

# THE ANALYSIS OF THE CHARACTERS OF THE THREE MUSKETEERS



A Partial Fulfilment  
of the Requirements for the  
Sarjana Degree



by

*Ch. M. Indriastuti*

Yogyakarta, January 1986

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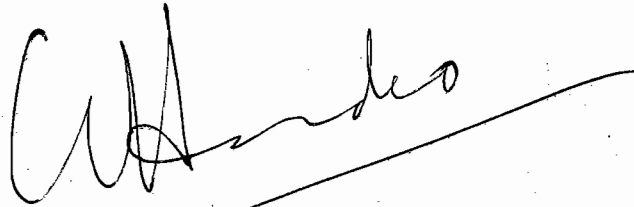
A Thesis  
Presented to  
the Department of English  
Faculty of Arts and Letters  
Sanata Dharma  
Teacher Training Institute

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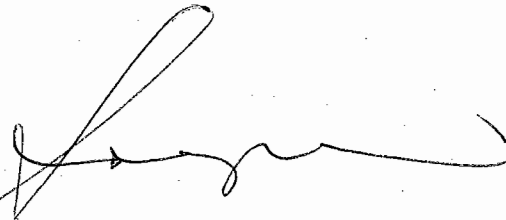
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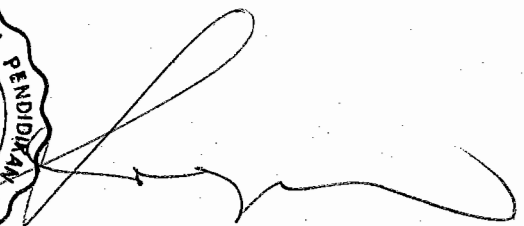
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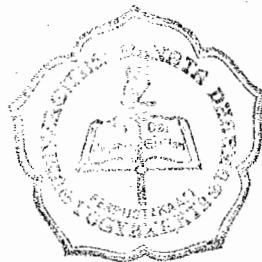
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## ACKNOWLEDGEMENT

First of all the writer would like to thank Drs. W.J. Hendrowarsito who has helped her in writing this paper. She will never forget his encouragement and suggestions.

She also wishes to thank Dr. Soepomo Poedjosoedarmo for his revision of her thesis.

This acknowledgement is also due to Dra. Sugihastuti whose guidance has been tremendous help.

Her gratitude is directed to Witarsa Wijaya who has provided her with important books of reference which have proved to be most valuable.

## Chapter I

### INTRODUCTION

It is one of the requirements to achieve the Sarjana degree at the department of English, IKIP Sanata Dharma, that prompts the writer to write this thesis. Complying with the educational regulations it is a must to fulfil the requirements to take the comprehensive exam. And because of some reasons the writer has chosen to write a paper on a novel. The novel is The Three Musketeers<sup>1</sup> written by Alexandre Dumas.

The reasons why the writer chose this book were because Alexandre Dumas is one of her favourite writers. She admires the ways Dumas presented his characters. The main characters in his books are not flat characters. They are always round. They are realistic. The proof that lives of the characters are not flat. This reflects that life is not simply black or white but both of good and bad.

The process of the development of the main characters in The Three Musketeers is clear. D'Artagnan, the main character, had to struggle hard before he got the position of a lieutenant's commission in the musketeers.

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<sup>1</sup>Dumas, The Three Musketeers.

Such a great position was achieved with strong principles, loyalty, the bravery to take a risk which has been maturely thought of in deciding choices.

D'Artagnan, the protagonist of The Three Musketeers, is only one representative among many other characters of other novels. There are many other forms of lives presented by other books. The more we read the richer we shall be. By reading much the readers will be rich spiritually and mentally in understanding life without experiencing it themselves. The problems that the readers have in their real lives can often be found in books. They can learn about life from books. They can learn about bitterness and sweetness, sadness and happiness, trouble and solution. They can pick goodness without experiencing the bitterness the characters feel in finding solution of their troubles.

Books are also means to know about other sides of the readers' life. The readers can know about many different cultures, habits, beliefs and many other forms of lives. They will enrich their lives.

These are the aims of the writer to write a thesis on novels. She wants to show that literature is important and very interesting. The Three Musketeers is her choice to be analyzed.

Methods of character portrayal are chosen because the writer thinks that characters take very important roles in books. By following and understanding the stream of the character's life the readers will know the content of the book well.

This thesis is contributed to IKIP Sanata Dharma where the number of literature classes is decreasing. What the writer has done in this thesis is an effort to prove that literature is useful.

The study of literature in this thesis, then, will be focused on one novel analyzed by means of character portrayal approach. First the features of the characters will be summed up after the book has been read once or twice. Then they will be studied in detail systematically. The methods that are used here will be explained in the didactically so that the readers can apply them on other books. In her conclusion, the writer will show that her approach is effective and that the main character is round, and the roundness of the main character.

The description of the characters in this book looks alive and interesting because the ways the author uses are not monotonous. He uses many views looked from several aspects of the lives of the characters. He does not present his characters directly only, he also makes the readers infer the personality of the characters by themselves. It is more challenging and it will not be



boring. Dumas exposes the stream of the lives of the characters, presents clearly every move of them to give the readers imagination about the characters. It seems more realistic.

Dumas opens the story with a direct description of the main character and his surroundings. It introduces the condition of the time when the character lives to the readers so that they have an imagination of the situation of that time and of the character who will lead the story until the end. The direct ways Dumas uses is called discursive method.

Then Dumas takes the readers to wander to follow the stream of the lives of the characters by more dynamic description. He describes every movement of his characters that he means to be able to give imagination to the readers. Each character has his own special appearance, attitude, behaviour, and gets special reactions from his environment. These aspects are presented clearly and can be classified at least in five ways. These are based on the condition of the characters' environment, the thought of the characters, their reactions to events, reactions of other persons to them, and others' opinion about them. These are called dramatic method.

These methods make the story more interesting. However actually it is not Dumas' methods, but many other authors also use these. Indeed there is no good book that

uses only one way to describe its characters (the writer will widely explain it later in The Biography of Alexander Dumas). Even short stories use at least two ways of these, therefore it is important to teach.

The writer uses desk research for her study on novels. Beside The Three Musketeers she uses some other books for comparison and some books as references. By reading three other novels, one the same author of The Three Musketeers and two different authors, the writer proves that Dumas also used the methods of character portrayal in his other book and even other authors used them also. She compared The Three Musketeers with The Count of Monte Cristo<sup>1</sup> of the same author, A Tale of Two Cities<sup>2</sup> written by Charles Dickens, and The Return of the Native<sup>3</sup> by Thomas Hardy<sup>4</sup>. From these comparisons the writer concludes that the methods of character portrayal are good means to lead the readers to a deep understanding of the characters in a novel.

Indeed anyone who has a talent to be a writer can write a short story or a book uses all of the six ways of the methods of character portrayal to describe his characters without knowing the theory or even the concept. However making a good composition is not a matter of simply writing itself, but it has to be planned. It means that he has to plan what ways he will use and which are not

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<sup>1</sup>Dumas, 1956.

<sup>3</sup>Hardy, 1956.

<sup>2</sup>Dickens, 1956.

according to what part of the story he will stress. And perhaps one way can be more conspicuous than the other for the same reason. Then if he does not know the concept of each of the six ways, his plan will be failed.

Like Dumas in The Three Musketeers, he does not use all of the six ways. His characters in this book are men of action, so he shows it by using only some ways that are appropriate to his plan. He does not include portrayal of thought stream, if he sometimes does it does mean to add his description of his characters. It is different from another book of the same author, The Count of Monte Cristo.<sup>1</sup> The use of portrayal of thought stream is very conspicuous because for a very long time the main character, Edmond Dantes lives alone in a prison. Someone he can talk to is only himself, there is no one else until he finds another prisoner.

Perhaps at that time he had not known the theory of methods of character portrayal but it is very clear that he had mastered the concept. Therefore it is important for students to know about it. For it is difficult for SMA students to learn about it in English writing class this can be taught in Indonesian in a class of Indonesian literature. Here the writer will present it for university students of the English Department, which can also be applied in a class of Indonesian Literature in SMA.

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<sup>1</sup>Dumas, 1956.

The learning-teaching process that is used here is not special, it has been familiar for Indonesian students so that it will not be difficult to apply. The writer hopes that it can be an appropriate contribution to the educational world of SMA and university level in Indonesian and especially to IKIP Sanata Dharma. She also hopes that it will be able to contribute a useful idea to educational researches in general in Indonesian.

## Chapter II

### THE BIOGRAPHY OF ALEXANDRE DUMAS

Alexandre Dumas was born in Aisne, France, of octoroon parentage, on July 24, 1802. The early part of his life was spent in modest circumstances. He is usually known as Alexandre who was also a well-known writer.

While struggling to educate himself Dumas made a close study of French history which, later on, provide the material for many of his historical novels. He had a most vivid imagination which produced endless ideas and altogether there appeared, under his name, some 257 books of travel, tales, novels and even stories for children, together with some 25 books of plays and poetry, but the best known of his works are The Three Musketeers, Twenty Years After, The Count of Monte Christo and The Black Tulip. He amassed a huge fortune upon which he lived extravagantly until it was dissipated. He legitimized the son of a liaison with Marie Catherine Labay and named the boy for himself. Dumas founded the Theatre Historique. He was of marked Republican tendencies. On December 5, 1870, he died.

The Three Musketeers is one of the finest historical novels Dumas has written. It has for its setting France in the days of Louis XIII and his Minister Cardinal Richelieu. The chief characters are three of the King's Musketeers and their companion, an excitable young guardsman.

Their loyalty to one another is unbreakable and they keep firmly their motto "all for one and one for all". They are all wonderful swordsmen and their blades flash with the same fearless determination whether in the service of the King or following some plan of adventure of their own.

Court intrigues, romance, duels, devil-may-care adventures--are all woven with the greatest cleverness into a lively story that is read and read again all the world over.

In this book, Dumas uses two methods, i.e. discursive method and dramatic method to describe his characters, as other authors of his time do. Here it will be briefly presented A Tale of Two Cities<sup>1</sup> written by Charles Dickens and The Return of the Native<sup>2</sup> by Thomas Hardy.

### A Tale of Two Cities

#### I. Discursive method

...., a young lady of not more than seventeen, in a riding-cloak, and still holding her straw travelling-hat by its ribbon, in her hand. As his eyes rested on a short, slight, pretty figure, a quantity of golden hair, a pair of blue eyes ... 3)

#### II. Dramatic method

##### II.a. Discussion of environment

France, less favoured on the whole as to arms matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness downhill, making paper money and spending it. Under the guidance of her christian pastors, she entertained herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with

<sup>1</sup>Dickens, 1952.

<sup>2</sup>Hardy, 1956.

<sup>3</sup>Op.cit., p.39, l.2.

pincers, and his body burned alive, because he had not kneeled down in the rain to do honour to a dirty procession of monks which passed within his view. at a distance of some fifty or sixty yards. 1)

It is described the situation of life in France in the year of 1775. The lives for the poor was very wild and unjust. They suffered from poverty, fear and famine.

#### II.b. Portrayal of thought stream or stream of conscious thought

The obscurity was so difficult to penetrate that Mr. Lorry, picking his way over the well-worn Turkey carpet, supposed Miss Manette to be, for the moment, in some adjacent room, until, having got past the two tall candles,... 2)

It shows the nervousness of Mr. Lorry as he hoped the presence of another person in the near room.

#### II.c. Reaction to events

...-and he made his formal bow to Miss Manette. 3)

The character showed a deep polite attitude to a woman. The readers can guess what kind of man he was.

#### II.d. Reaction of others to the character

"And you in brown!" she said, indignantly turning on Mr. Lorry; "couldn't you tell her what you had to tell her, without frightening her to death? Look at her, with that pretty pale face and her cold hands. Do you call that being a banker?" 4)

It is likely that Mr. Lorry was not careful enough to treat the woman so that the woman fainted, but it is not because he was rude.

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<sup>1</sup>Dickens, 1952, p.22, 1.4.

<sup>2</sup>Ibid., p. 38, 1. 36.

<sup>3</sup>Ibid., p. 39, 1.20.

<sup>4</sup>Ibid., p. 46, 1.12.

## II.e. Conversation about the character

"Why, yes, of Beauvais. Like Monsieur Manette, your father, the gentleman was of Beauvais. Like Monsieur Manette, your father, the gentleman was of repute in Paris. ..." 1)

From these statements the readers will know a little about Monsieur Manette. It is the conversation between Mr. Lorry and Miss Manette.

## The Return of the Native

### I. Discursive method

The reddleman turned his head, and replied in sad and occupied tones. He was young, and his face, if not exactly handsome, approached so near to handsome that nobody would have contradicted an assertion that it really was so in its natural colour. His eye which glared so strangely through his stain, was in itself so attractive--keen as that of a bird of prey, and blue as autumn mist. He had neither whisker nor moustache, which allowed the soft curves of the lower part of his face to be apparent. His lips were thin, and though, as it seemed, compressed by thought, there was a pleasant twitch at their corner now and then. 2)

The appearance of the reddleman is clearly explained above.

### II. Dramatic method

#### II.a. Discussion of environment

He wore a glazed hat, an ancient boat-cloak, and shoes; his brass buttons bearing an anchor upon their face. In his hand was a silver-headed walking-stick, which he used as a veritable third leg, perseveringly dotting the ground with its point at every few inches' interval. 3)

The reader will conclude that the character was once a sailor or a naval officer.

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<sup>1</sup> Dickens, 1952, p.41, l.18.

<sup>2</sup> Hardy, 1956.

