzes the persistence and change in the personality pattern that can lead my study in order to answer the questions in the problem formulation.

As mentioned in the first chapter in the definition of term that the word 'personality' according to Hurlock (1976: 6) is derived from the Latin word *persona*, which means 'mask'. Among Greeks, actors used a mask to hide their identity on stage. This dramatic technique was later adopted by the Romans to whom *persona* denoted as 'one appears to others', not as one actually is.

While Allport (1961: 10) defines "personality as the dynamic organization within the individual of those psychophysical systems that determine his characteristic behavior and thought."

According to Woodworth (1947: 35), personality is "the quality of the individual's total behavior. Munn (1965: 20) gives a more comprehensive

analysis, pointing out that personality is the most characteristic integration of an individual's structure and activities.”

2.3.1 Changes in Personality

A “pleasing” personality has a “marketable value” (Hurlock: 1976: 119) in a complex society and is highly appreciated and sought after. It is rare that a person is so completely satisfied with his personality and has no desire to change it.

Hurlock (1976: 120– 122) classifies changes in the personality pattern into three major categories. First, some changes are for the better and some are for the worse. Second, some are quantitative and some are qualitative. Third, some occur slowly and some rapidly.

2.3.1.1 Better versus Worse

Personality changes for the better and for the worse reflect the kind of life adjustment the individuals are making at the time. In normal people, personality changes for the worse frequently occur at puberty and middle age. When pronounced changes, especially for the worse, these changes should be recognized as danger signals (Hurlock, 1976: 120 – 121).

2.3.1.2 Quantitative versus Qualitative

In quantitative changes, traits already present are reinforced, strengthened, or weakened. A person who is shy, self-conscious, and self-effacing in social

situations may be less so in the presence of intimate friends than in the presence of strangers or those whom he regards as his superiors, but his behavior is consistent. Undesirable traits usually become less undesirable because the person has a strong motivation to weaken such traits and conform to socially approved patterns. The stronger the motivation to win social approval and acceptance is, the stronger the motivation to strengthen desirable traits.

Quantitative changes may create the impression that the person has changed his personality patterns. This impression is correct in the sense that there have been shifts in the traits, though there is no evidence that the shifts reflect a change in the core of the personality pattern – the self-concept.

In qualitative changes, an already-present trait, usually an undesirable one, is replaced by another trait, usually a desirable one. A person who has always been careful of his money become more or less careful on he discovers the social reaction to stinginess and generosity. If he is normal, he will probably be somewhat more generous, hoping to win greater social favor. If he is not normal, he may change into a spendthrift or he may vacillate between extreme generosity and miserliness (Hurlock, 1976: 121).

– 2.3.1.3 Slow versus Rapid Changes

Changes are regarded as slow if they are barely perceptible, while rapid changes are readily apparent to all. Normally, personality changes are slow and gradual. Rapid changes at any age are danger signals. Changes of short duration are usually due to some artificial stimulation, which temporarily causes the person

to forget his real self-concept and see himself, as he would like to be. Rapid personality changes, which are persistent, are due not to artificial stimulants but to an endocrine or neurological upset. Brain injuries, tumors, and disturbances due to arteriosclerosis, cancer, or some other diseases are normally accompanied by such readily apparent personality changes that other people wonder what the matter with the person is (Hurlock, 1976: 121 – 122).

- 2.3.2 Variations in Personality Change

- 2.3.2.1 Ages of Change

While it is widely believed that the personality pattern is more plastic, and therefore, more subject to change in the early years of life, there is little definite evidence that this is always true. On the other hand, there is evidence that as one grows older the habit of thinking of oneself in a particular way and of acting in accordance with this self-concept become more firmly rooted and personality changes become more difficult. This does not mean that habits cannot be broken and replaced with other habits, but that it becomes increasingly difficult and requires a longer time as people pass from childhood into adolescence and adulthood (Hurlock, 1976: 122).

2.3.2.2 Kinds of People

In some people, the personality pattern has a “granite like” structure which is impervious to the conditions that, in other people, do bring about changes. Those who are other directed, who are highly susceptible to social pressures and

the attitudes of significant people in their lives. change their self-concept and patterns of adjustive behavior more often and more radically than inner-directed people – those who are governed more by their own values and goals. This variation is due to the fact that the other-directed person is more anxious to see himself and to have others see him in a favorable light. At all ages, the more stable the environment, the fewer pressures there will be on a person to change his personality. Adolescents who remain in the family and neighborhood in which they grew up, for example, experience fewer pressures to change their personalities than those who go away to college (Hurlock, 1976: 122 – 123).

– **2.3.2.3 Areas of Personality Pattern**

Some areas of the personality pattern are more subject to change than others; some are so rigid that change is practically impossible. Flexibility is, in part, related to age, with greater flexibility in young children than in adolescents and adults, and in part to differences in life experiences and the strength of the person's desire to change. The part of the personality pattern least likely to change is the core, made up of attitudes, beliefs, values, and aspirations developed as a result of the person's relationships with others. The core, or self-concept, becomes stronger and more fixed with age. Change is easiest in young children, but even then, a sudden or radical change will cause emotional strain. Some traits in the personality pattern remain stable, others fluctuate slightly, and still others change. The most variable traits are those which involve social relationships. As the

individual's experiences broaden, he/she becomes increasingly aware of what traits are approved, and what are disapproved (Hurlock, 1976: 123).

2.3.3 Conditions Responsible for Personality Change

Hurlock (1976: 124) states that in a normal person there are usually several causes of personality changes. They are physical changes, changes in environment, changes in significant people, changes in social pressure, changes in roles, strong motivation, changes in self-concept, and psychotherapy.

2.3.3.1 Physical Changes

Physical changes may come from maturation and decline or from illness, organic and glandular disturbances, injuries, or some other condition resulting from the person's life pattern but unrelated to the normal changes in the body structure. For example, at puberty, the young person must revise her physical self-concept and must adjust to this as well as to her new physical features, such as her increased size and the secondary sex characteristics that develop at this time (Hurlock, 1976: 124).

2.3.3.2 Changes in Environment

Changes in either the physical or social environment may produce changes in the person's self-concept and in his characteristics behavior. A change in environment will not guarantee an improvement in personality. In fact, the change may and often have the opposite effect. Just moving to a new environment will

not automatically improve our personality. Whether it does so or not will depend largely on how well we are accepted in the new environment and how well the new environment meets our needs (Hurlock, 1976: 125).

2.3.3.3 Changes in Significant People

When the significant people in an individual's life change, and when he tries to adapt his pattern of behavior and his attitudes, beliefs, values, and aspiration to theirs, changes in his personality pattern are inevitable. These changes may not be marked, nor are they always permanent. For example, in old age, after people have retired, the most significant people in their lives are usually their grown children. If the attitudes of their grown children toward them are favorable, elderly parents will have little reason to change their self-concept. If the attitudes are unfavorable, the amount of change the parents will want to make will depend largely on the closeness of the parent-child relationship (Hurlock, 1976: 126).

2.3.3.4 Changes in Social Pressure

As childhood progresses, the child becomes increasingly aware that some personality traits are admired while some are disliked. Since everyone normally has a strong desire to be accepted by those who are significant to him, he tries to change any personality trait that will militate against his being accepted. Strong social pressures to conform to a socially approved personality pattern thus encourage changes in certain aspects of the personality. Traits, which are likely to lead to social rejection, such as shyness, bossiness, aggressiveness, and greed, are

more subject to change than those, which are usually admired, such as affection, ambition, cooperativeness, and generosity. Pressures to conform to the approved pattern are provided by the people who are significant in the person's life at the time. When a child is young he tries to conform to parental standards (Hurlock, 1976: 127).

2.3.3.5 Changes in Role

Role changes result in status changes within the group. One's role may change because of a change in age. A child changes from being a dependent to being an economically independent person when he is old enough to become a wage earner. A change in one's role may also come from changes in economic conditions. A person who has been a generous sponsor of community projects may have to withdraw from this role when retirement or business reverses force him to count every penny he spends. A change in role may also be due to affiliation with a new group. A leader in one group may be a follower or even a neglecter in another (Hurlock, 1976: 127).

2.3.3.6 Strong Motivation

When the motivation to improve the personality pattern is strong enough, changes can be effected. Ordinarily, people are most strongly motivated to change those traits, which they believe will improve their social relationship and earn them greater social acceptance (Hurlock, 1976: 127).

2.3.3.7 Changes in the Self-Concept

A change in the self-concept will bring about a change in the entire personality pattern. This change is increasingly difficult, as people grow older. Changing one's self-concept requires tremendous self-insight. This means that a person must be able and willing to see himself as he actually is, not as he would like to be or others perceive him.

It is very difficult for a person to see himself as he actually is. The first obstacle is an intellectual one. The second obstacle is an emotional one. The third obstacle is environmental. In addition to the obstacle, Elizabeth Hurlock shows some conditions that facilitate changes in one's self-concept. The following are the most important, according to Hurlock (1976: 128 – 129):

- a. The use of introspection to see oneself as one actually is.
- b. An analysis of why one thinks of oneself in a particular way.
- c. A critical examination of one's behavior to see if it is creating an unfavorable impression on others.
- d. An objective comparison of oneself with others to see if one is inferior, superior, or equal.
- e. Self-disclosure to those for whom one has respect and confidence as a way of gaining new self-insight.
- f. Reading books that emphasize what contributes to success in life.
- g. Avoiding trying to model one's personality after the personality of an ideal.

- h. Changing one's aspirations when they are unrealistically high for one's potentials.
- i. Changing from an environment that fosters an unfavorable self-concept or, if his is impossible, ignoring the unfavorable aspects of the environment.
- j. Patient practice in trying to see oneself according to the new self-concept until one becomes accustomed to it, likes it, and accepts it.

2.3.3.8 Use of Psychotherapy

Psychotherapy helps a person to gain better insight into the reasons for his unrealistically favorable or unfavorable self-concept, to realize how his self-concept affects the quality of his behavior, to achieve both the motivation and know-how to change his self-concept, to secure the guidance necessary to make his change, without upsetting the entire personality pattern, and to change the condition in the environment which contribute to an unfavorable self-concept (Hurlock, 1976: 129).

2.4 Criticism

There are some criticisms toward this novel, the main character, Henri de Toulouse-Lautrec, and the author, Pierre La Mure. In this part I would like to present some criticisms to help the readers to understand this novel better. Here I will present some works connected with the main character of *Moulin Rouge*,

Henri de Toulouse-Lautrec, because those works will make the reader more familiar with Henri's life.

In *Encyclopedia Universalis* (1985: 106 – 108), Henri de Toulouse-Lautrec is described as a famous France painter from the 19th century. The story of his life is very famous because although he has a physical disadvantage, he tries to find his way through art. The story of his life that is found from this encyclopedia, from he was born until he died, is the same with the story from La Mure's novel, *Moulin Rouge*. There is no doubt that La Mure conducted studies before writing the novel.

This novel also inspired some directors to make movies based on this novel. Let's just mention the famous movies based on the novel; the first movie is the classic *Moulin Rouge*, a drama directed by John Huston in 1952; the second movie is *Moulin Rouge* which was made in 2001. This movie is featuring Nichole Kidman and Ewan McGregor and directed by Baz Luhrmann. The first movie represented the life of Henri de Toulouse-Lautrec, how he tried to get his happiness in his real life. The second movie focused more on the story of Moulin Rouge; it accounted the story that might happen in Moulin Rouge. Here in this movie although it is based on La Mure's novel *Moulin Rouge*, it did not account about the life of Henri de Toulouse-Lautrec as the main character that we can find in the book, but it presented more about the story of the place called Moulin Rouge. Henri here, just appeared as the additional character, he played important role in the story happened in Moulin Rouge.

According to www.interesting.com, Henri is described as a crippled famous France painter. This site presents the biography of Henri de Toulouse-Lautrec together with some of his works that he had done for Moulin Rouge. Here presented Henri's posters such as *Moulin Rouge-La Goulue*, *Jane Avril*, and *Ambassadeurs-Aristide Bruant*.