<sup>3</sup> Ibid., p.9, l.18.

<sup>4</sup> Ibid., p.8, l.1.



## II.b. Portrayal of thought stream or stream of conscious thought

As the resting man looked at the barrow he became aware that its summit, hitherto the highest object in the whole prospect round, was surmounted by something higher. It rose from the semi-globular mound like a spike from a helmet. The first instinct of an imaginative stranger might have been to suppose it the person of one of the Celts who built the barrow, so far had all of modern date withdrawn from the scene. It seemed a sort of last man among them, musing for a moment before dropping into internal night with the rest of his race.

There the form stood, motionless as the hill beneath. Above the plain rose the hill, above the hill rose the barrow, and above the barrow rose the figure. Above the figure was nothing that could be mapped elsewhere than on celestial globe.

Such a perfect, delicate, and necessary finish did the figure give to the dark pile of hills that it seemed to be the only obvious justification of their outline. Without it, there was the dome without the lantern; with it the architectural demands of the mass were satisfied. The scene was strangely homogeneous, in that the vale, the upland, the barrow, and the figure above it amounted only to unity. Looking at this or that member of the group was not observing a complete thing, but a fraction of a thing.

The form was so much like an organic part of the entire motionless structure that to see it move would have impressed the mind as a strange phenomenon. Immobility being the characteristic of that whole which the person formed a portion of, the discontinuance of immobility in any quarter suggested confusion. 1)

The imagination of the observer clung by preference to that vanished, solitary figure, as to something more interesting, more important, more likely to have a history worth knowing than these new-comers, and unconsciously regarded them as intruders. 2)

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<sup>1</sup> Hardy, 1956, p.13, l.12.

<sup>2</sup> Ibid., p.14, l.23.

The thought of the character that streamed that was caused by the scene in front of him shows that the character was a sentimental and romantic man. He could stay quiet enjoying the scene with a romantic imagination.

#### II.c. Reaction to events

"A young woman."

"That would have interested me forty years ago. Perhaps she's your wife?"

"My wife!" said the other bitterly. "She's above mating with such as I. But there's no reason why I should tell you about that."

"That's true. And there's no reason why you should not. What harm can I do to you or to her?" 1)

The readers will infer that the second speaker was a kind of man who liked to interfere other person's personal business.

#### II.d. Reaction of others to the character

"Who is she? One of the neighbourhood?"

" 'Tis no matter who, excuse me."

"It is not that girl of Blooms-End, who has been talked about more or less lately? If so, I know her; and I can guess what has happened."

" 'Tis no matter.... Now, sir, I am sorry to say that we shall soon have to part company. My ponies are tired, and I have further to go, and I am going to rest them under this bank for an hour." 2)

Here the second speaker tried to avoid to answer the first speaker's questions. It is clear that he thought that the first speaker exceedingly interfere his privacy although he tried to avoid as polite as he could.

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<sup>1</sup>Hardy, 1956, p.11, l.6.

<sup>2</sup>Ibid., p.11, l.1 (from below)

## II.e. Conversation of others about the character

"A young woman?"

"Yes, a young woman." 1)

"A nice-looking girl, no doubt?"

"You would say so." 2)

The two characters talked about a woman who is young and beautiful.

The two books are written in about the middle of 19th century, these are the same with The Three Musketeers.<sup>3</sup> The two books bear all of the six ways of describing their characters but the quantity of the use of each way is different. Each book has its own emphasis. Even two books of the same author has different stresses. For instance, another book of Alexandre Dumas, The Count of Monte Cristo<sup>4</sup> is different from The Three Musketeers. In The Count Of Monte Cristo the main character often talked to himself because for a very long time he lived in a jail. Even after Edmond Dantes, the main character, got his freedom he lived as another person who was known as the Count of Monte Cristo. He lived richly in a remote island and none of his old friends recognized him. Therefore the emphasis of the two books is different because the main character of The Three Musketeers is a man of action.

Here the writer quotes some statements from The Count of Monte Cristo to show the use of the two methods in this book.

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<sup>1</sup> Hardy, 1956, p.11, l.6.

<sup>2</sup> Ibid., p.11, l.28.

<sup>3</sup> Dumas, The Three Musketeers.

<sup>4</sup> Ibid.

## I. Discursive method

When he saw this man coming toward him, the young sailor left his post beside the pilot and walked over to the side of the ship, holding his hat in his hand. He was a tall, slender young man, no more than twenty years old, with dark eyes and hair as black as ebony. 1)

## II. Dramatic method

### II.a. Discussion of environment

On February 24, 1815, the watchtower at Marseilles signaled the arrival of the Three-master Pharaon, coming from Smyrna, Trieste and Naples.

The quay was soon covered with the usual crowd of curious onlookers, for the arrival of a ship is always a great event in Marseilles, especially when, like the Pharaon, it has been built, rigged and laden in the city and belongs to a local shipowner. 2)

The description of the situation of a harbour shows that the characters in this book had business with it. Perhaps one of the characters was a seaman or a shipowner or anything else.

### II.b. Portrayal of thought stream or stream of conscious thought

Alone! He was alone again! The idea of suicide, which his friend's presence had driven away, now rose up again like a phantom beside his corpse. "If only I could die," he said, "I'd go where he's gone and I'd be with him again. But how can I die?" He thought for a moment, then said smiling, "It's very easy: I'll stay here and attack the first man who come in. I'll strangle him and they'll guillotine me."

But then he recoiled from the idea of such infamous death and swiftly passed from despair to a burning thirst for life and freedom. "Die? Oh, no!" he cried out. "What would be the point of having lived and suffered so much if I were going to die now? No, I want to live, to fight on to the end. I want to win back the happiness that was taken away from me. I must punish my enemies before I die, and I may also have some friends

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<sup>1</sup>Dumas, 1956, p.1, l.24.

<sup>2</sup>Ibid., p.1, l.1.

to reward. But they'll forget me here, and the only way I'll ever leave this dungeon is like Faria."

As he spoke these words he sat stock-still, staring into space like a man suddenly struck by a terrifying idea. Then he stood up, put his hand to his forehead as though he were dizzy and murmured, "Who sent me this thought? Was it you, O God? Since only the dead leave here, I'll take the place of a corpse!" 1)

Dantes was not easy to lose hope, he always rose and never let himself fall.

#### II.c. Reaction to events

"May God forgive me for rejoicing in a good fortune brought about by another man's death, but it's happened and I don't have the strength to regret it. Captain Leclere is dead and it looks as though I'm going to take his place." 2)

In his happiness Dantes still could admit that he should not be that happy, he felt rather guilty to feel like that. It shows that Dantes was not a greedy man, It seems that he was an honest and sincere man.

#### II.d. Reaction of others to the character

"He was unable to write, sir. But that reminds me that I must ask you for two weeks' leave."

"To get married?"

"First of all; and then to go to Paris."

"Very well, take as long as you like, Dantes. It will take at least six weeks to unload the cargo, and we won't be ready to put to sea again before another three months or so. But in three months you'll have to be here. The Pharaon," continued the shipowner, patting the young sailor on the shoulder, "can't leave without her captain."

"Without her captain!" cried Dantes, his eyes flashing with joy. "Do you really intend to make me captain of the Pharaon?"

"If I were alone, my dear Dantes, I'd shake your hand and say, 'It's done.' But I have a partner, and you know the Italian proverb, 'He

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<sup>1</sup> Dumas, 1956, p.64, l.19.

<sup>2</sup> Ibid., p. 6, l.37.

who has a partner has a master.' The thing is at least half done, though, since you already have one vote out of two. Leave it to me to get you the other one; I'll do my best." 1)

It is clear that the shipowner believed Dantes.

He could believe Dantes' responsibility, capability and honesty to be the captain of his great ship.

#### II.e. Conversation of others about the character

"He give me excelent reasons, Monsieur Danglars."

"That's good; it's always painful to see a friend fail to do his duty."

"Dantes did his duty well," replied the shipowner. 2)

As can be seen above, the conversation between the shipowner and Danglars shows that the shipowner put confidence on Dantes.

After looking into the four novels, it is proved that methods of character portrayal in a composition is basic. They are used all along the story streams from the beginning until the end. Therefore the writer thinks it is exact to write about them.

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<sup>1</sup>Dumas, 1956, p.5.

<sup>2</sup>Ibid., p.6.

## Chapter III

### THE ANALYSIS OF THE CHARACTERS OF THE THREE MUSKETEERS

#### II.1 The Characters of the Three Musketeers

In this section the writer presents the characters that take important roles in The Three Musketeers.\*

- |                          |  |
|--------------------------|--|
| - Porthos, Athos, Aramis | The Three Musketeers                                       |
| - D'artagnan             | A young man from Gascony                                   |
| - The King               | Louis XIII of France                                       |
| - The Queen of France    | Anne   |
| - The Cardinal           | His Eminence Cardinal Richelieu, the King's chief minister |
| - The Duke               | The Duke of Buckingham, a wealthy English noble            |
| - Milady                 | A beautiful lady, one of the cardinal secret agent         |
| - De Treville            | The captain of the royal bodyguard                         |

#### II.2 The Synopsis of the Story

D'artagnan a young man from Gascony went to Paris to meet De Treville, who was formerly his father's neighbour, with a recommendation from his father. On his way to meet De Treville he had a trouble with a stranger.

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\*Dumas, The Three Musketeers.

Then he met Milady, it seemed that she and the stranger had an important secret. The hatred of D'artagnan to the stranger became more severe as his recommendation was stolen by him.

D'artagnan's meeting with the three musketeers was not nice. Because of some reason they challenged him to fight. But the fight was given up by the arrival of the Cardinal guardsmen, the enemies of the King's musketeers. They became friends as D'artagnan decided to stand on the musketeers' side. D'artagnan was admitted to a company of the King's guards for training under command of M. des Essart.

D'artagnan got the chance to see Milady frequently as he saved Lord Winter, Milady's brother in law. He fell in love with her. But his feelings fell apart as he overheard about Milady's evil thoughts that she conveyed to her maid and as he found out that Milady's shoulder was branded the fleur-de-lis, the mark of convicted criminal.

After that he got some murder attempt that was organized by Milady, who was in fact Athos' former wife. Then the three musketeers saved the lord of Buckingham's soul from a murder attempt by Milady, conducted by the Cardinal. Milady was murdered by the public Executioner.



Eventually D'artagnan got a commission of an officer in the musketeers from the Cardinal.

### II.3 The Description of the Main Characters

D'Artagnan: he was a young man about eighteen, came from Gascony. His appearance was like Don Quixote; face long and brown; high cheekbones, indicating craftiness; his eyes open and intelligent; his nose hooked but finely chiselled. He was too big for a youth, too small for a grown man.

He was skillful at playing his sword, but he was quick-tempered. He would not let anyone abuse him. He had many enemies in Paris consequently. His curiosity carried him to many complicated problems. Beyond his control he stood for the queen, Anne of Austria and her English beloved, Duke of Buckingham who opposed Cardinal Richelieu, the prime minister. Many times he was almost murdered, but because of his shrewdness and his alertness he could escape from those dangers. These dangers lasted till the death of Milady and at the time Cardinal Richelieu favoured him the service of an officer.

Athos : a handsome young man; about thirty and the eldest among the four friends and the closest friend of D'Artagnan. His words were brief and expressive, conveying all that was meant. Often smiling but none had seen him laughing; possessed a great physical and mental beauty. His nobility, his roughness and his silence made almost an old man of him. No one knew that he was the former husband of Milady as he never spoke about women.

Steadily he stood for the king and the queen. His hatred to the Cardinal and England lasted till the end. He would not change his mind though he had a chance to be an officer favoured by the Cardinal.

Actually he was the lord of an estate. He became poor because he gave all of his wealth to his former beautiful but wicked wife, Milady.

Milady : She was about twenty-two; young and beautiful. She was pale but fair, with long curls falling in profusion over her shoulders. Her shoulder was branded the fleur-de-lis, the mark of convicted criminal. She was one of the cardinal's secret agents. She hid her dark background behind her new pen-name, lady Clarick, the widow of the brother of lord Winter;

Anne de Beuil was her real name. She used her authority under the cardinal to take revenge to her enemies. Wealth and honour made her blind to do any vile action. She always wanted the death of any man who prevented her from getting what she wanted. She did not like to see the happiness of others and definitely she would try to ruin it by using any effort. Slyly she used her beauty and her sweet persuasion to subdue any man under her control. Her brilliance in playing false characters helped her much in fulfilling her desire.

Porthos : He was a musketeer of a great height, of a haughty countenance. He acted loftily. He was a man of wealth worshipper; used to wear a peculiar costume to attract general attention; boasting the high quality of his clothes though in fact it was just of bad taste. Actually he was a poor man as his three friends, just the cunning style of his speaking made him succeed in convincing other people. He was a type of man who was always ready to sacrifice his career, his pride, dreams and honesty to pursue wealth. He was willing to marry an old widow he did not love to acquire her wealth. Because he happened

to be de Treville's musketeer, he stood for the king. He did not care who he stood for, but actually he was a loyal friend and he was not a coward type of man. He was always ready to defend his close friends with his sword.

Aramis : He was a mild-tempered young man; fragile type face of a twenty-two or three-year-old man; an open, ingenuous countenance; dark and mild eyes; and cheek rosy and downy as an autumn peach; his delicate moustache marked a perfectly straight line upon his upper lip. He spoke little and slowly; bowed frequently; laughed without noise. Being a musketeer was not his real ideal. Actually he wanted to be a priest. He learnt how to fight because he desired to take revenge to a man who challenged and abused him when he was about twenty. It took him to be De Treville's musketeer. However he never forgot his ideal to be a priest and his enjoyment in literature, reading and writing. He was very good at reading poems and writing compositions.