As an author, according to www.melodreams.com/lamure.htm, La Mure is known as a successful French writer in 1938. His weekly articles from America, *Les Histoires de l'Autre Monde*, had appeared and were reproduced throughout Europe, South America, and even China. His two biographies, Edison and Rockefeller, had made him receive a prize for literature. After France was at war, La Mure's career as a French writer came to an end. Then he resolved to write in English, and it was so difficult because English was not his mother tongue. *Moulin Rouge* is his first book in English.

2.5 Theoretical Framework

From the theoretical review, I can find out that in analyzing the novel, *Moulin Rouge*, I should use the psychological approach only, although there are five approaches presented by Rohrberger and Wood. It is because the novel is considered as psychological novel and the psychological approach is suitable to analyze the personality development of the main character.

According to the theory of character presented by Foster, there are two kinds of characters; they are flat and round characters. On the other hand, the theory of characterization by Murphy defines that there are nine ways to find out

how author reveals the character's personality to the readers, although we cannot find all the nine ways. They are personal description, character as seen by another, speech, past life, conversation of others, reaction, direct comment, thoughts, and mannerisms.

To help me analyzing the personality of the main character, I use the theory of personality development by Hurlock. According to this theory, there are three major understandings, changes in personality, variations in personality change, and conditions responsible for personality change. The part of changes in personality is divided into three, better versus worse, quantitative versus qualitative, and slow versus rapid. While in variations in personality change, we have ages of change, kinds of people, and areas of personality pattern. The last one is conditions responsible for personality change, in this part, we have physical changes, changes in environment, changes in significant people, changes in social pressure, changes in role, strong motivation, changes in self-concept, and use of psychotherapy.

All theories above help me in conducting this study and I also try to find other possibilities to apply additional information about those theories for me to have a better understanding about the theories.

2.6 Sources

There are some sources that I use to help my study; they are primary source, secondary source, and non print source. The primary source of my study is the novel *Moulin Rouge*.

The secondary sources are taken from other sources related to the novel. In order to understand the novel better, I read the biography of Henri de Toulouse-Lautrec. I use the French and the English version of biography. I also use some criticisms of the novel and the main character, such as Jean Cassou's *Encyclopedia Universalis* (1985) and *Dictionnaire Des Grands Peintres* (1976). *Reading and Writing about Literature* by Mary Rohrberger and Samuel H. Woods helps me understanding the approach that I use to analyze the main character. I also read some books about literature such as *Understanding Unseens: An Introduction to English Poetry and English Novel for Overseas Students* by M. J. Murphy, and E. M. Foster's *Aspects of the Novel and Related Writings*, that help me a lot in analyzing the novel, especially the character. *Theories of Personality, Personality Development, and Developmental Psychology* by Elizabeth Hurlock, gives me a deeper understanding about the character and his personality change. I also search information about Pierre La Mure, the author and about Henri de Toulouse-Lautrec, the main character and his works, by the use of internet.

I also use the non print source that is the movie created by Baz Luhrmann and entitled *Moulin Rouge*. I watch the movie to have better understanding toward the novel and the main character.



CHAPTER III METHODOLOGY

This chapter contains the subject matter, the approach that I use, and also the procedure that I conduct to finish this study.

3.1 Subject Matter

The subject matter of this study is *Moulin Rouge*, a novel written by Pierre La Mure in 1950. This novel is based on a life of a France famous painter, Henri de Toulouse-Lautrec. This work is La Mure's first work in English. This novel was first published in London and it consists of 448 pages.

In the novel there are some characters, but the main character is Henri de Toulouse-Lautrec, of course. Other characters that support the story are Henri's mother Adele, his father Comte Alphonse de Toulouse-Lautrec, his closest friend Maurice, and some others supporting characters.

The setting of the story is in France (mostly in Paris and Montmartre) in 19 century. In that period of time, the most famous painting technique is impressionist, and Henri also followed it together with Theo and Vincent Van Gogh. Most of the story tells about Henri's contributions to the place called *Moulin Rouge*. He painted some portraits, paintings, and also posters for Moulin Rouge.

This novel is about a boy who was born into a rich family, who later on was not accepted by his father because of his physical disadvantage. Henri is the

name of the boy, he was crippled at age 14, and his father was very disappointed because of his condition. The people who were always by his side were only his mother and his closest friend, Maurice. His mother told him to be strong and find his way to face his life, and finally he found it through art. Unfortunately, his happiness did not last long, desperately facing his failure making relationship with woman, he ran to beer and alcohol, which later on killed him at the age of thirty seven.

3.2 Approach

To help me analyze the main character of the novel Henri, I employ critical approach presented by Rohrberger's and Wood in the book entitled *Reading and Writing about Literature*. There are five approaches presented in this theory, but I only use psychological approach presented by Freud, because I found that one of Freud's developmental concepts, that is displacement, is suitable to describe Henri's psychological side.

I also use the theory of characterization presented by Murphy to analyze the main character, Henri and to find out his personality development. I find that in some ways La Mure tries to reveal Henri characterization to the readers. Those ways are personal description, speech, past life, reaction, thoughts, and mannerism.

The purpose of using the theory of characterization is to find Henri's personality development based on Hurlock's *Personality Development*. I will discuss what kind of changes happen to Henri's personality and what conditions

responsible for the changes.

3.3 Procedure

In order to facilitate my study well, I conducted the analysis in some steps. The steps that I took are explained in the following:

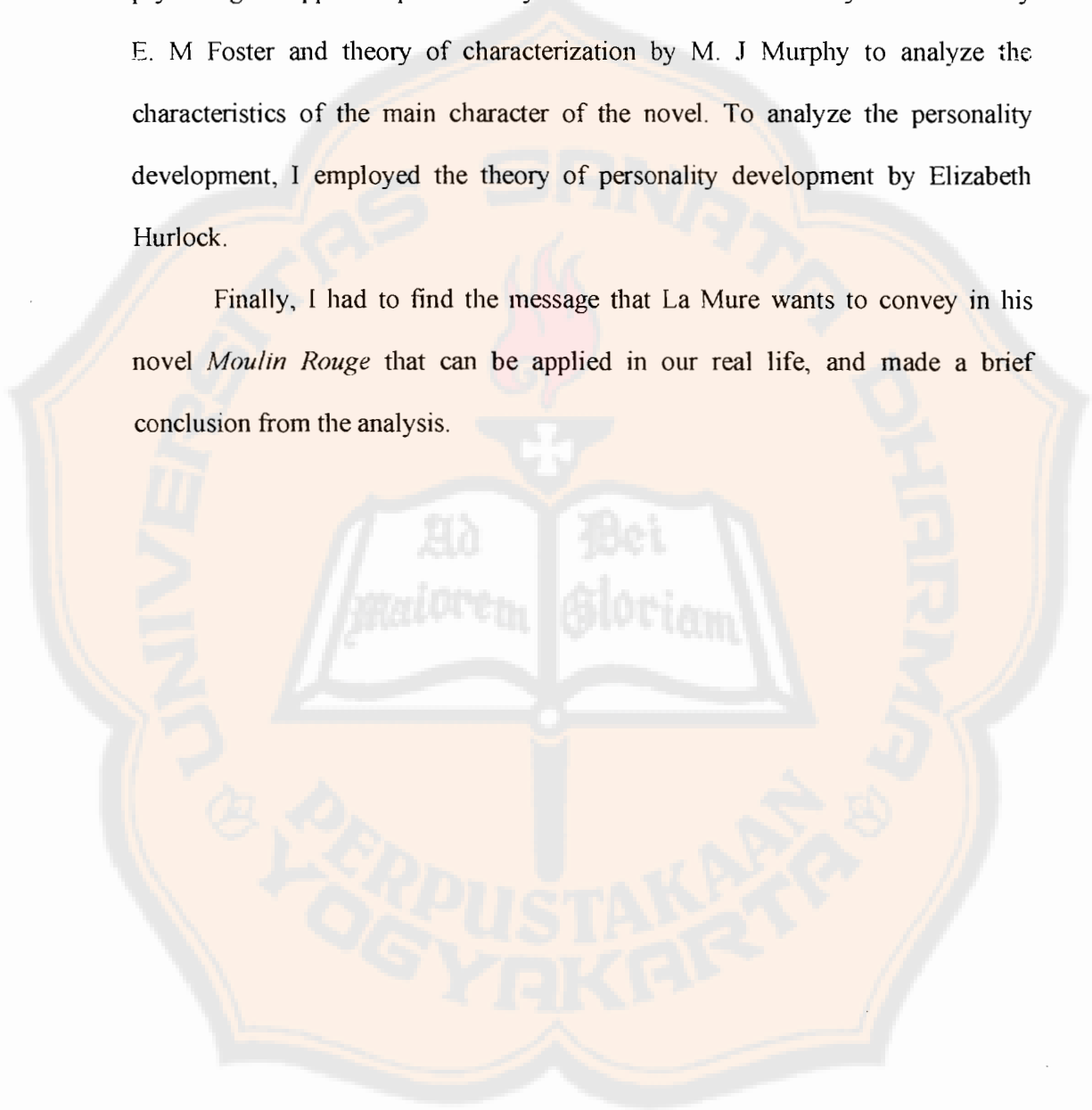
Firstly, the most basic thing that I had to do is reading the novel, the primary source of my study *Moulin Rouge* by Pierre La Mure. I read it four times and concentrated more on the main character's action and reaction, so that I can understand the main character's personality better. Then, I quoted some important points of the important information that shows the description of the main character.

Secondly, I watched the movie based on the novel, the title of the movie is *Moulin Rouge*, by Kidman and McGregor. I tried to find the similarities between the two, but then I decided not to discuss it because they are different stories taking place at the same time and location. I only used the movie as an additional source. After finding no significant thing from the movie, I tried to find some other references from books and Internet. Because the author and the story are from France, I went to LIP, an Indonesian France institution located on Jalan Sagan 3 Yogyakarta, and found some references about the main character Henri de Toulouse-Lautrec. Then I noted down some important information about the main character. I also noted down some information that I got from the Internet.

The third step was trying to find the possibilities of critical approach that can be applied in analyzing the main character. It can be done by reading some

books connected to characterization and personality development. Then I chose to use the psychological approach presented by Rohrberger's and Wood in the book entitled *Reading and Writing about Literature*. In relation to the approach, I used psychological approach presented by Freud. I also used the theory of character by E. M Foster and theory of characterization by M. J Murphy to analyze the characteristics of the main character of the novel. To analyze the personality development, I employed the theory of personality development by Elizabeth Hurlock.

Finally, I had to find the message that La Mure wants to convey in his novel *Moulin Rouge* that can be applied in our real life, and made a brief conclusion from the analysis.



CHAPTER IV

ANALYSIS

This chapter is divided into two major parts. The first part discusses Henri's character, the second part discusses Henri's personality development and also the message that we can get from the novel.

4.1 Analysis of the Main Character

The first part is divided into two, Henri's character before he is crippled and after he is crippled. This analysis helps me in finding out Henri's characters that leads my analysis to his personality change.

4.1.1 Henri's Characters Before He Is Crippled

Henri was born into an aristocrat family. His father demands him to be a son that he can be proud of. From his childhood, Henri has shown that he is a smart and noble boy. His mother teaches him about the beauty of life, she tells him to read a lot because through reading people can find the beauty of life. He lives with his mother and he sees his father once a while, because his father is a very busy man.

According to his mother's thought, Henri has deep thoughts; he always has something in his mind and he likes to keep them privately. He is stubborn, if he wants to make portrait of his mother, she cannot refuse him. Henri becomes a

spoiled boy (a little bit) because he is the only son in the family. From his childhood, Henri has shown that he likes art.

It was puzzling, even to her who knew his innermost thoughts, this streak of stubbornness, this craving for affection and approval, this hunger of his little heart that made him interrupt their romps to fling himself in her arms. All the more since he showed so little aptitude for art (p. 13).

Henri is a curious boy, as La Mure wrote: This seemed to satisfy his curiosity, and he returned to his drawing (p. 14). Usually curious boy is also smart. We can see it from the conversation he has with his mother, he gives his mother questions that need wise answers.

“Oh...” His disappointment was genuine, but brief. “Why did they christen him then?”

“Because everybody must be christened to go to Heaven.”

“Am I?”

“Of course.” (p. 14).

Henri is a good boy and he is much closed to his mother. That is why he loves his mother much. As seen in his dialogue that he has with his mother when he is told to love God in order to go to heaven: “I can’t.” His tone was final. “I can’t love Him with all my heart because I love you better.” (p. 14).

Being a good boy, he is definitely also an obedient child for his mother. He believes his mother much although he is stubborn but he obeys his mother almost all the time. Every time he gets the right reason from his mother about doing things, he will obey her. We can see it from the scene where his mother asks him to go to school and he does not agree with it, but after several reasons and pursues, he soon forgets his sadness and agrees to go to school. Here we can see that his life is affected by his mother much.

Tears welled in his eyes. He did not understand exactly what she meant, but obscurely he sensed that his world was crumbling about him: the dogcart drives; the lessons with Maman or “Tante” Armandine; the jaunts on his pony,.... (p. 15).

Knowing that his mother persuades him that there will be nice things to do in their new place, which is Paris where Henri has to go to school and after hearing some reassurances from his mother, Henri soon forgets his tears: Wide-eyed, lips parted, he listened, forgetting to wipe the tears still trembling at the ends of his lashes (p. 17).

One day, Henri listens to a story about his great-granduncle who was thrown by his own horse, Henri shows his sympathy and he wonders if his great-granduncle could survive or not. It shows that Henri has sympathy to others and he cares about others' conditions.

The cry of sympathy came from Henri, sitting very erect on the edge of the capacious red-leather chair. “Did he die?”
 “No, he didn’t die.”
 “Was he hurt?” ... (p. 19).

Henri’s father does not live together with him all the time. His father is an aristocrat; he likes to do businesses so that he never spends much time with Henri although Henri is the only son he has. In front of his father’s eyes, Henri is a nice child, rather shy and naïve, he is also religious, because his mother always goes to church every Sunday morning. His father wants to make Henri a gentleman as what he expects.

Nice child, Henri ... Rather shy and naïve, and stuffed with catechism and flummeries of that sort, but then what could you expect from a mother who went to Mass every Sunday and had a prayer stool in her bedroom? Give the boy a few years and then it would be time to take him in hand and make a gentleman of him (p. 19).

On the other hand, Henri admires his father much although he does not spend much time with him. His father is too busy with his business so that he only spends little time to get together with his son. Henri thinks that his father is intelligent and handsome. He adores him much so that he thinks that everything about his father is exciting. Certainly, his father is Henri's perfect idol.

Wasn't he wonderful? Could anyone have a more intelligent, more handsome Papa? Even in the streets people turned when he passed, twirling his cane. Everything about him was exciting: living in this hotel with him, being told what to do when you went riding with the king, sitting up like this after dinner, like a grown up, instead of being sent to bed – even if you had to struggle to stay awake ... (p. 19 – 20).

As Henri is the only son in his family, he is often busy with himself and he does not have many friends, he only has few friends. When he has to enter school, he finds difficulties to make friends. Henri finds that it is very difficult to make friend, because he is not used to make friend with children of the same age with him. Usually, on his daily life, Henri just studies with his mother and he deals with books most of the time. He rarely learns how to get along with children, because his parents usually teach him how to get along with adult (his parents' business partners). In his first day at school, on his eyes, Henri sees that everybody knows his friends, but not with him, that is why Henri becomes a solitary person.

During recess Henri found himself alone. As Maman said, there were boys everywhere. They played and ran and shouted and had fun. But they all seemed to know one another, and apparently had no intention of including him in their games (p. 23).

As stated previously in Henri's character according to his father, we know that Henri is a quite religious person. His mother plays important role in making

him religious. Her mother always takes him to church every Sunday and teaches him how to pray, and Henri is faithful enough to his religion. Usually little boy does not like to be told to go to church and to do prayer, but not with little Henri; his obedience to his mother makes him like to do what his mother tells him to do. He does what his mother wants because he wants to please his mother.

That year he made his First Communion, and in preparation for this momentous event he was submitted to intensive religious instruction. Before going to bed he glibly recited the Commandments and various Acts of Faith, Hope, Charity and Contrition, and developed an intimate relationship with the Holy Ghost, the Trinity, Virgin Mary, the angels and archangels as well as the swarms of saints, martyrs, virgins, hermits and holy men who, after miserable lives on earth, were now enjoying glorious leisure in Heaven (p. 33).

Unfortunately, beyond his religious life, lies a little doubt about Him, which later on grows worse. He believes that God exists, that He is very powerful, but He is failed to show His powerful miracle each time people need it. This happens because he does not believe in God with his own consciousness, but because his mother's influence. That is why later on we can see that Henri does not believe in God anymore.

As for God Himself, Henri clung to some secret – very secret – reservations about Him. Of course He was very powerful. The catechism and the Bible were full of His deeds and tremendous accomplishments. Yet, when put to specific test, God's performance fell considerably short of its promise. A number of times he had respectfully requested a few simple miracles, and each time God had failed to hear or been too busy to oblige (p. 33).

Henri finds that God is just a very generous person who is very careful in giving his blessing for human being. He thinks that God does not like to give His gifts to any human; only special human will get his blessing.

Finally he reached the conclusion that God was very generous and powerful, but extremely chary of His gifts and His power. He was rather like Uncle Odon, who was reputed to be fabulously rich, yet somehow never sent you anything except a postcard for Christmas (p. 34).

Being closed to his mother and being born in aristocrat family makes him have to behave politely, because he has to meet many important people whenever his father takes him to an important meeting with important people. Here we can find that he is a good boy that always does what his parents ask him to do. When his mother says that he is a special boy who was born in special family, which demands him to behave politely; he is willing to behave politely. He learns how to respect others and how to treat woman wisely, he is certainly a polite boy: Henri scrambled to his feet and plunged into a deep bow (p. 36).

There is another good personality that Henri possesses, that is honesty. According to his mother, Henri is a person who is so honest until he cannot act to lie. He does not have the talent to lie. He always gets caught whenever he tries to lie, especially in front of his mother.

A melancholy smile passed over her face. "You should never try to lie, Henri. You have no talent for it. You can tell your friend that it's all right." (p. 82).

4.1.2 Henri's Characters After He Is Crippled

Entering his teenage period, Henri gets a very serious fever. The fever is very strange; it comes and goes uncertainly. Many doctors give many kinds of medicine, people suggest taking Henri to this place and that place, but those ways do not bring significant result. Henri stays in bed all the time, he does not have any strength to do his daily activities as usual. One day, Henri breaks his legs and

his legs cannot be cured and grow normally as before. At the age of fourteen, Henri is crippled; his legs will never grow again. His body from stomach above grows normally, but the growth from stomach below stops. Everybody is disappointed and feels sorry after seeing his condition, including his own father. His father even feels that Henri is a stranger.

Who was this stranger? This bearded repulsive midget, grinning at him from behind his absurd pince-nez? Not his son, surely! His son, the last of his line! (p. 54 – 55).

Henri's physical condition makes him become a different person. He is not a cheerful child anymore. He only stays in bed all day long, wondering whether one day his legs will grow normally or not. Although his mother convinces him that he will have normal legs as he used to be, he feels that his mother is lying about it. He is hungry for life and also for love. He is desperate in living his life. He feels that life is so cruel to him: He was hungry for life as he was for love. He wanted to live and didn't suspect how cruel life would be to him (p. 60).

Henri used to be a religious person because of his mother's influence, but after he gets the illness, he chooses not to be religious anymore. He is disappointed with God because when he gets a problem and asks for help He does not help him, so he decides not to believe that God exists.

His jaw set into a hard line. "No, Maman." He waited for her reproof, but she did not speak, and he went on. "I haven't prayed since that day in Nice, remember – the day you wept. That day I decided it was better to admit there was no God than to go on finding explanations and excuses for a God Who chastises those He loves and punishes those He doesn't love. Who makes the innocent pay for the guilty and Who made you cry." (p. 60 – 61).

Even, when his mother tries to convince him to pray and to understand that sometimes God's way is not the same as what human wants, Henri begs his mother not to persuade him to pray and love God anymore. He feels that he has enough, no more believing in God, no more praying, no more going to church every Sunday. He begs his mother to understand that somewhat God has failed to convince him to keep believing Him.

Slowly he raised his head and looked up at her. "Please, try to understand, Maman. I couldn't go on praying to a God I could neither understand nor forgive nor respect nor love." (p. 61).

After long of regret and misery, Henri decides that he has to do things that he likes and things that he thinks will be useful for him. He remembers thing that he used to do, that is painting. He tells his mother that he wants to be an artist: "Maman," he said shyly, "I would like to become an artist." (p. 62). He knows that his mother will not completely agree with his idea, but he keeps saying that he wants to be an artist because at the moment he thinks that it is the only useful thing that he can do for himself.

He feels that it is no use of keeping himself drowned into his sadness all of his life. Henri who used to be shy, now he is brave and has courage to continue his life. He feels that he cannot hide forever, he has to be brave and face his problems and continue his life: "I too am afraid. But I can't stay home and hide forever, can I?" (p. 65).

After he grows up, he decides to go to Montmartre to study about art. He feels that he needs to have his freedom from all the sadness and feeling guilty of not being a normal child for his parents; as his father makes himself busy, even

busier since he knew that his beloved son was crippled. In his school of art, he meets many friends (male) who do not really care about his physical appearance. Henri learns a lot about life and he also learns a lot about women and where he can get one. Later as a mature man, Henri wants to have relationship with woman like his friends. But he finds a lot of difficulties to have one because of his physical disadvantage. Women he knows, usually just sympathize to him. They like being with Henri, but they cannot accept the physical disadvantage, not even a prostitute woman.

Desperately making relationship with women, he looks for other companion, he runs to alcohol. He likes to drink cognac, and amazingly he has the capacity of drinking it tremendously.

With a secret jubilation he discovered he was a “born” drinker, able to down an astonishing amount of liquor without apparent ill – affect. He drew an inordinate satisfaction from this fact. Some people could climb mountains or take a horse over a six – foot hurdle. Well, there was something *he* could do – he could drink! (p. 175).

He does not listen to his pure heart anymore, he feels free to do things he likes, because he is now far away from his parents. Although finally he gets sick because of alcohol, he only stops for a while, only to please his mother who really cares about his life.

He often visits brothels in Paris and *Moulin Rouge* is one of his favorite brothels. Henri is even the life witness of the making of the *Moulin Rouge*. Here, Henri contributes his ability in painting by painting the poster of *Moulin Rouge* for the advertisement. He watches the dancing women and gets drunk. He also makes friends with girls who are working in the brothels and does some

portraits of those girls. Actually everybody feels comfortable with his companion, except for his physical disadvantage. People there tend to love his works; they appreciate the portraits that he made. They love to help Henri doing and finishing his work of art without thinking that he is crippled, but if it comes to man and woman relationship, those people tend to avoid having that kind of relationship with him.

4.1.3 Henri's Personalities That Change for the Worse

After being crippled, Henri decides that he does not believe in God anymore, he stops to pray to God, because he thinks that God does not exist. He is the one who has to struggle for his own life without any help from God. In his opinion, God has ignored him, whenever he asks help from God, He does not give answers. He feels that God has failed to convince him about His power and existence.

Slowly he raised his head and looked up at her. "Please, try to understand, Maman. I couldn't go on praying to a God I could neither understand nor forgive nor respect nor love." (p. 61).

The polite Henri has become a miserable Henri because of his wrong way in overcoming his problems. Being rejected by a woman has made him desperate and run to alcohol. He likes to go to brothels not only to look for friends but also to get drunk. He looks for a woman there who is willing to love him and take him the way he is, but he does not find any woman who loves him whole heartedly. Sometimes, these women just enjoy his companion because Henri is considered as

a nice person and he likes to be a good listener. Other times, those women just want his money, so they charge him for drinking companionship.

4.1.4 Henri's Personalities That Do Not Change

His interest to art has been shown from his childhood, even before he got crippled. He used to do some portraits of his mother, when he was child. His mother thinks that this habit will soon be gone, but the fact that this habit grows greater. Through art, Henri finds that his life is worth while.