#### II.4. Methods of Character Portrayal

The characters in The Three Musketeers\* take an important position. The descriptions of the characters here are conspicuous. The ways of the author's portraying his characters are so various, they are the direct and indirect ways. The direct method is called the discursive method, because the author simply tells about his characters. He does not describe how the characters react to his surrounding places, events, people, the process of their thoughts and what people think about them. He simply enumerates their qualities. Sometimes he expresses his approval and disapproval by their characters. While the discursive method has only one way of portraying characters, the dramatic method has at least five ways of adding the description of the characters.

- a. Discussion of environment, i.e. description of the condition of the character's environment and the interaction between the character and his environment.
- b. Portrayal of thought stream or conscious thought, i.e. description of what the character thinks. It somehow exposes the character's personality.
- c. Reaction to events, i.e. description of the character's reaction to his surroundings.
- d. Reaction of others to the character.
- e. Conversation of others about the character, i.e. the conversation or the opinion of other characters about the given character.

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\* Dumas, The Three Musketeers.

In *The Three Musketeers*, portrayal of thought stream or conscious thought and discussion of environment do not appear very often. Even the appearance of portrayal of thought stream or conscious thought does not show a clear description about a certain character. This is discussed in chapter II, *The Biography of Alexandre Dumas*. Discussion of environment and discursive method here often overlap each other, and the number of discussions of environment are very small.

#### II.4.1. Discursive method

D'Artagnan:

A young man—we can sketch his portrait at a dash: imagine Don Quixote at eighteen; Don Quixote without his corselet, without his coat of mail, without his ciusses; Don Quixote clothed in a woolen doublet, the blue colour of which had faded into a nameless shade between lees of wine and a heavenly azure; face long and brown; high cheekbones indicating craftiness; the maxillary muscles enormously developed, an infallible sign by which a Gascon may always be detected, even without his cap—and our young man wore a cap ... when he was on horseback<sup>1</sup>

Here it is clear for us what D'Artagnan looks like. His physical appearance is directly told.

After which, satisfied with the way in which he had conducted himself at Meung, without remorse for the past, confident in the present, and full of hope for the future, he retired to bed, and slept the sleep of the brave. 2)

Based on these statements, the readers know that D'Artagnan did not have the habits of remorse for the past, had the confidence in the present, and full of hope for the future.

<sup>1</sup>Dumas, 1956, p.7, 1.28.

<sup>2</sup>Ibid., p.15, 1.5.



Holding his long rapier close to his lanky leg, .... 1)

D'Artagnan had lanky legs.

...., D'Artagnan, although he was not a musketeer, performed the duty of one with touching punctuality. He was always mounting guard, because he always kept that one of his friends company who mounted his. He was well known at the hotel of the musketeers. 2)

D'Artagnan, as far as here had not been a musketeer yet, he was still in the company of guards commanded by M. des Essarts, M. de Treville's brother-in-law. However, he was always punctual and responsible in performing his duty.

The poor lad's strength was exhausted. D'Artagnan seemed to be made of iron. 3)

He seemed to be made of iron, he never felt exhausted to perform his duty; never took a rest before completing his work.

...., he might have been satisfied with this new conquest; but D'Artagnan knew only ambition and pride. 4)

D'Artagnan was a man of great pride, willing to sacrifice his life for it. He would not let any one abuse him and hinder him from pursuing his ambition.

Fortunately, deceived by D'Artagnan's trick, they neglected to reload their guns. 5)

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<sup>1</sup>Dumas, 1956, p.16, l.36.

<sup>2</sup>Ibid., p.39, l.40.

<sup>3</sup>Ibid., p.88, l.21.

<sup>4</sup>Ibid., p.124, l.21.

<sup>5</sup>Ibid., p.151, l.18.

D'Artagnan was shrewd, he often succeeded in deceiving his enemies who wanted to make trouble for him, slyly he would always be able to avoid it.

D'Artagnan was beside himself with joy. We know that the dream of his life had been to become a musketeer. 1)

D'Artagnan alone had discovered nothing-he, ordinarily, the most inventive of the four; but it must also be said that the mere mention of milady paralysed him. 2)

D'Artagnan was the most inventive of the four, it is clear to the readers that D'Artagnan was very shrewd and alert. His body and mind were always quick to react to his surroundings.

Athos:

At this instant the tapestry was raised, a noble and handsome face, .... 3)

And at these words the musketeer, in irreproachable costume, belted as usual, with a firm step entered the room. 4)

At this time Athos was badly wounded by the sword of the Cardinal's guard, he was very ill. Though, Athos did appear in front of de Treville who sent for him calmly and with a firm step the reader knows that this handsome man was a calm man, though in distressing situation.

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<sup>1</sup>Dumas, 1956, p.177, 1.32.

<sup>2</sup>Ibid., p.178, 1.8.

<sup>3</sup>Ibid., p.20, 1.8.

<sup>4</sup>Ibid., p.20, 1.12.



Be it understood we are speaking of Athos. During the five or six years that he had lived in perfect intimacy with his companions Porthos and Aramis they could remember having often seen him smile, but had never heard him laugh. His words were brief and expressive, conveying all that was meant, and no more-no embellishments, no embroidery, no arabesques. His conversation was matter of fact, without any ornamentation. 1)

Although Athos was scarcely thirty years old, and possessed of great physical and mental beauty no one knew that he had ever had a mistress. He never spoke of women. His reserve, his roughness, and his slyness with his habits accustomed Grimoud to obey him upon a simple gesture, or at the mere movement of his lips. He never spoke to him but upon the most extraordinary occasions. 2)

What is expressed above is very clear, the reader gets a clear description about Athos, more or less he was handsome and quiet.

Besides, Athos was very easy to please and a noble to his fingers' ends. Whenever anything suited him he paid the price asked, without any thought of dickering. D'Artagnan would have remonstrated at this, but Athos put his hand on his shoulder with a smile, and D'Artagnan understood that it very well for such a little Gascon gentleman as himself to drive a bargain, out not for a man who had the bearing of a prince. 3)

Here, it is said that Athos was lavish in spending his money when he had it. It shows that he was once a rich noble man.

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<sup>1</sup>Dumas, 1956, p.38, l.4. (from below)

<sup>2</sup>Ibid., p.39, l.4.

<sup>3</sup>Ibid., p.142, l.14.

Porthos:

The centre of the most animated group was a musketeer of a great height, of a haughty countenance, and dressed in a costume so peculiar as to attract general attention. He did not wear the uniform cloak-which, indeed, at that time of less liberty and greater independence was not obligatory-but a cerulean blue doublet, a little faded and worn, and over this was a magnificent baldric worked in gold, which shone like water-ripples in the sun. A long cloak of crimson velvet fell in graceful folds from his shoulders, disclosing in front the splendid baldric, which was suspended in a gigantic rapier.<sup>1)</sup>

Here we can see that Porthos was fond of boasting and conspicuous clothes. He had a handsome figure and arrogant face.

Porthos's character as we have seen, was exactly opposite to that of Athos. He not only talked much, but he talked loudly, little caring, we must do him the justice to say, whether anybody listened to him or not. An old proverb says, 'Like master, like man.'<sup>2)</sup>

These statements are further supports of the above. Porthos liked to talk much to attract general attention. He enjoyed being the centre of general attention. He boasted to attract them.

Aramis:

This other musketeer formed a perfect contrast to his interrogator who had designated him by the name of Aramis. He was a young man, of about two or three and twenty, with an open ingenuous countenance, dark mild eyes, and cheeks rosy and

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<sup>1</sup>Dumas, 1956, p.17, l.3.

<sup>2</sup>Ibid., p.39, l.11.

downy as an autumn peach; his delicate moustache marked a perfectly straight line upon his upper lip; he appeared to dread to lower his hands lest their veins should swell, and he pinched the tip of his ears from time to time to preserve their delicate pink transparency. Habitually he spoke little and slowly, bowed frequently, laughed without noise, showing his teeth, which were fine, and of which, as of the rest of his person he appeared to take the greatest care. He answered the appeal of his friend by an affirmative nod of the head. 1)

Aramis was the last one of the three with had a different personality. He was kind and gentle; a dandy type of man who carefully kept his appearance perfect, and cared about the softness of his skin.

...., Aramis was reading in a charming little Book of Hours, bound in blue velvet. 2)

Aramis was fond of literature, reading or writing compositions.

Milady:

He perceived then at a glance, that this woman was young and beautiful; and her style of beauty struck him the more forcibly on account of its being totally different from that of the southern countries in which D'Artagnan had hitherto resided. She was pale and fair, with long curls falling in profusion over her shoulder; had large languishing blue eyes, rosy lips, and hands of alabaster. She was talking with great animation with the unknown. 3)

It states the beauty of Milady's physical appearance.

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<sup>1</sup>Dumas, 1956, p.17, l.29.

<sup>2</sup>Ibid., p.167, l.5. (from below)

<sup>3</sup>Ibid., p.12, l.1. (from below)

You might think that milady, timid as women are in general, would have interposed at this beginning of mutual provocations in order to prevent the quarrel from going too far; but on the contrary, she threw herself back in her carriage, and called out coolly to the coachman, 'Drive home!'. 1)

It is said that Milady was not as timid as women are in general; heartless, without tender feelings.

She told D'Artagnan that Lord Winter was only her brother in law, and not her brother. She had married a younger brother of the family, who had left her a widow with one child. This child was Lord Winter's sole heir, if Lord Winter did not marry. 2)

It is the background of Milady, her marriage life.

Then the cambric gave way, leaving her neck, and on one of her beautiful, white, round shoulders D'Artagnan, with an indescribable shock, recognized the fleur-de-lis, that indelible stamp imprinted by the executioner's debasing hand. 3)

Milady was branded with fleur-de-lis on one of her beautiful shoulders, the mark of a convicted criminal.

It showed that once she had done a crime.

Then as if to render an account to herself of the changes she could impose upon her countenance, so mobile and so expressive, she made it assume successively all expressions, from passionate anger, which convulsed her features, to the sweetest, most affectionate, and most seducing smile. Then her hair in turn, under her skillful hands, too on all the undulations she thought might assist the charm of her face. 4)

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<sup>1</sup>Dumas, 1956, p.116, l.29.

<sup>2</sup>Ibid., p.118, l.2. (from below)

<sup>3</sup>Ibid., p.137, l.16.

<sup>4</sup>Ibid., p.196, l.30.

Milady used her beauty to persuade and seduce men. She was as cunning as a fox. Brilliantly she could play any role at any time to influence anyone she wanted to put under her control.

#### II.4.2. Reaction to events

D'Artagnan:

"I was not speaking to you, sir!"

"But I am speaking to you!" replied the young man, exasperated by this mixture of insolence and good manners, of politeness and scorn." 1)

D'Artagnan was a quick-tempered man. He would react hard and instantly to any one who offended him or any one he loved. He did not care about how noble the man he challenged was.

The heart of the young Gascon beat as though it would burst its fetters-not from fear, God be thanked (he had not the shade of it), but with emulation. He fought like a mad tiger, turning ten times round his adversary, and changing his ground and his guard twenty times. 2)

It was a part of the scene where the three musketeers and D'Artagnan quarrelled with the cardinal's guards led by Jussac. Though his adversaries were the good guards of the cardinal's he did not have the feeling of fear at all. Even he felt he had a chance to practise his sword performance a kind of feeling of excitement.

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<sup>1</sup>Dumas, 1956, p.10, l.5.

<sup>2</sup>Ibid., p.31, l.28.

"The devil!" said D'Artagnan to himself; "it's a women-they are searching her-she resistes-they use force-the scoundrels." 1)

"They are gagging her, they are going to drag her away," cried D'Artagnan to himself, springing from the floor." My sword! Good it is by my side." 2)

He reacted instantly; ready to fight as he knew that the victim of the mouse trap was a women, moreover it was Madame Bonacieux, the woman he wanted to know. He was always polite to women, and always treated them as beings who had to be protected, and considered them weak.

"The cavalier broke into a loud laugh, which appear to exasperate milady." 3)

"D'Artagnan thought this was the moment to interfere. He approached the other door, and taking off his hat respectfully." 4)

"Madame," said he, "will you permit me to offer you my services? This cavalier seems to have made you very angry. Speak one word, madame, and I will take it on myself to punish him for his lack of courtesy." 5)

This kind of interference or overhearing had caused D'Artagnan some troubles. He never avoided it deliberately, he did interfere or overhear events urged by his curiosity, however he was always ready to face the risks.

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<sup>1</sup>Dumas, 1956, p.49, l.24.

<sup>2</sup>Ibid., p.49, l.39.

<sup>3</sup>Ibid., p.116, l.7.

<sup>4</sup>Ibid., p.116, l.9.

<sup>5</sup>Ibid., p.116, pr.4, l.11.

D'Artagnan:

Terror was so strongly painted on his face, covered with a cold sweat, that D'Artagnan took pity on him, and casting on him a look of contempt. 1 )

Though he was a hard hearted-man, still he had a pity to other's misery and at the same time he could look with contempt at him. He did not like to see a coward.

"Well," said he, "I will show you the difference between a man of a true courage and a coward, as you are. Stay, I will go." 2 )

He could not stand still to see cowardice of a man. He reacted quickly to any event without feeling afraid or doubt. It seems that he had strong self-confidence, he put much confidence in his own potency.