“But I haven't much choice. What can I do, Maman, frankly what can I do? On the other hand, I've always liked drawing. Remember the portraits I used to do at the chateau? And the ox I wanted to draw for Monseigneur the Archbishop? Of course,” he went on hurriedly, “the first thing I must find out is whether I have any talent or not. ...” (p. 62).

He does not think about his physical disadvantage whenever he makes portraits. This habit also leads him to go to place where he finds some friends who have the same interests with him. Later on this habit has made him a famous French painter.

“How am I ever going to become a portraitist if I don't join an *atelier*? I can't go on working from plaster casts all my life. And then,” he added in a lowered voice, “perhaps I could make some friends at the *atelier*.” (p. 65).

4.2 Personality Changes of Henri

After analyzing the changes that happen in Henri, I can say that his personality changes a lot. His personality even changes in contradiction to his previous personality, but the changes do not happen to his personality completely. There is still one personality that remains the same, even grows better. Here are

the discussions, and I divide the discussion into two parts, Henri's personality that changes for the better and Henri's personality that changes for the worse.

4.2.1 Henri's Personality Changes for the Better

Henri's personality that still exists and even grows better is his personality that changes for the better. This particular personality is Henri's interest to art. Since childhood, Henri likes to do his mother's portrait. After he is crippled, he feels that the only way to continue his life is through art. Then, he starts to study about art and he moves to another place to be independent and study about art, especially paintings, with the expert painters.

This change is quantitative one, because his characteristic that is already present is strengthened. As we can see from the character analysis that since childhood Henri likes art very much, and after being crippled this interest does not disappear, but even it is facilitated to grow better. Henri is lucky because although he has lost his father attention, he still has his mother to support him all the time. Even when he says that he wants to be a painter although his mother a little bit does not agree with it, she still shows that she cares and gives motivation for Henri to go on his life.

His strong motivation and of course his mother support have led him to success. This success is not easily gained, it takes time to make Henri realizes that he has to stand up and continue his life rather than lives in miserable life. Because it takes time, the change is slow and gradual. so that it is considered normal and not dangerous.

In the beginning of his being crippled, his mother protects him too much. He stays at home to avoid mocking that might come from his friends at school. His mother tells him that books are a good companion. He reads a lot, but because he is a teenager, he gets bored easily. He starts to paint again, and finally he feels that he is fond of painting very much.

After a hard thinking, Henri decides that he will not hide anymore, that he should face the reality. He realizes that it is no use of hiding because he cannot hide forever, someday ready or not he has to face the society and face the reality of his physical disadvantage. Of course this courage cannot work alone without support from others. Although at first his mother is shocked and does not understand why Henri wants to be an artist, as a good mother, she agrees to send Henri to an art school. In the art school, Henri gets another support from one of his lecturer, Professor Cormon.

His diligence was so patent that even Cormon would notice it and occasionally reward him with a friendly pat on the shoulder. "Courage, Lautrec," he would say. "You have no natural talent, but you are full of good will. You obey my instructions and work hard. Courage! In time you may learn to paint reasonably well. And who knows? Some day you may actually exhibit at the Salon." (p. 77).

Although life is not that simple after he takes art school, he still continues painting. He finds that it is the right place for him to continue his life, because no one of his friends asks about his physical disadvantage. They are willing to accept Henri the way he is and respect him as he is a normal person. They even motivate and support each other. Henri feels that he finds his home and he feels comfortable with the situation.

His disappointment with his father who does not want to accept him the way he is now, has made him want to leave home as far as he can and prove that he can be independent and he can continue his life without his father's help. Being rejected by his own father really hurt him. Although his father never tells him that he is disappointed with his son's appearance, it is shown from the changing attitude of his father. He used to take Henri for a ride or to a party, but after knowing the physical disadvantage, he never asks Henri anymore.

Still dazed the count took a few steps towards the bed. For a moment he stared at Henri with wide, uncomprehending eyes.
"My poor, poor child!" he groaned at last.
Then he whirled on his heels and stalked out of the room.
A few seconds later the entrance door slammed (p. 55).

He even does not want to use his family name; so many people do not know that he is a son of rich and important person. This condition comforts him much so that he can focus on his study of art. He wants to be successful not because he is a son of important person, but because he is capable of doing great things himself.

4.2.2 Henri's Personality Changes for the Worse

Although one of Henri's personalities grows in positive direction, the other personalities are not. Most of the changes happen are changes for the worse. Some people usually change their personality for the worse because something surprisingly happens to them. Normally it is because they are disappointed with something. They cannot reach their dreams because they lose things or someone that they really love.

Henri's negative changes are caused by his disappointment in life. His dreams are fallen apart because of his physical appearance. The normal young boy suddenly has to face difficulties in life because his legs cannot grow normally. He is down into depression that leads him to alcohol. Henri has failed to make social and personal adjustment, which cause his depression.

As stated previously on page 40 that one of his changes is quantitative one, some of his changes are qualitative ones, because his existing traits are replaced by other characteristics. For example, we can see it to his belief of God. Before he is crippled, he believes in God, he always prays to God as what his mother tells him to do. But after he is crippled, he wonders about God existence. He does not believe in God anymore, he even does not pray anymore.

His disappointment grows worse because his physical disadvantage has made women stay away from him. They want to make friends with him, but only friend not more than that. Although they consider Henri as a nice man, they do not want to take him as their lover, because of many reasons. Some women say that they cannot accept Henri the way he is because their parents say that they do not want to have a crippled son in law. Others say that they cannot stand of what people will say about them because they have a crippled boyfriend.

This circumstance makes Henri think that his life is useless. As a normal boy of course he is jealous of his friends' stories about the nice feeling of having girl friend. He wants to feel the same feeling that his friends have. But he could not find any woman who is willing to take him. Once he finds a very nice young girl, Denise (the daughter of Angelique, Henri's mother old friend). They are

closed ever since they met. At that time they spend everyday together, and Henri makes the portrait of Denise. Feeling sure of his feeling, Henri encourages himself to ask Denise to marry him. But surprisingly, Denise says: "But I don't love you, Henri. It never occurred to me that you ..." "I don't love you. I'm sorry but I don't. Please let go of my hands." (p. 161). And there are other lines that show Denise' refusal:

"You are crazy! Please, let go of my hands, you're hurting me ... I was just grateful for what you had done. It didn't mean anything. I've never loved you and never will. This idea is absurd." (p. 162).

The refusal hurts Henri's feeling very deeply, because he hopes too much on her. Henri admits this in front of his mother. He says that a person is easily fooled himself if he is crippled. This time, the refusal has made him fall harder to the sorrow. He regrets his physical disadvantage more and more ever since the refusal.

"You knew all along, didn't you, Maman, that I was going to make a fool of myself?" he began keeping his eyes on the fire. "Deep, deep inside, I knew it, too, I suppose. But I wanted so much to believe that Denise was different from other girls, that she could love me, that I ended by believing it. You have no idea, Maman, how easy it is to deceive yourself when you are a cripple! By degrees you minimize your ugliness, your lameness. Before you know it you think of yourself as a very presentable young man with a slight limp, instead of the grotesque, stunted-legged dwarf you are." (p. 163).

These events have given him great disappointment that makes a polite Henri becomes Henri who always runs to alcohol. He says that he is born as a drinker; he can drink many glasses of cognac (p.175). He feels that he lost his mourn after drinking, and his legs are not hurt anymore.

Then one day he ordered a cognac. Then another; then another. Something extraordinary happened. His legs stopped hurting. Another thing – gloomy

thoughts disappeared. A cripple? Who was a cripple? Why, he was dancing with a beautiful girl and she was nestling herself against him, like the L'Ely girls did ... she was resting her head on his shoulder, her eyes closed, abandoning herself to sensuous rapture of their moving embrace ... (p. 175).

The changes taking place in Henri's personality are affected by some conditions. The first condition is **the physical changes**, as analyzed above that Henri is crippled when he is about fourteen year old. He is born normal, but because of high fever that he has for some period of time, he breaks both of his legs and they can not grow anymore. According to Hurlock (1976: 125) in her theory of personality changes, the unfavorable changes in person's physical condition, such as illness, overweight, glandular disturbances, or blindness, often result in personality changes because they affect the person's self-concept unfavorably.

The second condition that is responsible to for Henri's personality changes is **the changes in significant people**. We can see it through the changes of Henri's father after seeing his beloved child become crippled. Henri sees his father as a great idol for him, someone that he can count on. Beside his mother, his father is the second great and significant person in his life at that time. Henri admires his father much, that he wants to be like him someday. Although he does not spend much time with his father, every single time that he spends with his father is precious. He learns to be a gentleman from his father. Being rejected by his own father of course hurts him so much. He feels that he is useless because he is crippled; even his own father does not want to accept him as his own child like he used to be.

After Henri decides to go to Montmartre to study art, especially painting, he gets to know the life of artists and things like brothels, alcohol, and other places to find pleasure. He turns himself, for example from polite Henri to be Henri who likes to get drunk, dance and have fun in brothels. These changes are caused by **the changes in environment**. He used to live with his mother who is religious and gentle. He is protected from things like what he can find in Montmartre by his parents because he belongs to a group of noble people where it is important to have good manner. When he has to live by himself, take care of himself in other city that is far from his home town, he feels free and easily gets affected by the surroundings. Montmartre is a place where bohemian people gather. Bohemian people are people who respect art much; they are painters, singers, dancers, poets, and writers. Aristocrat people consider bohemian people as sinners, because their goal in life is having fun in any ways. Therefore, Montmartre is considered a place for sinners, because here people can easily find bars, saloons, brothels, and places where they can find pleasure.

According to Freud, when a person cannot show his true feeling about something, he tends to divert the energy (that he is going to use to show his true feeling) to others object. It is called **displacement**. It also happens to Henri, he cannot show his disappointment with his physical disadvantage, he does not know to whom he should get angry with, and so he diverts his energy to drink a lot of cognac.

After analyzing the character of Henri, I conclude that his character is **round character**, according to Foster (1978: 21). It is because Henri's character

is dynamic, complex, and always changes. His actions cannot be predicted easily. At one moment, he is drowned in his miserable life, at other time; he feels that he has to do useful things in his life. He is easily affected by others, for example when his mother tells him to pray and go to church, he prays and goes to the church. When his surrounding facilitates him to alcoholism, he falls to alcohol deeply. It makes the character is a little bit difficult to be described.

This novel tells us about a person who cannot get the love and affection he needs to strengthen his spirit to face the reality and to continue living his life. After analyzing the main character, I realize how important the love is in life. When someone cannot get love he/she needs, he/she will fall into miserable life. I also realize the importance of loving and respecting our own life, so that if we cannot get love from others at least we know that we love ourselves. If we can love ourselves, we will respect ourselves and try our best to be a useful person, either for ourselves or for other people around us.

Henri is shocked by his disability after suffering from the long illness. He cannot face the reality that he is crippled. Moreover, Henri finds that his father changes, his disappointment makes him does not love Henri anymore. Here we can see that Henri should not live like the way he was. It means that he might be a better person if he tries his best not to run away from his problems and make friend with alcohol. There are many ways that he can do. If he can control himself, he will not run to alcohol.

There is another thing that we can learn through the novel. Having physical disadvantages will not stop us to do the best thing we can. We can learn

that although Henri is crippled, he actually can be a very famous painter. We can imagine if he can overcome his desperateness, maybe he can be greater than what he is now. He can live longer so that he can produce more portraits. He can show to the world that although he is crippled, he can be “someone” in the world.

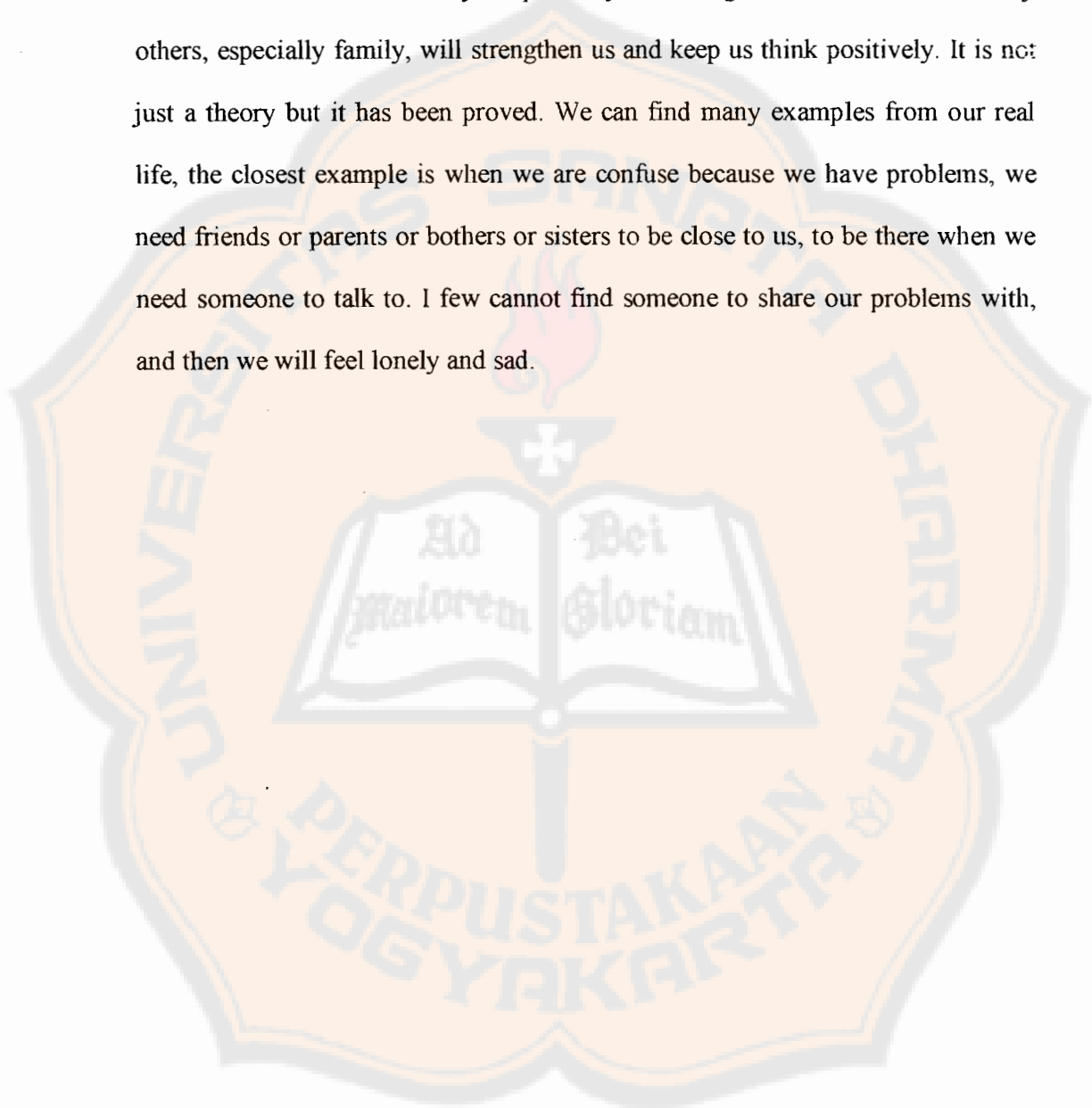
Henri’s personality after he is crippled has no “marketable value” in the society. It is because he has failed to overcome and to adjust himself to his limitation. If he does differently, surely the society will think about him differently also. What I mean with “marketable value” here is personality that is mostly liked by the society, personality that is suitable with the society rules.

La Mure as the author reminds us as the readers to show our concern to what happen in our society. We should respect others and treat them equally, no matter what. We should not see the differences among other people, either physically or mentally. We should appreciate others’ choices and opinions. Moreover, when we find someone with those kinds of differences, like being crippled, we should help them to find their potential that can be useful in their life.

This novel also teaches us to appreciate ourselves. If we cannot love ourselves then other people cannot love us, because by loving ourselves, we give respect and appreciation for us. If we do so, then we will be encouraged to do the best we can, not for other but fist for our selves. It is very important to have a kind of psychological therapy to love oneself. It is not necessarily to be selfish or too proud, but at least we care. A doctor even needs his patient willingness to continue his life, if not then there is no use of giving any kinds of medicine. The

same condition is faced by Henri, if Henri loves himself more, he will not run to alcohol that later on will kill him.

Another important aspect is support from family and friends, without them it is hard to raise from a very deep misery. Knowing that we are still loved by others, especially family, will strengthen us and keep us think positively. It is not just a theory but it has been proved. We can find many examples from our real life, the closest example is when we are confuse because we have problems, we need friends or parents or bothers or sisters to be close to us, to be there when we need someone to talk to. I few cannot find someone to share our problems with, and then we will feel lonely and sad.





CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter discusses the conclusions that I can get after analyzing the main character and also some suggestions. The suggestions are both for the future researchers and the implementation of the novel on English teaching and learning activities.

The discussion is divided into two major parts, the conclusions and the suggestions. The suggestions are divided into two parts, the suggestions for the future researchers and the implementation of the novel on English teaching and learning activities.

5.1 Conclusions

After analyzing *Moulin Rouge*, especially the main character, Henri de Toulouse-Lautrec, I come to some conclusions. First, I find that this novel reflects real life, Pierre La Mure, as the author really tries his best. He provides details that bring the reader to the setting of time and place of the story so that the readers have better understanding in reading the novel. La Mure proved that he is a good author, that he can write novel in foreign language. As the first step in writing novel in English, he did it well.

Second, one's characteristics can be determined by many factors. They can be influenced by the people around the person. We can see one's character by analyzing what other characters say about him/her, the description from the

author, his/her own dialogue. After analyzing the main character, Henri, I can conclude that Henri is actually a good boy who obeys his parents most of the time. He is smart and he likes to pay attention to others. He is born in a very conducive neighborhood. Conducive neighborhood here means, a good place for him to grow well and dig out all of his potential and become a great person.

I also conclude that there are personality changes that happen in Henri's character. After analyzing the whole changes, the changes are both for the better and for the worse, according to Hurlock's classification of changes (1976: 120 – 121). Some good personalities disappear and change into the bad ones, and vice versa, some bad personalities change into the good ones. Although Henri manages to strengthen some of his good points, he fails to maintain the goodness that has already existed inside him. His inability to maintain his positive side has made him fall into a miserable life.

Henri finds himself suffering from a continuous bad luck. First, he becomes crippled, his father does not want to accept him anymore ever since, and then he finds it is difficult to have a truly love from a woman. Suffering from those continuous events, he fails to help himself to be strong and to stand still facing those problems. Those disappointments make him run into alcohol, and ignore his mother's advice.

La Mure, as the author tries his best to wrap the true story about Henri into a good reading for his readers. He also tries to convey some messages through his work. He tells the society that having physical disadvantage does not mean that the person cannot be a useful person, at least for himself. He shows that people

should not insult and put away those people with physical disadvantages from their social role. In fact, we should help those people to find their own identity, so that they can continue their life and give their very best at least for the sake of their own life. Especially for the family of those special people, they have to support their special member. Without support from the family and neighborhood, it is very difficult for those special people to find their way.

La Mure also wants us to understand that people with physical disadvantages are not people with weaknesses, but vice versa, they are special. They have the ability that somehow is not possessed by normal people. Like what I have mentioned in chapter one, that now we can see that many people with physical disadvantages become famous people, like Steve Wonder and Helen Keller. They have managed to dig out their potential so that they can give contribution to the society.

5.2 Suggestions

This part discusses some suggestions that I can give both to the future researchers who want to analyze the same novel and to English teaching learning activities.

5.2.1 Suggestion for the Future Researchers

This novel is still open to be analyzed for the future researchers. They can analyze other areas of concern that I have not analyzed in my study. There are many things that the next researchers can analyze. First, the future researchers can

analyze it using different approaches. In this study I used psychological approach, the future researchers can use sociological approach and they can analyze the social life in the story setting, how the society can affect the person's way of thinking. The future researchers can also analyze why bohemian society is not accepted by the 'normal society', how art cannot be appreciated by the society at that time.

Second, if the future researchers still want to use psychological approach, they can use other theories. I employ the psychological approach developed by Freud; other researchers can use psychological approach by Munn or others. Different persons may see the same approach differently.

Third, if the researchers insist to use the same approach by Freud, they can employ different theory of personality development. I use the theory of personality development by Hurlock. Maybe, other researchers can find other theories that are more suitable.

The last one, the next researchers may compare the novel and the movie. They can analyze what the similarity and the differences are. They can find out the reasons why they are the same or different, give some evidence, and analyze why they are different or the same. The researchers can also explain the effects of having a movie based on a certain novel, but the story in the movie is different from the novel.

5.2.2 Implementation on English Teaching and Learning Activities

This part discusses the implementation of the novel, in this case

Moulin Rouge, in language teaching skills. The language skills here refer to speaking and writing.

People usually think that they only get fun after reading a novel. They only read novel on their leisure time, so they consider that reading novel is just a temporary action to kill the time. Actually we can get more than just pleasure, especially if we can use it wisely and implement it to our daily life. We learn how to solve problems similar to the one in the novel, and we also learn how to prevent having the same problems. As a student of teachers training and education faculty, I want to give contributions by giving example of how to use a novel to teach.

A novel can be a rich resource of inspiration for the teacher to use in teaching learning process. Novel offers potential benefits of a high order for English as a second or foreign language. Related to this opinion, a novel, according to Susan L. Stern (1987: 47), can be used to reach the goal in teaching English that is the language mastery. She states that the relationship of novels and the other fields of language as follows:

1. Linguistically

Literature can help the students in mastering vocabulary and grammar of the language as well as four language skills: reading, writing, listening, and speaking. Numerous activities involving the students' application of these four skills can be developed around the reading of literary work.

2. Culturally

Literature provides exposures to the culture of its speakers by

examining universal human experiences within the content of a particular setting and consciousness of a particular people.

3. Aesthetically

Benefits include the teaching of literature for its own sake for the perceptive insight it provides into man's existence with the artistic and intellectual boundaries of a literary framework.

From the explanation we can conclude that language and literature are related to each other and we learn that literature can be used as a means for teaching English.

5.2.2.1 The Implementation in Teaching Speaking

Speaking is a form of communicative interaction activity, and according to Paulston and Bruder it has two goals. First, the teaching point is simple to get meaning across or to be able to communicate some referential meaning in the target language. This exercise is called communicative performance. The second goal is, the teaching point is getting meaning across in a socially acceptable way, and typically these exercises contain culturally relevant information (Paulston and Bruder, 1976: 59).

Therefore, to gain a successful communication in speaking class, the teacher can conduct some activity to create conducive situation where the students can actively involved, be encouraged and challenged to speak. A novel can become an interesting material in communicative activities. There are many topics that can be discussed in the novel. Here will be explained the example of

communicative activities for teaching speaking.

a. Retelling

Retelling story is a very interesting speaking task to do. This task also requires the students to read before hand. Here we can see the level of the students' understanding towards the novel. The teacher can give some feedback after that and the other students can ask questions to the students who does the retelling. Here is the example of what the teacher should do.

1. The teacher makes a summary of the novel that the students should read carefully.
2. The teacher distributes the tasks for the students, so each student has to read the whole summary given and be ready to retell.
3. While reading the text, the students are supposed to pay more attention in the sequence of the novel.
4. The teacher reminds the students to really understand the content of the summary given, not memorize the whole summary. The teacher also reminds the students to be ready to retell any part of the summary.
5. The teacher calls out one student to retell the first part in his own words, the others students should pay attention. The teacher asks the student to stop at any point.
6. After hearing the retelling story, the teacher asks the other students to ask questions to the one who does the retelling.

7. After all questions are answered, the teacher gives some feedback towards the student's performance.
8. The teacher asks other students to retell the continuous story. The teacher keeps doing the steps until the last student is called out.

This procedure can be done in the beginner level or even students of high school, where the students still needs to increase their vocabulary understanding. By retelling with their own words they will find new items for them to understand.

The example of material that the students should read:

The summary of the novel (see appendix).

b. Discussion

In a discussion, the students will have a chance to show their ability in speaking English and a freedom to express their idea. They also learn to appreciate others' opinions and to defend their opinions in positive way.