"Help, friends, help! Her hands are like ice!" cried D'Artagnan; "she is ill! Great God, she is growing unconscious!" 3 )

It was an event when Constance Bonacieux, D'Artagnan's beloved, was dying. It was an unusual reaction of D'Artagnan for he was always calm and full of confidence to face any trouble. He could not keep calm since it was Constance, the woman he loved very much, who was dying. He could not control himself any more. He got nervous and panic. It showed that how strong D'Artagnan was, he was weak before a woman, especially a beautiful woman.

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<sup>1</sup>Dumas, 1956, p.16.

<sup>2</sup>Ibid., p.152, p.19.

<sup>3</sup>Ibid., p.230, p.1.

His voice was stifled by sobs. 1)

The young man uttered a cry, and fell by his mistress's side as pale and as cold as she was. 2)

These two statements supported the statements above; just showing how weak he could be sometimes.

D'Artagnan took the paper hesitatingly, and cast his eyes over it. 3)

It was a lieutenant's commission in the musketeers. 4)

D'Artagnan fell at the cardinal's feet. 5)

At last D'Artagnan could not stand firm in front of the cardinal as he was favoured to be a lieutenant by the cardinal. He 'fell at the cardinal's feet', it means that he had surrendered to the cardinal. He could not defend his own belief in front of the cardinal's brilliant strategy to conquer him.

Athos:

Athos wished to restrain him, but it was too late. The labourers began to jeer the travellers, and by their insolence disturb the equanimity even of the cool Athos, who urged on his horse against one of them. 6)

Athos was not a quick-tempered man, he would not react instantly and severely to any disturbance or annoyance. He usually thought twice to act; full of consideration and always kept calm.

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<sup>1</sup>Dumas, 1956, p.230, 1.27.

<sup>2</sup>Ibid., p.231, 1.1.

<sup>3</sup>Ibid., p.245, 1.24.

<sup>4</sup>Ibid., pr o, 1.1, 1.25.

<sup>5</sup>Ibid., pr 10, 1.1, 1.26.

<sup>6</sup>Ibid., p.84, 1.6.



"Good!" said Athos, filling his glass and D'Artagnan's. "Here's to Porthos and Aramis! But, my friend what is the matter with you, and what has happen to you personally? You don't look happy." 1)

Though he was quiet and ignorant to his surroundings, still he showed his attention to D'Artagnan, the friend he loved best. He still could see the unhappy expression of his friend and give a sympathetic attention

D'Artagnan related his adventure with madame Bonacieux. Athos listened to him without moving a muscle, and when he had finished,

"Trifles all that," said Athos - "nothing but but trifles!" That was Athos's favourite expression. 2)

Athos instantly would give such a reaction when he heard about a problem of love, it seemed that he felt antipathy to such a thing. He had a bitter story concerned with his love life, so he always gave a reaction of rejection to any love story. He expressed it in trifling behaviour. He hid his uneasiness about the failure of his love life firmly.

"You believed me to be dead, did you not as I believed you to be? And the name of Athos as well concealed the Comte de la Fere as the name of Lady Clarick concealed Anne de Beuil! were you not so called when your honourd brother married us? Our position is truly strange," pursued Athos, laughing. "We have lived up to the present time only because we believed each other to be dead, and because a remembrance is less oppressive then a living creature, though sometimes a remembrance is a devouring thing" 3)

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<sup>1</sup>Dumas, 1956, p.109, l.5.

<sup>2</sup>Ibid., p. 109, l.16.

<sup>3</sup>Ibid., p.165, l.30.

It was the meeting of Athos and Milady, the woman who destroyed his happiness. Though it troubled him so much and his hatred to Milady was almost unbearable, Athos could still control himself, he could speak calmly. He was a man full of self control.

"You are right, Planchet," said Athos, "besides tatoo has been sounded, and we should be observed if we kept a light burning longer than the others."<sup>1)</sup>

The carefulness of Athos was always logical to avoid dangers.

Athos:

"Monseigneur," said Athos, with a calmness all the more terrible that he risked his life when he made this reply, "the letter is a woman's, but it is neither signed Marion de Lorme nor Madame d'Arguilon."<sup>2)</sup>

Athos could not bear his anger any more, he thought that the cardinal had trespassed upon their rights too far. He mentioned the name of Marion de Lorme and Madame d'Arguilon, who were the cardinal's secret lovers. Of course it stroke the cardinal fatally, so it had to be dangerous for Athos and his friends.

"My dear Athos," said D'Artagnan, "I admire you very much, but, nevertheless, we were in the wrong, after all."<sup>3)</sup>

"How in the wrong?" exclaimed Athos. "Whose, then, is the air we breathe? Whose is the ocean

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<sup>1</sup>Dumas, 1956, p.183, l.23.

<sup>2</sup>Ibid., p.192, l.34.

<sup>3</sup>Ibid., p.193, l.32.

on which we look? Whose is the sand on which we reclining? Whose is that letter of your mistress's The cardinal's? 'Pon my honour, this man fancies the world belongs to him. There you stood, stammering, stupefied, confounded. One might have supposed that the Bastille appeared before you, and that the gigantic Medusa was converting you into a stone. Come, now, is to be in love conspiring? You are in love with a woman whom the cardinal has caused to be shut up, and you wish to get her out of the cardinal's hands. That's a game you are playing with his Eminence; this letter is your hand. Why should you show your hand to your adversary? that is neverdone. If he finds it out, well and good. We are finding out his, aren't't we?" 1)

Athos was aware of that danger, but he did not fear. He only demanded to acquire his own right and kept it from being robbed. He had reasons to prove that he was right. He had the bravery to defend his right and his opinion before an authoritative man, the cardinal.

"Oh, I remember," said Madam Bonacieux; "the Countess Winter." 2)

"The four friends uttered one and the same cry, but the cry of Athos dominated over all the rest." 3)

It is the scene where Madame Bonacieux was poisoned by Milady. The loudest cry of Athos expresses the unbearable hatred to Milady, his former wife.

"Useless!" said Athos, "useless! For the poison which she pours out there is no antidote." 4)

It seems that Athos was an extremely cool man. He did not show a nervous or uncontrolled reaction towards such a shocking event.

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<sup>1</sup>Dumas, 1956, p.193, l.34.

<sup>2</sup>Ibid., p.230, l.19.

<sup>3</sup>Ibid., p.230, l.20.

<sup>4</sup>Ibid., p.230, l.39.

At that moment D'Artagnan opened his eyes.<sup>1)</sup>

He tore himself from the arms of Porthos and Aramis, and threw himself like a madman on his mistress's dead body.<sup>2)</sup>

Athos rose walked up to his friend with a slow and solemn step, kissed him tenderly, and as he burst into violent sobs, said to him, with his noble and persuasive voice,

"Friend, be a man! Women weep for the dead; men avenge them!"

And affectionate as a father, consoling as a priest, great as a man who has suffered much, he drew away his friend.<sup>3)</sup>

These reactions emphasized the preceeded statements about the coolness of Athos. Here the readers can also see how proud Athos was as a man. It was a taboo for him to show any kind of weaknesses, more over weaknesses which were properer done by women. He kept his emotion deep in his heart.

"We shall wait for you, D'Artagnan," said Athos loud enough for the cardinal to hear him.<sup>4)</sup>

It shows the stubbornness of Athos. Implicitly he showed his hatred to the cardinal. Indirectly he threatened the cardinal by saying so, he demanded the safety of D'Artagnan when he came before the cardinal.

Porthos:

At the moment Mousqueton came to announce that the horses were ready and they were rising from the table, the stranger proposed to Porthos to drink

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<sup>1</sup>Dumas, 1956, p.231, l.26.

<sup>2</sup>Ibid., p.231, pr.12, l.1.

<sup>3</sup>Ibid., p.231, pr.13, l.1, l.29.

<sup>4</sup>Ibid., p.243, l.34.

the cardinal's health. Porthos replied that he asked no better, if the stranger in his turn would drink the king's health. The stranger cried that he acknowledged no other king but his Eminence. Porthos told him he was drunk, and the stranger drew his sword.<sup>1)</sup>

It happened when the four friends were going to England on duty to bring back the queen's diamond studs. It was very stupid that Porthos did not avoid that quarrel at such a crucial and important moment. He should have avoided it to complete his duty.

At the sight of his friend Porthos uttered a loud cry of joy; and Mousqueton, rising respectfully, yielded his place to him, and went to give an eye to the two stewpans, over which he appeared to have especial care.<sup>2)</sup>

Porthos was a loyal and sincere friend. He did not feel angry to his three other friends who left him fighting by him self. He showed a great happiness to meet D'Artagnan again.

"Ah, zounds! is that you?" said Porthos to D'Artagnan. "Welcome! Excuse my not coming to meet you. But," added he, looking at D'Artagnan with a certain degree of uneasiness, "you know what has happened to me?"<sup>3)</sup>

Porthos felt uneasy in case his defeat was known by D'Artagnan. It was an unbearable embarrassment for him that he was defeated, he was too proud to accept it. He was too proud too to confess to his friend.

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<sup>1</sup>Dumas, 1956, p.83, l.30.

<sup>2</sup>Ibid., p.156, l.8.

<sup>3</sup>Ibid., p.105, l.12.

A sigh escaped from Madame Bonacieux's mouth and dwelt for an instant on D'Artagnan's lips. That sigh was her soul, so chaste and so loving, reascending to heaven. 1)

Porthos wept, Aramis lifted his hand toward heaven, Athos made the sign of cross. 2)

Porthos could not behave as quiet and as calm as his other two friends. Porthos was rather an emotional man, and he was rather sentimental about women.

"That of a lieutenant in the musketeers." 3)

"Here, my dear," said he; "write your name in it, and become my officer." 4)

"Yes," said he-, "yes that would flatter me very much, but I should not have time enough to enjoy the distinction. During our expedition to Bethune my duchess's husband died; so that, my dear, since the coffer of the defunct is holding out its arms to me, I'm going to marry the widow. Look here! I was trying my wedding suit. Keep your lieutenancy, my dear, keep it." 5)

Porthos preferred to marry a widow than to be a lieutenant. Being a lieutenant would not bring him much money, whereas marrying the rich widow was more interesting for him.

Aramis:

Aramis, not liking to soil his boots with this artificial mortar, apostrophized them rather sharply. 6)

Aramis was a dandy man. His appearance was always neat and nice. He would not let anyone disturb it.

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<sup>1</sup>Dumas, 1956, p.230, 1.43.

<sup>2</sup>Ibid., p.231, 1.3.

<sup>3</sup>Ibid., p.246, 1.31.

<sup>4</sup>Ibid., p.246, 1.34.

<sup>5</sup>Ibid., p.246, 1.38.

<sup>6</sup>Ibid., p.84, 1.5.

"My wound, my dear D'Artagnan, has been a warning to me from heaven."<sup>1</sup>)

"Ah," said he, dissembling his emotion under a feigned carelessness, "do not talk of such things. What! I think of such things? I have love-pangs? Vanitas vanitatum! According to your idea, then, my brain is turned! And for whom? For some grisette, some chambermaid, whom I have courted in some garrison! Fie!"<sup>2</sup>)

At that time Aramis was having a broken heart, his beloved did not send him any letter at all, he was disappointed. As a compensation he wanted to be a priest, he used his wound to be his reason, and said that 'his wound was a warning from heaven'. He deceived D'Artagnan and himself that he did not have a broken heart.

"Well, then, let us say no more about it," said D'Artagnan; and let us burn this letter, which, no doubt, announces to you some fresh infidelity of your grisette or your chambermaid."

"What letter?" cried Aramis eagerly.<sup>3</sup>)

"There! I really think I must have lost it," said the young man mischievously, while pretending to search for it. "But fortunately the world is sepulchre; men, and consequently women also, are only shadows, and love is a sentiment upon which you cry, 'Fie, fie!'"

"D'Artagnan! D'Artagnan!" cried Aramis, "you are killing me!"<sup>4</sup>)

Unconsciously Aramis showed his excitement to acquire the letter which he guessed from his mistress. It seemed that he waited for it worriedly.

"Thanks, D'Artagnan. thanks!" cried Aramis, almost in a of delirium. "She was forced to return to Tours; she is not faithless; she still loves me! Come, dear friend, come, let me embrace you; happiness stifles me!" And the two friends began to dance round.<sup>5</sup>

<sup>1</sup>Dumas, 1956, p.107, l.1.

<sup>2</sup>Ibid., p.107, l.9.

<sup>3</sup>Ibid., p.107, l.19.

<sup>4</sup>Ibid., p.107, l.32.

<sup>5</sup>Ibid., p.107, l.43.

At that moment Bazin entered.

"Be off, you scoundrel!" cried Aramis. "Order a larded hare, a fat capon, a leg of mutton with garlic, and four bottles of old Burgundy! 'Sdeath! let us drink while the wine is fresh. Let us drink heartily, and tell me something about what is going on in the world yonder." 1)

It was exactly true that Aramis did not really want to be a priest. He was just annoyed by the absence of his mistress's letter. He changed his mind as soon as he finished reading the letter. He did not want to be a priest any more. Then he ordered some food and drink which were forbidden for a priest.

"Would you have given up the letter, Aramis?" said D'Artagnan.

"I," said Aramis in his most flute-like tone-"I had made up my mind. If he had insisted on the letter being given up to him, I would have presented the letter to him with one hand, and with the other I would have run my sword through his body." 2)

How calm Aramis was, he would react fiercely to anyone who wanted to seize his invaluable property. He did not care about how authoritative his Eminence was.

Porthos wept, Aramis lifted his hand toward heaven, Athos made the sign of the cross. 3)

Aramis's reaction towards a sad happening was still calmer than Porthos'. He could control himself.

Milady:

You might think that Milady, timid as women are in general, would have interposed at this beginning of mutual provocations in order to prevent the quarrel from going too far; but, on the contrary, she threw herself back in her carriage, and called out coolly to the coachman, "Drive home!" 4

<sup>1</sup>Dumas, 1956, p.108, 1.1.

<sup>2</sup>Ibid., p. 193, 1.23.

<sup>4</sup>Ibid., p.231, 1.3.

<sup>5</sup>Ibid., p.116, 1.29.



Milady did not try to prevent the quarrel between D'Artagnan and Lord Winter, even though it happened indirectly because of her. She did not have the sensitivity of women and it seemed that she was heartless.

"You see," said Lord Winter, presenting D'Artagnan to his sister, "a young gentlemen who has held my life in his hands, and who has not abused his advantage, although we were doubly enemies, since it was I who insulted him, and since I am an English. Thank him, then, madame, if you have any affection for me." 1)

Milady frowned slightly; a scarcely visible cloud passed over her brow, and such a peculiar smile appeared on her lips that the young man, observing this triple shade almost shuddered at it. 2)

"Love him? I detest him-a fool, who held Lord Winter's life in his hands and did not kill him, so that I missed three hundred thousand livres a year!" 3)

Milady hid her feeling of evil when D'Artagnan was presented to her and was explained who he was. D'Artagnan was the man who saved Lord Winter's soul when they fought, he did not kill Lord Winter though he simply could do this. But, in fact, Milady was a devil, she hated D'Artagnan for he did not kill his brother-in-law. She desired to acquire Lord Winter's heritage. She showed an unpleasant expression when she met D'Artagnan because she felt furious.

"Ah, wretch," she cried, "you have basely betrayed me! And what is worse, you know my secret. You shall die!" 4)

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<sup>1</sup>Dumas, 1956, p.118, 1.26.

<sup>2</sup>Ibid., p.118, 1.31.

<sup>3</sup>Ibid., p.123, 1.22.

<sup>4</sup>Ibid., p.137, 1.27.

And she flew to a little masquetry casket standing on the toilet-table, opened it with a feverish, trembling hand, took out of it a small gold-handled poniard with a sharp slender blade, and then half-naked flung herself on D'Artagnan with one bound. 1)

The beautiful Milady could act as wild as a tiger if she was hurt. Her real evil feelings were revealed when she was serverely angry. She rushed like mad to D'Artagnan with a knife in her hand. She could kill a man who disgraced her.

"Still, the fact is I am a prisoner," said Milady, looking around her, and then fixing her eyes on the young officer with a most gracious smile; "but I feel assured it will not be for long," added she. "My own conscience and your politeness, sir, are the guarantee of that." 2)

When she began to feel unsafe Milady immediately tried to persuade someone who could help her later when she was in trouble. By acting so, she also tried to soothe herself. She just could relieve if she had found someone under her control. However, she was always sure that she would succeed as she usually did.

"It is my turn," said Athos, himself trembling as the lion trembles at the sight of the serpent-"it is my turn. I married this woman when she was a young girl. I married her in spite of all my family I gave her my wealth, I gave her my name; and one day I discovered that this woman was branded-this woman was marked with a fleur-de-lis on her left shoulder." 3)

"Oh," said Milady, "I defy you to find the tribunal which pronounced that infamous sentence upon me. I defy you to find him who executed it." 4)

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<sup>1</sup>Dumas, 1956, p.137, 1.29

<sup>2</sup>Ibid., p.186, 1.25.

<sup>3</sup>Ibid., p.237, 1.36.

<sup>4</sup>Ibid., p.237, 1.42.

In such a crucial situation Milady still had the courage to lie. She still had the confidence that she could influence the persons around her with her words; she was really a hard woman.

Milady during the passage had contrived to untie the cord which fasten her feet; on reaching the bank she jumped lightly on the shore and took to flight. 1)

But the soil was moist. When she reached the top of the bank she slipped and fell on her knees. 2)

A superstitious idea struck her; she realized that heaven denied its aid and she remained in the attitude in which she had fallen, with her head drooping and her hands clasped. 3)

Finally Milady's stubbornness was destroyed. Her belief was shattered by the chain of unlucky happenings that struck her.

#### II.4.3. Reaction of others to the character

D'Artagnan:

"I have heard M. d'artagnan spoken of as a very brave young man," said the bourgeois; "and this reputation, which he justly enjoys, has determined me to confide a secret to him." 4)

The bourgeois knew about the reputation of D'Artagnan and he admired him. He believed D'Artagnan and entrusted his secret to him. It showed that he believed that D'Artagnan was a good and chivalrous man.

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<sup>1</sup>Dumas, 1956, p.241, l.19.

<sup>2</sup>Ibid., p.241. l.22.

<sup>3</sup>Ibid., p.41, l.14.

<sup>4</sup>Ibid., p.59., l.31.

"Why did he not tell them his name? Why did he not tell them he knew nothing about his affair?" 1)

"He took care not to do so, sir. On the contrary he came up to me, and said, 'It is your master who needs his liberty at this moment, and not I, since he knows everything and I know nothing. They will believe he is arrested, and that will give him time. In three days I will tell them who I am, and they cannot fail to set me at liberty again.'" 2)

It was Athos who replaced D'Artagnan who was arrested because he loved D'Artagnan and because he believed that D'Artagnan was more capable in solving the problem they were concerned about. Then, the readers know that D'Artagnan was a man who deserved other people's love affection, trust and sacrifice. From what Athos said the readers know that he did this with all his heart, no one forced him. D'Artagnan was not an unpleasant friend, so that his friend would sincerely protect him from being arrested by giving himself up.

Then the young woman confided to him the terrible secret, a part of which had already been revealed to him, by chance, in front of the Samaritaine. 3)

Madame Bonacieux was the young woman who confided to D'Artagnan the terrible secret. This proved to the readers that D'Artagnan was faithful and brave enough to keep a secret. It was a terrible secret, the secret of the queen. So D'Artagnan had to take a big risk to keep it. It needed bravery and his shrewdness to defend himself and the secret.

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<sup>1</sup>Dumas, 1956, p.59, l.31.

<sup>2</sup>Ibid., p.59, l.33.

<sup>3</sup>Ibid., p.78, l.20.

"But still there is another thing," said madame Bonacieux.

"You have, perhaps, no money?" 1)

Seeing the appearance of D'Artagnan and the place where he lived in Madame Bonacieux could guessed that D'Artagnan was not a rich man. Wisely she offered the money he would certainly need.

"Good!" said Athos, filling his glass and D'Artagnan's. "Here's to Porthos and Aramis! But, my friend, what is the matter with you, and what has happened to you personally? You don't look happy." 2)

A sad expression seemed rarely appeared on D'Artagnan's face, so that it was very clear to his friend. It seemed that D'Artagnan was not a complaining type of man. Reaction of Athos shows us that D'Artagnan's personal problem was not insignificant, he responded to it seriously and sincerely.

The Englishman, delighted at having to do with such a generous gentleman, pressed D'Artagnan in his arms, and paid a thousand compliment to him. 3)

The Duke of Buckingham, the Englishman, wondered what D'Artagnan did to him. Openly he expressed his admiration to D'Artagnan who was actually his adversary, but who let him live though he could kill him. D'Artagnan never did anything blindly, he did this or that on purpose. He had reasons for killing or not killing his adversary. And at that time he wanted to know his adversary's sister closer, so he let him live.

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<sup>1</sup>Dumas, 1956, p.78, 1.27.

<sup>2</sup>Ibid., p.109, 1.5.

<sup>3</sup>Ibid., p.118, 1.4.

"Therefore," continued Milady, "I should long ago have had my revenge on him, if the cardinal-I don't know why-had not requested me to treat him kindly. 1)

Milady's hatred emerged because of D'Artagnan's generosity to have his brother-in-law's soul. Her desire to take revenge on him was prevented by the cardinal. The cardinal did this on purpose, he could see D'Artagnan's capability and intended to use him. In fact D'Artagnan's shrewdness and intelligence were so brilliant that the cardinal, his Eminence, was interested in him.

"You are an honest fellow, D'Artagnan," interrupted the cardinal, tapping him familiarly on the shoulder, charmed at having subdued this rebellious nature. "Do with this commission what you will. Only remember that though the name is left blank I give it to you." 2)

The cardinal dared to tap D'Artagnan's shoulder familiarly, it showed that D'Artagnan had agreed to stand on his side. Since long before that time the cardinal had desired to conquer D'Artagnan because of his capability but D'Artagnan opposed him. At that time the cardinal always treated him carefully, not too rude and not too intimate.

Athos:

"You always say trifles, my dear Athos," said D'Artagnan, "and that comes very ill from you, who have never been in love." 3)

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<sup>1</sup>Dumas, 1956, p.123, l.32.

<sup>2</sup>Ibid., p.245, l.31.

<sup>3</sup>Ibid., p.109, l.20.

D'Artagnan did not like Athos's comments about love because he never told about women or about his love affair, and Athos always responded negatively to his friend's love affair, especially his friend's broken heart. In fact Athos's negative reaction to any love affair was because of his bitter experience in his love life. This made him refuse anything dealt with love and woman.

Milady took one step forward, and then grew pale, as though she saw a serpent. 1)

"The Comte de la Fere!" murmured milady, drawing back till the wall prevented her going any further.2)

"But," said milady, in a hollow, faint voice, "what brings you back to me? and what do you want with me?" 3)

Milady showed a terrified expression as she saw Athos. They had a bitter and terrible past. Their marriage was broken because Athos who was formerly the Comte de la Fere, found her branded with fleur-de-lis. Because of his terrible anger and pain he hanged her on a tree, but unfortunately she was still alive. It was very threatening for Milady to meet him again, it meant a disaster for her. Athos's hatred to her, of course, would last till the time of his death and certainly he would not stay still since Milady was still alive.

"Who goes there?" cried he, as soon as he saw the horsemen coming. 4)

"That is our brave musketeer, I think," said the cardinal. 5)

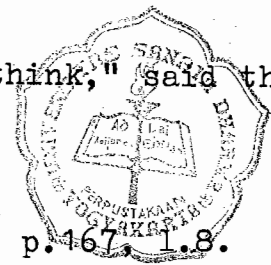
<sup>1</sup>Dumas, 1956, p.165, 1.25.

<sup>2</sup>Ibid., p.165, 1.28.

<sup>3</sup>Ibid., p.165, 1.38.

<sup>4</sup>Ibid., p.167, 1.8.

<sup>5</sup>Ibid., p.167, 1.10.



"Monsieur Athos," said Richelieu, "receive my my thanks for the good guard you have kept." 1)

The cardinal's cheerful greeting told us that he did not realize that Athos had played him a mean trick. Athos's deceit was successful. Indeed, he was a sly, shrewd and cool deceiver. He said he went first to go guarding the road where the cardinal would pass, while in fact he robbed Milady's letter that was aquired from the cardinal.

"D'Artagnan, who was accustomed to his friend's manner of acting, and perceived immediately by a word, a gesture, or a sign from him that the circumstances were serious, took Athos's arms, and went out with him without saying anything. Porthos followed, chatting with Aramis." 2)

"On their way they fell in with Grimaud. Athos beckoned him to come with them. Grimaud, as usual, silently obeyed; the poor lad had nearly come to the pass of forgetting how to speak." 3)

D'Artagnan, Porthos, Aramis and Grimaud had been accustomed to follow what Athos wanted without many commands or any comment. Athos did not like to speak much, he gave commands using gestures and his friends and Grimaud, his servant, had been accustomed to this. They did what he wanted without any question, they just believed that he was always right, he usually was. And as Athos wanted them to follow him to the bastion St. Gervais, though it looked that they were delivering their soul to the enemies, they followed him obediently.

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<sup>1</sup>Dumas, 1956, p.167, l.12.    <sup>2</sup>Ibid., p.168, l.27.  
<sup>2</sup>Ibid., p.168, l.22.



"My dear Athos," said Aramis, "you speak like Nestor." 1)

Nestor was the oldest and the wisest of the Greeks at the siege of Troy. Aramis praised Athos for he decided wisely the division of the duty and the money between Planchet, D'Artagnan's lackey, and Bazin, Aramis's valet, who would bring the secret and important letters. Indeed, Athos always did everything wisely and carefully.

Porthos:

"Ah, Porthos!" cried one of his companions, "don't think to palm upon us that you obtained that baldric by paternal generosity: it must have given to you by that veiled lady with whom I met you the other Sunday, near the gate Saint-Honore." 2)

The wonder was increased, though the doubt continued to exist. 3)

It was a common thing for Porthos to be encircled by his friends. They enjoyed his boast. Porthos was an interesting speaker, he could raise their interests to listen to his talk. Though they did not completely believe him they did not leave him.

"That you are a simpleton," said Athos. "Hold your tongue." 4)

Porthos reacted negatively to what D'Artagnan had done to M. Bonacieux who begged his protection. For he was not intelligent to understand the reason why D'Artagnan did that.

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<sup>1</sup>Dumas, 1956, p.181, l.9.

<sup>2</sup>Ibid., p.17, l.20.

<sup>3</sup>Ibid., p.17, l.27.

<sup>4</sup>Ibid., p.47, l.15.

"Ah, zounds! is that you?" said Porthos to D'Artagnan. "Welcome! Excuse my not coming to meet you. But," added he, looking at D'Artagnan with a certain degree of uneasiness, "you know what has happened to me?" 1)

"Not exactly." 2)

"Has the landlord told you nothing, then?" 3)

"I asked after you, and came straight up." 4)

D'Artagnan pretended that he had not known what had happened to Porthos. Actually the host of the hotel of the Great St. Martin had told him that Porthos was defeated by his adversary. D'Artagnan knew that it was a big shame for Porthos to be defeated in sword playing. D'Artagnan also knew that Porthos would not admitted it. Porthos was too proud to admit his failure, he had talked much about his own superiority.