It will be better if the students should read the novel, *Moulin Rouge*, first before coming to class to get better understanding. Below is the example of the procedure that the teacher can follow.

1. Ask the students to make a group of three or four students.
2. The teacher gives each group a copy of the summary of the novel.
3. The students are given some minutes to read the summary and discuss based on the instruction on the copy.

4. Then the students can share their opinions about some aspects of the novel.

To make clear here is the example of teaching speaking using the novel, in this case a discussion using *Moulin Rouge*.

First, the teacher should make the summary of the novel. The example of the summary can be seen in the appendix. Then to have better understanding towards the novel, the teacher gives the questions. For example:

1. In your opinion, is the ending of the novel appropriate?
2. Discuss Henri's choice to run to alcohol, agree or disagree, and why?
3. If you were Henri, what would you do?

After the discussion is done, the teacher asks the representative of each group to come in front of the class to give and explain the summary of the discussion.

c. Debate

Debate is one of interesting part of teaching speaking. Debate is similar to discussion where the students can give their opinions about something, but debate is more challenging because the students have to defend their own opinions with good and reasonable reasons and facts.

A debate needs an interesting topic in order to be successful debate. I assume that the topic of the novel like *Moulin Rouge* is very interesting topic, since it can arouse the controversial ideas. The students can give opinions toward what happen with Henri, and defend them by giving reasons and facts

that can be found in the novel. In order to make the debate run successfully, the students are suggested to read the novel at home and in case the novel is too thick for the students to read, the teacher can give the summary of the novel to help them understanding the novel fast. Here is the suggested procedure.

1. The teacher divides the class into two groups, one is the pro group and the other is the con group. If the class is too big, more than ten people, the teacher can divide the class into two or four groups, where the number of pro group is equal to the number of the con group.
2. Each group is given a copy of topic description and an instruction.
3. The students are given time to have a discussion on the topic and the strategy inside the group.
4. The pro group is given the first turn to state their opinion about the topic in less than three minutes.
5. The con group is given the next turn, also in less than three minutes.
6. The pro group has to defend the opinion with logical reasoning, no more than two minutes.
7. The con group is given the same opportunity as the pro group.
8. The activity is stopped after the two groups are given the same portion of debating.
9. Each group has to conclude their ideas to close the debate.
10. Other students who have not got the chance to do the debate can be the judges of the debate.

Instruction for the pro groups

You have the opinion that Henri needs his family and friends to help him through his life, to continue his life. That he cannot do it himself because he needs love and support from people surround him. Defend this opinion!

Instruction for the con groups

You have the opinion that Henri should overcome his problem by himself; he is the one who should run his life. He has to strengthen his courage to face the reality. Defend this opinion!

d. Role play

As a student I used to think that role play is an interesting speaking task to do. It needs more than just ability to speak, it needs courage to act in front of the people, it also needs the ability to pretend to be someone else, and it needs the ability of persuading the audience to feel what the character feels.

Using the novel, the teacher can divide the novel into some parts. The teacher then divides the students into groups. Each group is assigned to make a role play based on the part of the novel given by the teacher. It is better if the students read the whole novel before.

After several practices, each group has to perform the role play in front of the class, and other students can watch their friends' performance. After the whole groups presents their role play, the teacher can give feed back towards their performance.

This activity will help the students to have better visualization of the story. They also learn to appreciate others and to have courage to perform in front of other people.

5.2.2.2 The Implementation in Teaching Writing

Writing is another important skill in language learning. Writing is also a way to convey what we think in our mind. It is almost the same with speaking, but different in way of performance.

There are many ways to teach writing using this novel. The teacher can ask the students to write descriptive writing, narrative writing, argumentative writing, and free writing. Those types of writing can be assigned to university students in their writing class, especially for the students who are in English department.

To make clear, the teaching example of each type will be explained as follows.

a. descriptive writing

In descriptive writing, according to Paulston and Bruder (1976: 240) the students are assigned to describe about: a thing, a person, a place, an event, and a concept. Therefore the teacher should choose a passage from the novel that supports the descriptive writing. Below is the example of the procedure.

1. The teacher selects a passage from the novel, *Moulin Rouge*, and writes some questions for understanding the passage given.

2. The teacher distributes the text and asks the students to read it carefully.
3. The students answer the questions given.
4. The teacher and the students discuss the questions together. Then the teacher explains about descriptive writing.
5. The teacher asks the students to write a descriptive writing about things connected to the passage given.

Instruction

Read the text carefully!

Text

At L'Ely Henri drank *vin chaud*, made furtive little sketches, and watches his friends cavort about the dance floor, waving to them whenever he caught their eyes to show them that he, too, was having a good time, occasionally Pere la Pudeur stopped at his table and, while sipping his hot wine, told him his troubles. "These Montmartre girls, monsieur, they have the morals of alley cats! Because their mothers and grandmothers have come here and made love under tables, they think they own the place and can do anything they want. The things that go on in the corners and in the lavatories, I tell you, monsieur, they make your hair stand up on your head! And it's getting worse. Since that *cochon* of a Dufour" – he would point an accusing finger in the direction of the orchestra conductor – "has written his miserable cancan, things have gone entirely out of hand. The girls go crazy when they hear that music. (taken from p. 85)

Vin chaud: a kind of hot wine

Cochon: pig or pork.

Answer the questions below!

1. What impression do you get from the text?
2. Can you imagine the real situation happened in the text?

Assignment

Write a descriptive writing about the place named L'Ely.

b. narrative writing

The students can write about a series of events according to the novel, they can also write a kind of report after reading the novel.

The procedure

1. The students are suggested to read the novel before coming to class, although the teacher provides the summary of the novel in class.
2. The teacher asks if the students have questions about the novel.
3. The teacher explains about the kind of writing that the students should write, here is narration.
4. The teacher asks the students to write a narration according to the story with their own words.

Instruction

Read the summary carefully!

Summary (see appendix).

Assignment

Write a narration according to the story with your own words!

c. argumentative writing

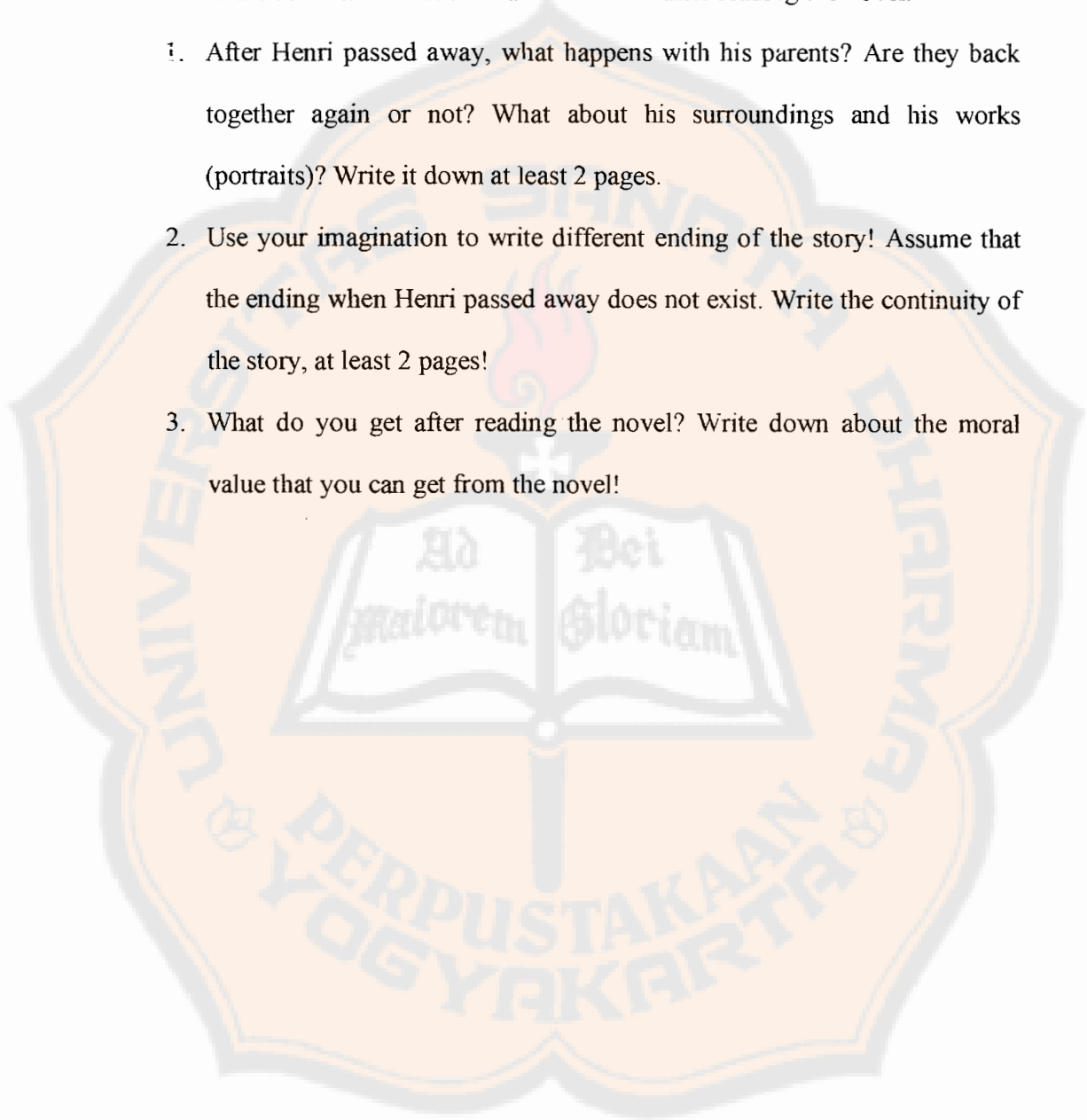
After the students read the novel, the teacher can discuss Henri's characters together with the students. The students can write about their opinions toward the main character, Henri. The students can agree or disagree with Henri's actions toward his physical disadvantage.

d. free writing

This is the most interesting style of writing, because in free writing the students can use their imagination to write about the continuity of the novel.

There are some tasks that the students can do after reading the novel.

1. After Henri passed away, what happens with his parents? Are they back together again or not? What about his surroundings and his works (portraits)? Write it down at least 2 pages.
2. Use your imagination to write different ending of the story! Assume that the ending when Henri passed away does not exist. Write the continuity of the story, at least 2 pages!
3. What do you get after reading the novel? Write down about the moral value that you can get from the novel!



PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

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PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

Appendix 1

Summary of the novel

This novel is based on the life of Henri De Toulouse-Lautrec (1864-1901), a France painter from the 19th century. He was born into an aristocratic family in the south of France in 1864. He used to be a clever boy who was the apple of his parents' eyes. His mother told him to read a lot, because books could him knowledge at the same time with pleasure. On the other hand, his father taught him to be a charming man, who could do man's stuff, such as horsing, hunting, and behaving like real man.

Unfortunately, he fell sick, a very serious one. His parents asked some doctors to cure him, but it was useless. He might be well for sometimes, but then he fell sick again and again. One day, because he was so weak, he broke his one of his leg, and the other leg another day. He was crippled at age 12 and at maturity he was 4 1/2 feet tall. Henri's father was disappointed with his physical disadvantage. Henri's father wanted a son that he could proud of, a normal handsome son.

Fortunately, his mother did not think the same way as his father did. She accompanied her beloved son, Riri (Henri's nickname) all the time. She asked him to read books and do some paintings. She also took him to every place where people suggested to go to make Henri well. Although he was crippled, his mother still loved him, and promised to be on his side and take care of him forever. She would make him feel happy and never think about his physical disadvantage. She

loved him very much and assured him that he still could do anything he likes to do; that he could be whatever he wants to be.

Finally, Henri found his way through art. He studied art and was interested in paintings. He was a friend of Theo and Vincent Van Gogh. He was a brilliant student, and he enjoyed painting very much. Once again, his mother showed her love to him by supporting him always. Although he was crippled, he really wanted to have a normal relationship with a woman, but poor Henri, no one wanted to have relationship with him. He didn't make much relationship with others, only his mother and his closed friend, Maurice who always supported him with love and tenderness.