"Oh, I understand now," said the ashtonished Porthos. 5)

"That's very lucky," said Athos, shrugging his shoulders. 6)

The answer of Athos seemed so cynical. His shoulder shrugging showed his impatience towards Porthos's slow understanding. It was rather difficult for Porthos to understand Athos's brief explanation or his gesture, he was not too intelligent.

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<sup>1</sup>Dumas, 1956, p.105, l.12.

<sup>2</sup>Ibid., p.105, l.16.

<sup>3</sup>Ibid., p.105, l.17.

<sup>4</sup>Ibid., p.105, l.18.

<sup>5</sup>Ibid., p.175, l.41.

<sup>6</sup>Ibid., p.175, l.42.

Aramis:

"Ah, zounds! my dear dame," said D'Artagnan, springing from his horse and throwing the bridle to Planchet, "you restore me to life. Where is my dear Aramis? Let me embrace him! for, I confess it, I am quite anxious to see him again." 1)

D'Artagnan missed Aramis very much, for they were separated since several days before. He was so anxious about Aramis condition, because Aramis was badly wounded when Athos and D'Artagnan left him. D'Artagnan anxiety gave the readers proof that he loved his friend very much, Aramis was a good fellow, he deserved it.

"Your wound? Bah it is nearly healed, and I am sure it is not that which at the present moment gives you the most pain." 2)

"You have one in your heart, Aramis deeper and more painful-a wound made by a woman." 3)

Aramis said that 'his wound has been a warning to him from heaven. D'Artagnan regarded Aramis's sentimentality was caused by a woman. D'Artagnan knew that he waited for a letter from his mistress disappointedly and almost hopelessly. It seemed that it had been so long ago his mistress did not sent him any letter.

"But, gentlemen, in all this," said D'Artagnan, "we have no thought of the queen. Let us look a little after her dear Buckingham's health. That is the least we owe her." 4)

"You are right," said Athos; "but that falls to Aramis." 5)

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<sup>1</sup>Dumas, 1956, p.106, 1.34.

<sup>2</sup>Ibid., p.107, 1.3.

<sup>3</sup>Ibid., p.107, 1.6.

<sup>4</sup>Ibid., p.179, 1.32.

<sup>5</sup>Ibid., p.179, 1.35.

"Oh, it's simple enough," replied Athos. "Write a second letter for that clever personage who lives at Tours." 1)

The work of writing was always borne to Aramis. His three friends knew his capability in writing a composition well. He was the best writer among his friends.

"come towards me, accompanied by five or six men, who followed at about ten paces behind him; and in the politest tone, 'Duke,' he said to me, 'and you madame,' continued he, addressing the lady who had hold of my arm-" 2)

Aramis was thought as the Duke of Buckingham. He had the same figure with the Duke of Buckingham.

Aramis smiled. "I will make verses," said he. 3)

"Yes, verses perfumed with the odour of the note from Madame de Chevreuse's serving-maid" 4)

D'Artagnan mocked Aramis for he always hid his love affair.

"Well, now, that's wonderfully well done," said Athos; "really my dear Aramis, you have the pen of a secretary of state. ..." 5)

"Capital," cried Athos; "you are the king of poets, my dear Aramis. You speak like the Apocalypse, and you are as true as the gospel ..." 6)

Athos praised Aramis for he was very good at writing letters. He was, as well, good at writing a composition and he liked it very much.

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<sup>1</sup>Dumas, 1956, p.179, l.37.

<sup>2</sup>Ibid., p.46, l.2.

<sup>3</sup>Ibid., p.108, l.39.

<sup>4</sup>Ibid., p.108, l.40.

<sup>5</sup>Ibid., p.179, l.14.

<sup>6</sup>Ibid., p.180, l.16.

Milady:

Moreover, after half an hour's conversation D'Artagnan was convinced that milady was his compatriot. She spoke French with a purity and an elegance that left no doubt on that head. 1)

He was profuse in gallant speeches and protestation of devotion. 2)

In the first meeting, directly D'Artagnan was attracted by Milady. He admired her beauty, her French, which made he think that she was certainly a French lady. Undeniably, D'Artagnan fell in love with Milady.

D'Artagnan came again on the morrow, ... 3)

D'Artagnan came again on the morrow and the day after that, ... 4)

"Oh, more than I can say, Kitty! I am madly in love with her!" 5)

From D'Artagnan behaviour, the readers knew that D'Artagnan was crazy about Milady. And D'Artagnan also admitted it frankly to Kitty, the maid of Milady.

"The abominable creature!" murmured D'Artagnan. 6)

D'Artagnan codemned Milady. Milady treated D'Artagnan and responded him nicely not because she was also in love with him but because she wanted use him to fulfill her evil will. She expected D'Artagnan to kill Lord Winter so she could acquire his inheritance.

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<sup>1</sup>Dumas, 1956, p.119, 1.5.

<sup>2</sup>Ibid., p.119, 1.8.

<sup>3</sup>Ibid., p.119, 1.16.

<sup>4</sup>Ibid., p.119, 1.38.

<sup>5</sup>Ibid., p.120, 1.38.

<sup>6</sup>Ibid., p.124, 1.10.

Though the young man was brave, as we have seen, he was terrified at her wild face, her horribly staring eyes, her pale cheeks, her bleeding lips. He crept over to the farther side of the bed as he would have done as a viper had been crawling toward him, and as his hand, covered with sweat, touched his sword, he drew it from the scabbard. 1)

In the inner of Milady there was an evil. She could play cool and sweet as long as she was not disturbed and as long as she could keep her biggest secret, the fleur-de-lis that was on her shoulder. As it was disturbed the devil in her aroused. She would drastically change, there would not be sweet attitude and nice words at all, she would become a wild animal.

"Perhaps," said Athos. "But, at least listen to to what I say. Assassinate the Duke of Buckingham, or have him assassinated; it makes no difference to me. I don't know him; beside, he is an Englishman. But do not touch him with the tip of your finger a single hair of D'Artagnan, who is a faithful friend, whom I loved and defend, or I swear to you by my my father's life the crime which you shall have committed shall be your last." 2)

It was clear that Milady intended to kill the Duke of Buckingham and D'Artagnan, and it was known by Athos, who was formerly her husband. Athos hated her very much, he threatened her he would kill her if she disturbed D'Artagnan

"Yes, at present," continued Lord Winter, "you will remain in this castle. The walls of it are thick, the doors strong, and the bars solid. Moreover, your window opens immediately over the sea.

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<sup>1</sup>Dumas, 1956, p.137, 1.32.

<sup>2</sup>Ibid., p.165, 1.2. (from below)

The men of my crew, who are devoted to me for life and death, mount guard around this apartment, and watch all the passages leading to the castle yard. The officer who commands alone here in my absence you have seen, and therefore already know him. As you must have seen, he knows how to obey orders, for I am sure you did not come from Portsmouth here without trying to make him speak. What do you say to that? Could a statue of marble have been more impassive and more mute? You have tried the power of your seductions on many men, and, unfortunately, you have always succeeded. Try them on him. By God! if you succeeded with him, I pronounce you the demon himself." 1)

Milady was captured by Lord Winter, because she would kill the Duke of Buckingham. He imprisoned her in his castle which was tightly guarded. He knew her well, he knew how she could influence many men under her control. He seemed that he challenged her if she could seduced his faithful man.

Milady drew back, uttering a cry. D'Artagnan, believing she might have means of flight, and fearing lest she should escape them, drew a pistol from his belt. But Athos raised his hand. 2)

It seemed that no one could believe her at all. She was too wicked to believe, though there had been six men hemmed her D'Artagnan still felt afraid that she could set herself free.

"Oh," said Milady, "I defy you to find the tribunal which pronounced that infamous sentence upon me. I defy you to find him who executed it." 3)

"Silence!" said a voice. "It is for me to reply to that!" 4)

"I told you so-that she knew me," he went on to say. "Yes, I am the executioner of the city of Lille, and here is my story." 5)

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<sup>1</sup>Dumas, 1956, p.189, 1.23.

<sup>2</sup>Ibid., p.236, 1.21.

<sup>3</sup>Ibid., p.237, 1.5. (from below)

<sup>4</sup>Ibid., p.237, 1.2. (from below)

<sup>5</sup>Ibid., p.238, 1.28.

The executioner of the city of Lille was the man who branded Milady the fleur-de-lis on her shoulder. He knew her crime in the past and her dark back ground, he had the right to pronounce a sentence to a criminal.

"Monsieur d'artagnan," said Athos, "what penalty do you demand against this woman?" 1)

"The penalty of death," replied D'Artagnan. 2)

"The penalty of death," replied Winter. 3)

"The penalty of death," replied the musketeers in a hollow voice. 4)

Milady's crime was unforgivable, all of her claimants wanted her death. She was considered dangerous for the world. She could not be let live.

She felt that a powerful and implacable hand was siezing her by the hair, and was dragging her away as irrevocably as fate drags man. 5)

Milady was treated rudely and humbly. No one looked at her as a woman at all, they regarded her as a dangerous and repulsive creature.

#### II.4.4. Conversation of others about the Character

D'Artagnan:

"Four men, one of them wounded, and a youth, say you?" 6)

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<sup>1</sup>Dumas, 1956, p.239, 1.34.

<sup>2</sup>Ibid., p.239, 1.36.

<sup>3</sup>Ibid., p.239, 1.42.

<sup>4</sup>Ibid., p.239, 1.39.

<sup>5</sup>Ibid., p.249, 1.6.

<sup>6</sup>Ibid., p.35, pr.8, 1.1.



One scarcely a grown man, but who, however, behaved himself so admirably on this occasion that I will take the liberty of recommending him to your Majesty. 1)

These are the conversation between the king and de Treville. De treville told the king that D'Artagnan was still very young who joined the three musketeers in the fight against the cardinal's guards. On that occasion D'Artagnan presented a good sword play. He succeeded in conquering the cardinal's guards.

"What is his name?" 2)

"D'artagnan, sire; he is the son of one of my oldest friends-the son of a man who served under your father of glorious memory in the civil war."3)

D'Artagnan was the son of de Treville's friend who formerly served the king's father in the civil war.

"And you say that this young man behaved himself well? Tell me how, De Treville; you know how I delight in accounts of war and fights." 4)

"Sire," resumed Treville, "as I told you, M. d'Artagnan is little more than a boy, and as he had not the honour of being a musketeer, he was dressed a private citizen. The guards of the cardinal, perceiving his youth, and still more that he did not belong to the corps, urged him to retire before they made the attack." 5)

"So you may plainly see, Treville, "interrupted the king, "it was they who attacked?" 6)

"That's true, sire; there can be no more doubt on that head. They called upon him, then, to retire, but he answered that he was a musketeer at heart, entirely devoted to your Majesty, and that he would therefore remain with the musketeers!"7)

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<sup>1</sup>Dumas, 1956, p.35,pr.9,1.1.

<sup>2</sup>Ibid., p.35,pr.10,1.1.

<sup>3</sup>Ibid.,p.35,pr.11,1.1.

<sup>4</sup>Ibid., p.35,pr.12,1.1.

<sup>5</sup>Ibid., p.35,pr.13,1.1.

<sup>6</sup>Ibid., p.35,pr.15,1.1.

<sup>7</sup>Ibid., p.35,pr.16,1.1.

In the fight against the cardinal's guards D'Artagnan chose to stand on the musketeers side. D'Artagnan stood for the king. At that time D'Artagnan had not dressed the musketeer's uniform, he had not been a member of any service. D'Artagnan was just helped to enter the Royal Academy by De Treville to learn riding swordmanship in all its branches, and dancing.

"Brave young man!" murmured the king. 1)

"He who wounded Jussac!" cried the king-"he, a boy! Treville, that's impossible!" 2)

The king wondered how skillful D'Artagnan was for he could wound Jussac who was the best guard of the cardinal. D'Artagnan who just came from the village, who had not received any formal lesson of army showed a great performance. It was a great surprise.

"The Gascon is the devil!" cried Athos; "nothing escapes him." 3)

Athos cried his wonder towards D'Artagnan's slyness to know everyone's important secret. D'Artagnan had many ways to get any important information.

"I want for this mission three or four volunteers, led by a trusty man." 4)

"As to the trusty man, I have him at hand, monseigneur," said M. des Essarts, pointing to D'Artagnan; ... 5)

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<sup>1</sup>Dumas, 1956, p.35,pr.17,l.1.

<sup>2</sup>Ibid., p.36, pr.1, l.1.

<sup>3</sup>Ibid., p.46, l.15.

<sup>4</sup>Ibid., p.150,l.13.

<sup>5</sup>Ibid., p.150,l.15.

D'Artagnan's reputation had been well-known by M. des Essarts, the captain of the guards. He was always given an important chance for he was considered the best among his comrades.

"Well, now I have an enemy much more to be dreaded by me than this little Madame Bonacieux." 1)

"Who is that?" 2)

"Her lover." 3)

"I mean that wretch D'Artagnan." 4)

It was Milady who hated D'Artagnan so much because D'Artagnan had known her big secret that she did not want any one to know it. Milady also hated Madame Bonacieux as she was D'Artagnan's lover.

"He is a bold fellow," said the cardinal. 5)

"And because he is a bold fellow he is the more to be feared." 6)

Both Milady and the cardinal admitted the boldness of D'Artagnan's, but their admission hid a different intention. Actually the cardinal wanted to have D'Artagnan in his guards as he admired his boldness and shrewdness. As for Milady it feared her because D'Artagnan's knowledge about her secret threatened her reputation.

"I must have," said the cardinal, "a proof of his connection with Buckingham." 7)

"A proof!" cried Milady; "I will find you ten." 8)

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<sup>1</sup>Dumas, 1956, p.163, l.6.

<sup>2</sup>Ibid., p.163, l.8.

<sup>3</sup>Ibid., p.163, l.9.

<sup>4</sup>Ibid., p.163, l.10.

<sup>5</sup>Ibid., p.163, l.11.

<sup>6</sup>Ibid., p.163, l.12.

<sup>7</sup>Ibid., p.163, l.13.

<sup>8</sup>Ibid., p.163, l.15.

D'Artagnan's connection with Duke of Buckingham was known by Milady. Milady's hatred to D'Artagnan seemed to be unbearable as she tried hard to trap him.

"Monseigneur," replied Milady, "a fair exchange-life for life, man for man; give me one and I will give you the other." 1)

Milady's hatred was so big that she wanted D'Artagnan's soul. Milady wanted to take revenge by killing him.

" .... But do not touch with the tip of your finger a single hair of D'Artagnan, who is a faithful friend, whom I loved and defend, or I swear to you by my father's life the crime which you shall have committed shall be your last." 2)

Athos considered D'Artagnan as his best friend; he loved him very much that he did not let Milady touch D'Artagnan. Athos threatened Milady that he would kill her if she disturbed D'Artagnan.

Athos:

"Arrested! Athos arrested! What for?" 3)

"He was found in your lodging; they took him for you." 4)

"Bravo, Athos! noble heart!" murmured D'Artagnan.5)

D'Artagnan was happy and admired Athos' noble heart for he sincerely sacrifice himself to be arrested to defend D'Artagnan. Athos was a very faithful friend.

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<sup>1</sup>Dumas, 1956, p.163, l.23.

<sup>2</sup>Ibid., p.166, l.2.

<sup>3</sup>Ibid., p.59, l.37.

<sup>4</sup>Ibid., p.59, l.38.

<sup>5</sup>Ibid., p.59, l.39.

"Do you think any harm can have happened to him?" asked Aramis. "Athos is so cool, so brave, and handles his sword so skillfully." 1)

Aramis believed that Athos would always be free from any danger for he was very good at his sword. There was no doubt that Athos would be able to save his own soul from his enemies.

"That is our brave musketeer, I think," said the cardinal. 2)

It was well-known by the cardinal the bravery of Athos. And this opinion showed that Athos succeeded in deceiving the cardinal. He lied that he would go guarding the road where the cardinal would pass, while in fact he went to Milady and rob her authoritative letter.

Porthos:

"What Mousqueton is here, then?" 3)

"Yes, sir; five days after his departure he came back in a very bad humour. It appears that he had also met with unpleasant experience on his journey. Unfortunately he is more nimble than his master, so that for his master's sake he turns everything upside down; and as he think we might refuse what he asks for, he takes all he wants without asking at all." 4)

Porthos could not control him self from showing his bad temper when he was unhappy, other people would have to endure the consequence. He did not try to prevent his lackey from damaging the host's possessions. As he did not have money, he let his lackey take the things they needed as he liked.

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<sup>1</sup>Dumas, 1956, p.108, l.11.

<sup>2</sup>Ibid., p.167, l.10.

<sup>3</sup>Ibid., p.104, l.24.

<sup>4</sup>Ibid., p.104, l.25.

Aramis:

"A handsome young man, of twenty-three or twenty-four, mild, amiable, and well made?" 1)

This is the answer of the hostess of Crevecoeur.

She gave the description of Aramis's physical appearance.

Milady:

"Let me reflect," said the duke, "The only time I wore this studs was at the ball given by the king a week ago at Windsor. The comtesse de Winter, with whom I had had a quarrel, became reconciled to me at that ball. That reconciliation was a jealous woman's vengeance I have never seen her since. The woman is an agent of the cardinal's." 2)

Milady stole the duke of Buckingham's studs commanded by the cardinal. She acted sweetly to deceive other people. She was very good at it.

... "one of the counts of my province (that is to say of Berry), noble as a Dandolo or a Montmorency, when he was twenty-five years old fell in love with a girl of sixteen, beautiful as an angel. Through the ingenuousness of her age beamed an ardent mind-not a woman's mind, but a poet's. She did not please; she intoxicated. She lived in a small town with her brother, who was a vicar. Both had recently come into the village. Nobody knew where they came from; but on seeing her so lovely and her brother pious, nobody thought of asking where they came from. They were said, however, to be of good extraction. My friend, who was the lord of the country might have seduced her; or he might have seized her forcibly, at his will, for he was master. Who would come to the assistance of two strangers, two unknown persons? Unfortunately, he was an honourable man; he married her. The fool! the ass! the idiot!" 3)

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<sup>1</sup>Dumas, 1956, p.106, l.21.

<sup>2</sup>Ibid., p.90, l.18.

<sup>3</sup>Ibid., p.110, l.1.

According to what Athos told to D'Artagnan, Milady was a beautiful woman as beautiful as an angel. Athos told that she married his friend who was actually he himself, who was formerly a lord of a country.

"He took her to his chateau, and made her the first lady in the province; and in justice, it must be allowed she supported her rank becomingly." 1)

Milady got a good position as she married Athos and became well-known in the province. She also became rich.

"Well, one day when she was hunting with her husband," continued Athos in a low voice, and speaking very quickly, "she fell from her horse and fainted. The count flew to her help; and as she appeared to be oppressed by clothes, he ripped them open with her poniard, and in so doing laid bare her shoulder. Guess, D'Artagnan," said Athos, with a loud burst of laughter-"guess what she had her shoulder." 2)

"A fleur-delis!" said Athos she was branded!" 3)

"The truth. My friend the angel was a demon. The poor young girl had been a thief." 4)

When she was still the wife of Athos, she was found that her shoulder was branded with a fleur-de-lis, it proved that once she had done a crime.

"The count was a great noble. He had on his estates the right of life and death. He tore the countess's dress to pieces, tied her hands behind her, and hanged her on a tree!" 5)

Milady was murdered by her husband, the Comte de la Fere, who was actually Athos.

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<sup>1</sup>Dumas, 1956, p.110, 1.16.

<sup>2</sup>Ibid., p.110, 1.20.

<sup>3</sup>Ibid., p.110, 1.28.

<sup>4</sup>Ibid., p.110, 1.31.

<sup>5</sup>Ibid., p.110, 1.34.

"Fair," said Athos, "is she not?" 1)

"Very." 2)

"Clear, blue eyes, of a strange brilliancy, with black eyelashes and eye brows?" 3)

"Tall, well-made? She has lost a tooth, next to the eye-tooth on the left?" 4)

"The fleur-de-lis is small, rose-coloured. and somewhat faint from the coat of paste applied to it?" 5)

"She is called Milady, but she may be French. Lord Winter is only her brother-in-law." 6)

This is the conversation between D'Artagnan and Athos about Milady's physical appearance.

"Avenged yourself!" said the baron. "Rather say that you have served as an instrument for that cursed woman. But I swear to you that this crime shall be her last." 7)

Milady succeeded to persuade and to influence Felton to kill the Duke of Buckingham.

"I left Portsmouth five hours after her at Boulogne. I missed her by twenty minutes at St. Omer. At last at Lilliers I lost trace of her. I was going about at haphazard, inquiring of every one." 8)

Lord Winter ran after Milady, for she succeeded to kill Buckingham by Felton hands.

"It seems to me, however," said Lord Winter, "that if there are any measures to be taken against the countess, it concerns me, she is my sister-in-law." 9)

"Me also!" said Athos; "she is my wife." 10)

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<sup>1</sup>Dumas, 1956, p.139, 1.30.

<sup>2</sup>Ibid., p.139, 1.31.

<sup>3</sup>Ibid., p.139, 1.32.

<sup>4</sup>Ibid., p.139, 1.35.

<sup>5</sup>Ibid., p.139, 1.38.

<sup>6</sup>Ibid., p.139, 1.42.

<sup>7</sup>Ibid., p.226, 1.7.

<sup>8</sup>Ibid., p.231, 1.18.

<sup>9</sup>Ibid., p.232, 1.7.

<sup>10</sup>Ibid., p.232, 1.10.



"Before God and before men," said he, "I accuse this woman of poisoning Constance Bonacieux, who died yesterday evening." 1)

"Before God and before men, I accuse this woman of having tried to poison me by wine which she sent me from Villeroi, with a forged letter, purporting that the wine came from my friends. God preserved me, but a man named Brisemont died in my place." 2)

"Before God and before men, I accuse this woman of having urged me to murder the Baron de Wardes. But as no one is present to bear witness to the truth of this accusation, I attest it myself. I have done." 3)

"Before God and before men," said he, "I accuse this woman of having caused the assassination of the Duke of Buckingham." 4)

"Yes," said the Baron, "assassinated. On receiving the warning letter you wrote to me, I had this woman arrested, and put her in the charge of a loyal servant. She corrupted this man, she placed the dagger in his hand, she made him kill the duke. And at this moment, perhaps, Felton is paying with his life for this fury's crime!" 5)

"This is not all." proceeded Lord Winter. "My brother who made you his heir, died in three hours, of a strange disorder, which left livid traces over all his body. Sister, how did your husband die?" 6)

"Buckingham's assassin, Felton's assassin, my brother's assassin, I demand justice upon you, and I swear that if it be not granted to me, I will execute it myself." 7)

"It is my turn," said Athos, himself trembling as the lion trembles at the sight of the serpent--"it is my turn. I married this woman when she was a young girl. I married her in spite of all my family. I gave her my wealth, I gave her my name; and one day I discovered that this woman was branded--this woman was marked with a fleur-de-lis on her left shoulder." 8)

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<sup>1</sup> Dumas, 1956, p.236, 1.43.

<sup>2</sup> Ibid., p.273, 1.2.

<sup>3</sup> Ibid., p.273, 1.7.

<sup>4</sup> Ibid., p.273, 1.17.

<sup>5</sup> Ibid., p.273, 1.18.

<sup>6</sup> Ibid., p.273, 1.25.

<sup>7</sup> Ibid., p.273, 1.29.

<sup>8</sup> Ibid., p.273, 1.39.

These was a conversation among the persons who accused Milady as a crimina, it can be the list of Milady's crime. All she had done, murdered by her own hand or using others' hand, were really unforgivable sins. The list is not ended there, there is another claimed by the executioner of Lille.

"This woman when she was a young maiden was as beautiful as she is now. She was anun in the convent of the benedictines of Templemar. A young priest, of a simple and believing heart, was the chaplain of that convent. She undertook to seduce him, and succeeded; she would have seduced a saint.

"The vows of both were sacred-irrevocable. Their intrigue could not last long without ruining both. She ptevailed on him to leave the country, to escape together, to reach another part of France, where they might live at ease because there they would be unknown, money was necessary. Neither of them had any. The priest stole the sacred utensils and sold them. But as they were preparing to escape together, they were both arrested. 1)

"Within a week she seduced the jailer's son and escaped. The young priest was condemned to ten years in chains, and to be branded. I was executioner of the city of Lille, as this woman has said. I was obliged to brand the guilty man; and the guilty man, gentlemen, was my brother!

"I then swore that this woman who had ruined him, who was more than his accomplice, since she had spurred him on to commit the crime, should share at least his punishment. I suspected the place where she was concealed. I followed her, I caught her, I bound her, and I imprinted the same disgraceful mark on her that I had imprinted on my poor brother.

"The day after my return to Lille, my brother in his turn succeeded in making his escape. I was accused of complicity, and was condemned to stay in prison in his place till he should be again a prisoner. My poor brother was ignorent of my condemnation. He had rejoined his woman. They fled together into Berry, and there he obtained a little curacy. This woman passed for his sister.

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<sup>1</sup>Dumas, 1956, p.238, l.33.

"The lord of the estate on which the curate's church was situated saw this pretended sister, and fell in love with her so sincerely that he offer to marry her. Then she left the man whom she had ruined for the man she was destined to ruin, and became the comtesse de la Fere---" 1)

"Then," resumed the other, "mad, desperate, determined to get rid of an existence from which she had taken away everything, both honour and happiness. my poor brother returned to Lille. and learning the sentence that had condemned me in his place, gave himself up, and hanged himself that same night from the air-hole of his dungeon cell.

"I must say in justice that they who had condemned me kept their word. As soon as the identity of the body was proved I was set at liberty.

"That is the crime of which I accuse her. That is the cause of her being branded." 2)

It was the story told by the executioner of the city of Lille of which Milady being branded. The executioner of Lille was the brother of Milady's first husband. He considered Milady was the cause of his brother's misery and it was she who brought him into the sin. She kept a deep hatred to Milady in his heart so he agreed to help Athos to pronounced the last sentence to Milady.

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<sup>1</sup>Dumas, 1956, p.238, 1.2. (from below) and p.239.

<sup>2</sup>Ibid., p.239, 1.24.

## Chapter IV.

### IMPORTANT SCENES THAT CHANGE THE LIFE OF D'ARTAGNAN, THE PROTAGONIST

#### III.1. The King's Musketeers and the Cardinal's Guards<sup>1</sup>

It is the scene where D'Artagnan would fight with the three musketeers, Athos, Porthos and Aramis, after he had quarrels with them. But their intention was cancelled by the arrival of the cardinal's guards. The musketeers were always at enmity with the cardinal's guards. This situation cornered D'Artagnan to determine a choice. Though D'Artagnan intended to enter into the king's service, he never expressed it in a real action yet.