Desperately making relationship with woman, Henri looked for beer companion. He thought that getting drunk could help him to ease his loneliness. He always went to bar, brothel, and Moulin Rouge was one of his favorite place. He painted some paintings about Moulin Rouge; one of his famous paintings is "Moulin Rouge - La Goulue," a poster about a girl who worked as a dancer at Moulin Rouge.

One day he was sent to a kind of nursing house; house for people who were crazy and who were drunk all the time. Although he was sick he still did his painting, and named it "Le Cirque." Again, his closed friend Maurice helped him to get out of that place. Although he had promised to his beloved mother, he began to get drunk again because he could not find happiness in his life. He felt sick because of getting drunk often, but his father still could not accept Henri and treated him like he was supposed to be. Finally he passed away in 1901.

HENRI de TOULOUSE LAUTREC

Henri Marie Raymond de Toulouse-Lautrec {too-looz'-loh-trek'}, b. Albi, France, Nov. 24, 1864, was a leading postimpressionist artist whose paintings, lithography, and posters contributed much to the development of Art Nouveau in the 1890s. He was also a harsh and witty chronicler of the gaudy nightlife and the sordid elements of late-19th-century Parisian society.

A sickly and sheltered child of an aristocratic family, Toulouse-Lautrec from an early age concentrated on observing and drawing, rather than participating in, social activities. This tendency toward dispassionate observation was reinforced tragically when two falls (1878 – 79), abetted by bone disease, resulted in crippling injuries to his legs, which thereafter remained stunted. A grotesque-looking cripple, with the legs of a boy and the torso of a young man, he concentrated more than ever on developing his career as an artist.

After failing his first baccalaureate examinations and receiving his parents' consent to study art, Toulouse-Lautrec studied (1882) with the academic painter Leon Bonnat and then entered (1883) the atelier of Fernand Cormon, where he befriended such other avant-garde artists as Vincent van Gogh. Dating from this time are several psychologically penetrating portraits, especially of his mother, that show in their color and brushwork his absorption of impressionism. In the later 1880s he was influenced by Japanese prints, whose large areas of a single color and strong contours and patterning he emulated. An even more formative influence on the young artist was the work of Edgar Degas, whose concern with the movement and expression Toulouse-Lautrec began to interpret in a way that stressed angular protrusions of the body and outlandish behavior.

He was by this time haunting the dance halls and nightclubs of Montmartre, taking his subjects from his observations of what occurred on stage and among the patrons. To convey the frenetic and artificial atmosphere of these pleasure spots in such works as *At the Moulin Rouge* (1892; Art Institute of Chicago) and *La Goulue at the Moulin Rouge* (1892; Museum of Modern Art, New York City), he chose acid and garish colors and adopted a drawing style that is almost grotesque in its exaggerations. He applied the same techniques to the striking posters he designed (1890s) to advertise night spots and to immortalize the style and mannerisms of their most celebrated performers, including the dancers Jane Avril and Loie Fuller and the singers Aristide Bruant and Yvette Guilbert. In creating these famous works Toulouse-Lautrec greatly advanced the art of color lithography. His surviving drawings and sketches for the posters give the effect of speed and casualness, but in fact they represent a painstaking discipline and mastery in their extended use of line and reduction to essentials. The linear and uncluttered appearance of these works, as well as their flat, almost two-dimensional quality, owed much to Japanese art.

Alcoholism led to the failure of his health in 1899, and for the last few years of his life he confined his efforts to painting or drawing circus and jockey scenes from memory. After paralysis struck, Toulouse-Lautrec died at Malrome on Sept. 9, 1901.

(Taken from www.discoverfrance.net)

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

LESSON PLAN I

Skill : speaking

Sub-skill : retelling

Time allotted : 2 x 45 minutes

Grade : second year of Senior High School

I. Instructional Objectives

At the end of the lesson the students are able to:

1. narrate linked sequences of past events.

II. Teaching Media

- Handouts of the summary of *Moulin Rouge*
- Dictionary

III. Teaching Learning Activity

No.	Teacher's activity	Students' activity	Time allotted
1.	Warming up, giving quick review on the novel, while distributing the handouts	Listening to the teacher's explanation	10'
2.	Asking the students to read the summary and explaining what to do	Reading the summary	15'
3.	Discussing the difficult words	Asking the difficult words	10'
4.	Calling out the first student to retell in front of the class	While one student is doing the retelling, the others are listening	3'
5.	Stopping the first student and asking the students to give questions to the performer	Giving questions to the performer and the performer is answering the questions	3'
6.	Calling out the second, the third, ... until the last students (the time is out) and asking the students to give questions after one's performance	Performing their retelling in front of the class, giving and answering the questions	40'
7.	Closing the lesson by giving feedback towards the students' performance	Paying attention to the feedback	9'

IV. Material

The Summary of *Moulin Rouge* (see appendix 1)

V. Evaluation

The teacher can evaluate the students' performance directly, according to:

- the sequence
- the appropriateness
- the grammar
- the clarity and fluently



LESSON PLAN II

Skill : speaking

Sub-skill : discussion

Time allotted : 2 x 50 minutes

Grade : first semester students of English Program

I. Instructional Objectives

At the end of the lesson, the students are able to:

1. give opinions towards the novel *Moulin Rouge*, after reading the summary, orally.
2. give appreciation towards others' opinions by listening to them.

II. Teaching Media

- Handouts of the summary of *Moulin Rouge*
- Dictionary

III. Teaching Learning Activity

No.	Teacher's activity	Students' activity	Time allotted
1.	Warming up, giving quick review on the novel, while distributing the handouts	Listening to the teacher's explanation	10'
2.	Asking the students to make groups of four and to read the summary and explaining what to do	Making groups of four and reading the summary	20'
3.	Discussing the difficult words	Asking the difficult words	10'
4.	Giving some questions as the guidance for the students' discussion	Answering the questions by discussing them in a group	20'
5.	Asking the representative of each group to present the result of their discussion	The representative of each group is presenting the result of his/her group discussion	25'
6.	Giving feed back to the presentation and helping the students to conclude the discussion	Paying attention to the feed back and making a brief conclusion towards the discussion	10'
7.	Closing the lesson	Saying goodbye to the teacher	5'

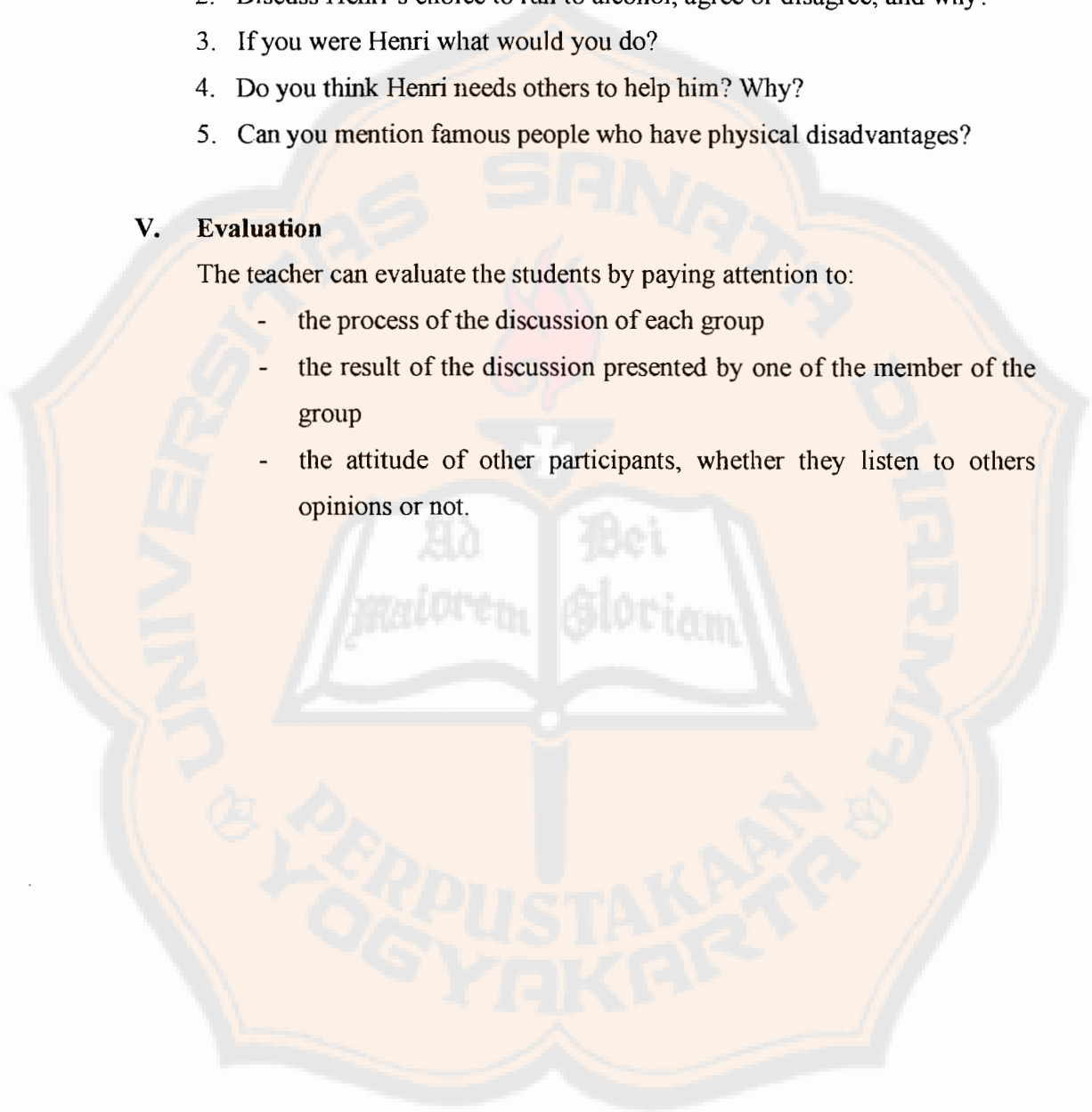
IV. Material

- The Summary of *Moulin Rouge* (see appendix 1)
- The example of guidance questions:
 1. In your opinion, is the ending of the novel appropriate?
 2. Discuss Henri's choice to run to alcohol, agree or disagree, and why?
 3. If you were Henri what would you do?
 4. Do you think Henri needs others to help him? Why?
 5. Can you mention famous people who have physical disadvantages?

V. Evaluation

The teacher can evaluate the students by paying attention to:

- the process of the discussion of each group
- the result of the discussion presented by one of the member of the group
- the attitude of other participants, whether they listen to others opinions or not.





LESSON PLAN III

Skill : speaking

Sub-skill : debate

Time allotted : 2 x 50 minutes

Grade : fourth semester students of English Program

I. Instructional Objectives

At the end of the lesson the students are able to;

1. give opinions towards the main character’s problem orally.
2. defend their opinions in a good appropriate way.

II. Teaching Media

- Handouts of the summary of *Moulin Rouge*
- Dictionary

III. Teaching Learning Activity

No.	Teacher’s activity	Students’ activity	Time allotted
1.	Warming up, giving quick review on the novel, while distributing the handouts	Listening to the teacher’s explanation	10’
2.	Asking the students to divide the class into two equal groups and asking the students to read the summary (if the class is too big, the class can be divided into four groups)	Making groups and reading the summary	15’
3.	Discussing the difficult words	Asking the difficult words	10’
4.	Giving the rules and the instruction for the pro and con groups and asking them to discuss the topic given and the strategy of the group	Discussing the topic and the strategy	30’
5.	Asking the pro group to give opinion	The representative of the pro group is giving the opinion	3’
6.	Asking the con group to give opinion	The representative of the con group is giving the opinion	3’
7.	Asking the pro group to defend their opinion	The representative of the pro group is defending the opinion	2’
8.	Asking the con group to defend their opinion	The representative of	2’

		the con group is defending the opinion	
9.	Giving time for the group to do the debate and defending their opinions in turn	Debating and defending their opinions in turn	8'
10.	Asking each group to conclude their ideas	Each group is concluding the idea	6'
11.	Closing the lesson by giving conclusion and feed back towards the groups performance	Listening to the conclusion and feed back	11'

IV. Material

- The Summary of *Moulin Rouge* (see appendix 1)
- The instruction of each group:

- for the pro group:

You have the opinion that Henri needs his family and friends to help him through his life, to continue his life. That he cannot do it himself because he needs love and support from people surround him. Defend this opinion!