"That's true," replied D'Artagnan; "I do not wear the uniform, but I am with you in spirit. My heart is that of a musketeer. I feel it, sir, and that urges me on." 2)

D'Artagnan intention to enter into the king's service, so far, was just expressed with his coming to de Treville to ask promotion to be a musketeer. At that time D'Artagnan was just an ordinary citizen. What de Treville could do was help him to enter the Royal Academy of which the director was de Treville's good friend. He could not help D'Artagnan to be a musketeer all at once because ....

"... no one becomes a musketeer without the preliminary ordeal of several campaigns, certain brilliant actions, or a service of two years in some regiment less favoured than ours." 3)

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<sup>1</sup>Dumas, 1956, Ch.5, p.27.    <sup>3</sup>Ibid., p.21, l.22.

<sup>2</sup>Ibid., p.30, l.34.

In the the fight against the cardinal's guards,  
D'Artagnan got the chance to prove his loyalty to the king.

This short interval was sufficient to determine D'Artagnan. It was one of those events which decide the life of a man. It was the choice between the king and the cardinal, The choice made, it must be persisted in. To fight was to disobey the law, to risk his head, to make at once an enemy of a minister more powerful than the king himself; all this the young man perceived, and yet, to his praise be it said, he did not hesitate a second. Turning toward Athos and his friends.

"Gentlemen," said he, "allow me to correct your words, if you please. You said you were but three, but it appears to me we are four." <sup>1)</sup>

Also D'Artagnan proved his skillful sword playing, he could conquered Jussac who was the best swordman of the cardinal and help Athos who was wounded to kill cahusac.

D'Artagnan brilliant action was admired by the king. The king admitted him to enter into the company of guards commanded by M. des Essarts.

### III.2. The Siege of Rochelle<sup>2</sup>

The Siege of Rochelle is an important part of the story. It covers the essence of the story; shows the background of the business that happened in the kingdom of France in the previous chapters. However the importance of this chapter needs the support of the next three or four chapters to explain it clearer. Let's see the background of what had happened in France at that time.

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<sup>1</sup>Dumas, 1956, p.30, 1.20.

<sup>2</sup>Ibid., Ch.36, p.148.

The siege of Rochelle was one of the great political events of Louis XIII's reign, and one of the cardinal's great military enterprises. 1)

Of the important cities given up by Henry IV to the Huguenots as places of safety there remain only Rochelle. 2)

Rochelle which had derived a new importance from the ruin of the other Calvinist cities, was then the focus of dissensions and ambitions. Moreover, its port was the last gateway in the kingdom of France open to English, and by closing it against England the cardinal completed the work of Joan of Arc and the Duc de Guise. 3)

These statements show us the important condition and situation, and also the position of the kingdom of France. The kingdom of France, of which the forces were under the cardinal, attacked calvinist, Huguenots and English who could still stay in Rochelle. They were the old enemies of France, who had been opposed since the time of Joan of Arc and the Duc de Guise.

In fact the siege of Rochelle was also the consequence of the cardinal's private reason. He was eager to besiege England to take revenge to the Duke of Buckingham for he succeeded in winning the queen's heart. Once the cardinal failed to plunge them into misery; the queen could show the twelve diamonds to the king though the cardinal had asked Milady to steal two of them to bring the queen and the Duke into trouble. The Duke of Buckingham was able to complete the two losing diamonds. It made the cardinal angry. He compensated his anger in besieging Rochelle which would be defended by Duke of Buckingham.

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<sup>1</sup>Dumas, 1956, p.148,pr.3,1.1-2. <sup>3</sup>Ibid.,p.148,pr.6,1.1-5.

<sup>2</sup>Ibid., p.148, pr.5,1.1-2.

Conquering England meant disgracing the Duke of Buckingham for he was the captain of the English Armed Forces.

In this passage, there also happened another siege, a personal siege. It happened to D'artagnan. It was the consequence of the hatred of a lady, who we knew as Milady.

"Wretch," cried D'artagnan, "see here, speak quickly! Who employed you to assassinate me?" 1)

"A woman whom I don't know, but who is called Milady." 2)

Here D'Artagnan faced the murder attempts twice, done by two soldiers of his comrades, employed by Milady. The in the next passage he was almost killed with poisonous wine, sent by Milady after the name of his friends, Athos, Porthos, and Aramis. (chapter 37 "The Anjou Wine")

### III.3. The Council of the Musketeers<sup>3</sup>

This event happened in the siege of Rochelle. D'Artagnan and his three friends, once again, proved their bravery. Courageously they had breakfast in the Bastion St. Gervais which was their enemies', while killing their enemies. It was praised by the cardinal, and favoured D'Artagnan to be a musketeer.

"Well?" asked the cardinal, on seeing La Houdiniere return. 4)

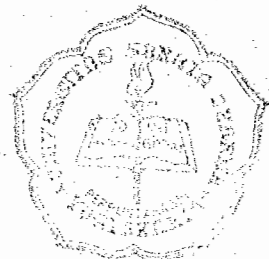
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<sup>1</sup>Dumas, 1956, p.151, pr.10, l.1-2.

<sup>2</sup>Ibid., p.151, pr.11, l.1.

<sup>3</sup>Ibid., Ch.42, p.171.

<sup>4</sup>Ibid., p.177, l.1.



"Well, monseigneur," replied the latter, "three musketeers and a guardsman laid a wager with M. de Busigny that they would go and breakfast in the Bastion St. Gervais, and while breakfasting they held it for two hours against the enemy, and have killed I don't know how many Rochellais." 1)

"What are their names?" 2)

"MM. Athos, Porthos, and Aramis." 3)

"Always my three brave fellows!" murmured the cardinal. "And the guard?" 4)

"M.d'Artagnan." 5)

"Still my young scapegrace. Positively, these four men must be mine." 6)

"Monseigneur," said M. de Treville, "that will hardly be doing justice to the guards. M. d'Artagnan is not mine; he serves under M. des Essarts." 7)

"Well, then, take him," said the cardinal; "when four men are so much attached to one another, it is only fair that they should serve in the same company." 8)

Again D'Artagnan's life changed, the cardinal favoured him to be a musketeer. He could always be together with his three friends under De Treville, the captain of the king's musketeers.

#### III.4. Conclusion<sup>9</sup>

Here D'Artagnan's life experienced the biggest change. It was clear that since in the beginning D'Artagnan was in the service of the king. In this scene D'Artagnan made up his mind as he was favoured to be a lieutenant in the musketeers by the cardinal, he reconciled with the cardinal.

<sup>1</sup>Dumas, 1956, p.177, l.2.

<sup>2</sup>Ibid., p.177, l.9.

<sup>3</sup>Ibid., p.177, l.10.

<sup>4</sup>Ibid., p.177, l.11.

<sup>5</sup>Ibid., p.177, l.13.

<sup>6</sup>Ibid., p.177, l.14.

<sup>7</sup>Ibid., p.177, l.23.

<sup>8</sup>Ibid., p.177, l.26.

<sup>9</sup>Ibid., p.242.



"Here, sir," said the cardinal to the young man; "I have taken from you one signed blank, and I give you another. The name is wanting in this commission, and you yourself will write it in." 1)

It was a lieutenant's commission in the musketeers musketeers. 2)

D'Artagnan fell at the cardinal's feet. 3)

"Monseigneur," said he, "my life is yours! Henceforward dispose of it. But I do not deserve t this favour which you bestow on me. I have three friends who are more meritorious and more worthy..."4)

"Rochefort," said the cardinal, "you see M. d'Artagnan. I received him among the number of my friends. Shake hands, then, and be prudent if you want to preserve your heads." 5)

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<sup>1</sup>Dumas, 1956, p.245, l.21.

<sup>2</sup>Ibid., p.245, l.25.

<sup>3</sup>Ibid., p.245, l.27.

<sup>4</sup>Ibid., p.245, l.28.

<sup>5</sup>Ibid., p.245, l.42.

## Chapter V

### METHODS OF CHARACTER PORTRAYAL AS A TOPIC OF COMPOSITION SUBJECT IN UNIVERSITY

In writing a composition someone usually has to give a description of something and often of someone. What students will instantly do when they are asked to describe the character of a person is to enlist what they see, think, feel about the person directly. They will directly describe the physical appearance and the mental characteristic as how they think he is. It is easy. An SMA student will also be able to do this, though in a simple way. In a university level a student has to know more than just the direct way. How a person interacts to his surroundings will also reflect his mental characteristic.

The way a writer exposes his characters which is presenting their surroundings, their behaviour and their habits in their daily lives is called dramatic method. The previous method which is a direct one is discursive method. These will be presented in the learning teaching process below.

#### V.1. The Presentation of the Material :

- A. Explain the discursive method and the dramatic method.
- B. Give examples
- C. Give the students tasks after each of the examples.
- D. Give the students tasks after the whole explanations and examples.

## V.2. The Application

### A. Explanation, example and exercise :

There are several ways of describing a character. These ways are based on some aspects of the life of the character. These ways are classified in two methods, i.e. discursive method and dramatic method.

While the discursive method has only one way of portraying a character, the dramatic method has at least five ways of adding the description of the character.

- a. Discussion of environment
- b. Portrayal of thought stream or conscious thought
- c. Reaction to events
- d. Reaction of others to the character
- e. Conversation of others about the character.

- Discursive means dealing with a large number of subjects and ideas. The idea of the word discursive relates to the word disquisitional that means a long and elaborate speech or writing on a subject. Therefore the meaning of discursive method relates to these definitions. The discursive method is used when an author or a writer directly describes his characters. He simply enumerates their qualities. Sometimes he expresses his approval or his disapproval by their characters. He does not describe how the characters react to their surrounding places, events, people, the process of their thoughts and what people think about them. The qualities that are usually described are, - name

- age

- physical appearance in detail; the form of his head, the colour and the cut of his hair; the colour of his skin; the form of his eyes, his nose, and every part of his body from his hair until his fingers of his feet, and even his physical and mental invalidation if he has.

The descriptions are made as complete as possible so the person will be easy to recognize if he really lives.

- how the character behaves, how he walks; staggering or steadily; how he talks; loud or soft, how he smiles or laughs and so on.

- an example of discursive method

a description of Ronald Reagan

Ronald Reagan is the American president. He is a sympathetic man and about 73 years-old. He was once a famous actor. This supports his profession as a president. He can act in anyway which fits the situation where he is so he can get much sympathy from his people.

- Ask each of the students to describe a friend of his in his class. He can choose who he likes.
- Dramatic means (of a person's speech or behaviour) showing the feelings or character in a sudden and interesting way. This word relates to the word heady that means likely to excite the feelings. Therefore

- Ask the students to describe a workroom of a man or a woman which clearly shows the readers the profession and some mental characteristic of the man or woman without directly telling what, how and who he or she is.
- b. Portrayal of thought stream or conscious thought, i.e. description of what the character thinks. It somehow exposes the character's personality.
- An example of portrayal of thought stream or conscious thought.

"The hold of Jenkins constitution will cause disadvantages on United states ourselves. The countries that suffer from the constitution will also reduce their import of the American commodities. I have to set a veto on it," thought Reagan. From the thought of Reagan the reader will infer that Reagan is a wise president. He can take a decision that benefits all sides.

- Ask the students to describe their own thought which may express their personality.
- c. Reaction to events, i.e. description of the character's reaction to his surroundings.
- An example of reaction to events.

Reagan came to the ceremony of the burial of the 250 American soldiers who died in an exploded aeroplane in Canada. He showed his deep sympathy to each of the families of the casualties one by one by himself.

This shows that Reagan is a sympathetic and affectionate man. He spared his time to come and meet the family by himself.

- Ask the students to describe their own experiences of their parents' reaction to their disobedience. It will show the character of their parents.
- d. Reaction of others to the character.
- an example of reaction of others to the character

Ninety five per cent of the American people chose Reagan in the last election.

This proved that the American people believed in Reagan very much that he would be able to lead America to a better future.

- Ask the students to write about their own reaction to the way their parents educate them.
- e. Conversation of others about the character, i.e. the conversation or the opinion of other characters about the given character.
- An example of conversation of others about the character :

"What do you think about the result of the meeting between Reagan and Gorbachev in Geneva ?" Asked a reporter to one of the Indonesian politicians.

"I think they will get a good decision. As we could see how confident Reagan looks when he first met Gorbachev. It had been a good sign for that close meeting." The above conversation gives enough description of how other persons accept and trust Reagan.

- Ask the students to write a conversation of two or more persons about another person.

B. More exercises :

- Ask the students to write a composition using discursive method and one out of the five ways of dramatic method (in one composition), they can choose discussion of environment or reaction to events or anything else.
- For the next task, add another way, so they have to use three ways in one composition.
- Add another way for each task until it covers all of the given ways in one composition.

but D'Artagnan refused it as he did not want to betray his friends who stood for the King. His strife with the Cardinal got worse.

After D'Artagnan proved his shrewdness and his bravery in the siege of Rochelle, D'Artagnan could not refuse at all the favour of the Cardinal to be a captain of the Cardinal guards.

The analysis of The Three Musketeers is an effort of the writer's to deepen her understanding about literature. Her desire to know more about it has grown since her acquaintance with the subject of literary criticism in her study at IKIP Sanata Dharma. However, the advantage she gets is not only the understanding itself, she realizes that her understanding about life becomes wider and sharper, moreover she is concerned with characters or persons in her analysis. Therefore she presents methods of character portrayal in the didactic. She wants to share her acquisition through literary criticism with other students, especially students of IKIP Sanata Dharma.



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