- for the con group:

You have the opinion that Henri should overcome his problem by himself; he is the one who should run his life. He has to strengthen his courage to face the reality. Defend this opinion!

- The rule of the debate:

1. each member of the group should be given the same opportunity to speak.
2. the time for the first turn to give opinion of each group is three minutes at the most.
3. the time for defending the opinion is two minutes each group at the most.
4. the for debating and defending is two minutes each group at the most.

V. Evaluation

The teacher can evaluate the students' participation directly during the debate, with the concern of the rule stated.

For those students who do not have the opportunity to work with the groups, they can be the time keeper and the moderator.



LESSON PLAN IV

Skill : speaking

Sub-skill : role play

Time allotted : 2 x 50 minutes

Grade : third semester students of English Program

I. Instructional Objectives

At the end of the lesson the students are able to:

1. make a short role play script based on the novel *Moulin Rouge*.
2. express their creativity through the role play.
3. give appreciation through art.
4. perform the role play that they have made in front of the class.

II. Teaching Media

- Parts of the novel *Moulin Rouge*

III. Teaching Learning Activity

- Several weeks before, the teacher asked the students to make a group of six.
- The teacher chose some parts of the novel and asked each group to choose one.
- The teacher asked each group to read the part and make a simple role play according to the part given, the duration is \pm 15 minutes. The teacher gave time limitation of the script making, for example 2 weeks.
- After the scripts are done, the students should practice the role play within 2 weeks, and after that they should perform it in front of the class.

- These are the activities of the performance day:

No.	Teacher's activity	Students' activity	Time allotted
1.	Warming up, giving quick review of what to do today	Listening to the teacher's explanation	5'
2.	Asking the first group to perform the role play	The first group is performing the role play and the other students are watching without disturbing	15'
3.	Asking the second, third, forth... Until the last group is called out to perform their role play	While a group is performing, the other are watching in silence	75'
4.	Ending the lesson by giving comments as feed back	Listening to the feed back	5'

IV. Material

Some parts of the novel, for example:

1. Henri's childhood (page 11 – 27)
2. Henri's illness (page 42 – 56)
3. Henri's choice to draw (page 59 – 74)
4. Henri is being rejected by a woman for the first time (page 147 – 165)
5. Henri runs to alcohol (page 169 – 186)
6. Henri falls sick (page 427 – 436)
7. Henri's end of life (page 437 – 448)

V. Evaluation

The teacher can evaluate through:

1. the script
2. appropriateness of the role play and the novel
3. the creativity of interpreting the story
4. the distribution of the students participation in each group

LESSON PLAN V

Skill : writing

Sub-skill : descriptive writing

Time allotted : 2 x 50 minutes

Grade : third semester students of English Program

I. Instructional Objectives

At the end of the lesson the students are able to:

1. write a descriptive writing according to the text given.

II. Teaching Media

A text taken from the novel.

III. Teaching Learning Activity

No.	Teacher's activity	Students' activity	Time allotted
1.	Warming up, giving quick review on today's lesson, while distributing the handouts	Listening to the teacher's explanation	10'
2.	Explaining about descriptive writing	Listening to the explanation	20'
3.	Asking the students to read the text given and do the exercise on making descriptive writing	Reading the text and making the descriptive writing based on the questions given	60'
4.	Ending the lesson by giving a brief conclusion and collecting students' works	Submitting their works	10'

IV. Material

Text

At L'Ely Henri drank *vin chaud*, made furtive little sketches, and watches his friends cavort about the dance floor, waving to them whenever he caught their eyes to show them that he, too, was having a good time, occasionally Pere la Pudeur stopped at his table and, while sipping his hot wine, told him his troubles. "These Montmartre girls, monsieur, they have the morals of alley cats! Because their mothers and grandmothers have come here and made love under tables, they think they own the place and can do anything they want. The things that go on in the corners and in the lavatories, I tell you, monsieur, they make your hair stand up on your head! And it's getting worse. Since that

cochon of a Dufour” – he would point an accusing finger in the direction of the orchestra conductor – “has written his miserable cancan, things have gone entirely out of hand. The girls go crazy when they hear that music. (taken from p. 85)

Vin chaud: a kind of hot wine

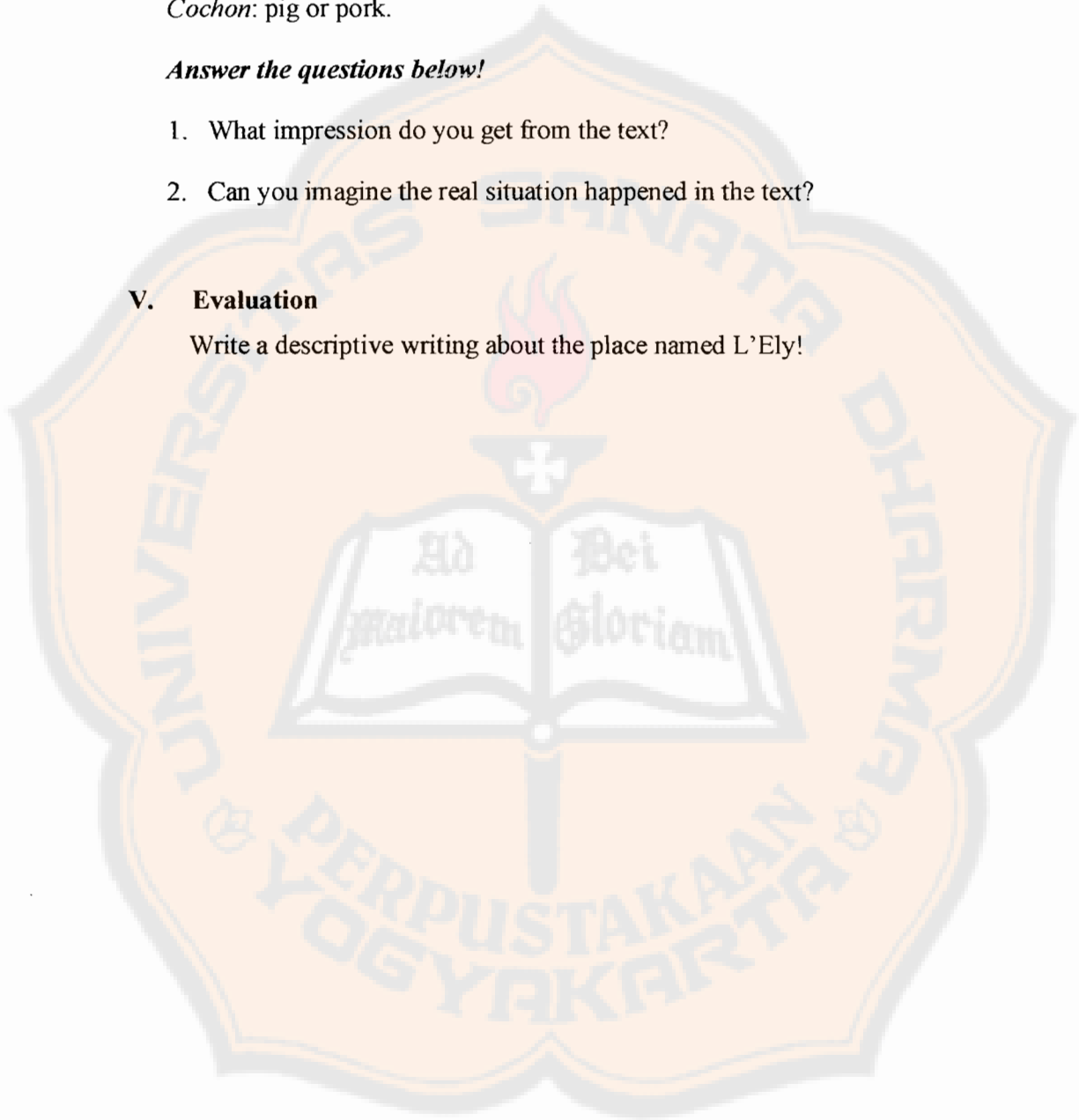
Cochon: pig or pork.

Answer the questions below!

1. What impression do you get from the text?
2. Can you imagine the real situation happened in the text?

V. Evaluation

Write a descriptive writing about the place named L'Ely!



LESSON PLAN VI

Skill : writing

Sub-skill : narrative writing

Time allotted : 2 x 50 minutes

Grade : first semester students of English Program

I. Instructional Objectives

At the end of the lesson the students are able to:

1. write a series of events according to the novel *Moulin Rouge*.
2. write a narration according to the summary given with their own words.

II. Teaching Media

- Handouts of the summary of *Moulin Rouge*
- Dictionary

III. Teaching Learning Activity

No.	Teacher's activity	Students' activity	Time allotted
1.	Warming up, giving quick review on today's lesson, while distributing the handouts	Listening to the teacher's explanation	10'
2.	Explaining about narrative writing	Listening to the explanation	20'
3.	Asking the students to read the summary given and do the exercise on making narrative writing	Reading the summary and making the narrative writing	60'
4.	Ending the lesson by giving a brief conclusion and collecting students' works	Submitting their works	10'

IV. Material

The Summary of *Moulin Rouge* (see appendix 1)

V. Evaluation

Write a narration according to the story with your own word!

LESSON PLAN VII

Skill : writing

Sub-skill : argumentative writing

Time allotted : 2 x 50 minutes

Grade : second semester students of English Program

I. Instructional Objectives

At the end of the lesson the students are able to;

1. give written opinions towards the main character of the novel *Moulin Rouge*.
2. make an argumentative writing.

II. Teaching Media

- Handouts of the summary of *Moulin Rouge*
- Dictionary

III. Teaching Learning Activity

No.	Teacher's activity	Students' activity	Time allotted
1.	Warming up, giving quick review on today's lesson, while distributing the handouts	Listening to the teacher's explanation	10'
2.	Explaining about argumentative writing	Listening to the explanation	20'
3.	Asking the students to read the summary given and give opinions towards Henri's attitude by making argumentative writing	Reading the summary and making the argumentative writing	60'
4.	Ending the lesson by giving a brief conclusion and collecting students' works	Submitting their works	10'

IV. Material

The Summary of *Moulin Rouge* (see appendix 1)

V. Evaluation

Make an argumentative writing contains your opinions towards Henri's actions in facing his physical disadvantage (you can agree or disagree)!

LESSON PLAN VIII

Skill : writing

Sub-skill : free writing

Time allotted : 2 x 50 minutes

Grade : fourth semester students of English Program

I. Instructional Objectives

At the end of the lesson the students are able to:

1. make an essay about the continuity of the story (the novel).
2. write a different ending of the story by making use of their imagination.
3. find the moral value that they can get from the novel and write them down.

II. Teaching Media

- Handouts of the summary of *Moulin Rouge*
- Dictionary

III. Teaching Learning Activity

No.	Teacher's activity	Students' activity	Time allotted
1.	Warming up, giving quick review on today's lesson, while distributing the handouts	Listening to the teacher's explanation	10'
2.	Explaining about free writing and what things that the students can write in free writing	Listening to the explanation	20'
3.	Asking the students to read the summary given and do the exercises on free writing	Reading the summary and doing the exercises on free writing	60'
4.	Ending the lesson by giving a brief conclusion and collecting students' works, if the students have not finished the tasks, they can bring them home as homework and to be submitted next week	Submitting their works (and doing the homework, if any)	10'

IV. Material

The Summary of *Moulin Rouge* (see appendix 1)



V. Evaluation

There are some tasks that the students can do after reading the novel.

1. After Henri passed away, what happens with his parents? Are they back together again or not? What about his surroundings and his works (portraits)? Write it down at least 2 pages.
2. Use your imagination to write different ending of the story! Assume that the ending when Henri passed away does not exist. Write the continuity of the story, at least 2 pages!
3. What do you get after reading the novel? Write down about the moral value that you can get from the novel!

