A Study Of The Protagonists Ambition And Struggle In Sidney Sheldon’s A Stranger In The Mirror

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CHAPTER I
INTRODUCTION

Abstract

This work is an experimental study of Sidney Sheldon’s well known novel A Stranger in The Mirror. This is an effort to go deeply into the ambition and struggle of the protagonists which explores the complexity of life and the diversity of human nature.

This study is supported by an opinion that Sidney

1.1 The Rationale

A literary work can be either on prose or poetry. Both prose and poetry, are discussed in literature. Homby (1963: 572) defined literature as:

“The writing or the study of books, etc. valued as works of art (drama, fiction, essays, poetry, biography, contrasted with technical book and journalism)”

A novel may be just as true, in the sense of true of life, as a historical history story. When we say truth is stranger than fiction, we can only mean that actual occurrence may be strange and incredible. But fiction must be true to life as we know it or as we accept it. It must be probable, even the fabulous must be true to our notions of the fabulous.

Having read Sidney Sheldon's novel A Stranger in the Mirror the writer discovered something interesting in the novel. Although the story is fiction, we should admit that some truth is contained in the story is that every person has his own character, and every character is different from the others. The writer would like to analyze the characters that are found in the story.

Through A Stranger in the Mirror, the writer will show the ambition and the struggle of the protagonists, and the way how they achieve their ambition in order to reach their goals.

The reason why the writer has chosen this novel for this work is that the writer has noticed some moral teachings in A Stranger in the Mirror. It provides the readers some lessons which are useful for everyone's social life. The writer feels that the story deals with the reality, the nature of human life.

1.2 The Context of the Study

The existence of everything is the result of struggle and ambition. There is no existence without struggle and ambition. Therefore, life is closely connected with struggle and ambition. An English proverb says "There are no gains without pains", which means: in order to gain something we have to struggle through many difficulties as well as painful experiences. To reach the destination or goal is not an easy thing.

Ambition is one thing which is possessed by every human being. Despite this fact, sometimes people are not aware of the ambition that they have and how it can greatly affect their life. Ambition can lead one to either success or failure. Positive ambition leads one to success while negative ambition leads one to destruction.

1.3 The Object of the Study

Everyone has the goal in his life, otherwise he will never gain anything in his life. And to reach his goal he should have ambition, for it is a kind of motive which
motivates him to his goal attainment. But he must control his ambition because uncontrolled ambition leads to destruction or to the hand of evil. By this recognition, the writer tries to state that if a person has been controlled by his ambition, he will suffer a lot, but the writer must confess that ambition is an indispensable element in human's life, as a human being we have to obtain something whether it is ambition in power, success, wealth, superiority, or fame.

Since the writer's work statement is about ambition and struggle, it will lead someone to success, while being too ambitious will lead someone to destruction or frustration. In this work, how the ambition of human being ruins one's life is going to be elaborated.

1.4 The Definitions of Terms

In order to make the readers have a deep comprehension and better understanding about what the title of this work means as well as what is really going to be done in this work, it is necessary for the writer to define and classify the terms which are used in the title.

Since it is hard to develop the idea, the writer, first of all has to consider the title of the work. For this consideration, the writer quotes what Paris (1974: 26) says: “There are two kinds of minds within realistic novel that can be studied in psychological term: they are the minds of implied author and the minds of the leading characters”.

For this purpose, the writer describes them one by one by giving brief definitions. Because the writer wants to analyze the ambition and the struggle of the protagonists, he sees it is better to know about the definition of "ambition", "struggle", "character", and "protagonist".

It is defined in The Grolier International Dictionary, V0l. II (1981: 41) that the meaning of ambition is, “an eager or strong desire to achieve something, such as fame or fortune, or a will to succeed”.

The same definition also can be seen in The Cassell Encyclopedia Dictionary (1991: 42). It describes ambition as: “a desire for power, success, superiority or excellence, or strong desire to achieve anything (advantageous or creditable).

Another term that needs classifying is struggle. In Dictionary of Literary Terms (1988: 24), the word struggle has three meanings as follows: “to contend of fight violently with an opponent; to make great efforts or attempts, strive, lab or; to make one's way with difficulty.

In Webster's New Universal Dictionary (1967: 195), the word character is simply defined, "character is a person in a play, story, novel, etc." And the last term to be defined is protagonist. Anderson and Kekard (1977: 106) say: “Protagonist character refers to the main characters in any story, novel or play. Protagonist character engages a number of conflicts with the antagonist but because the protagonist possesses many enduring qualities, it is him that the audience or reader hopes will prevail after the climax”.

1.5 Method of Study

1.5.6 The Data

The source of the data in the analysis is surely collected from a novel entitled A Stranger in the Mirror. But it is impossible for the writer to work just on the novel itself. Therefore, in order to support this work, the writer has to have lots of books which are relevant to this research. For this purpose, she has collected some books she needs for the project from some libraries available in Medan.

The writer has also read some of Sheldon's novels which deal with ambition and struggle, entitled The Star Shine Down and The Best Laid Plains.

1.5.2 Data Gathering Procedure

To be able to gather the data, the writer will use the novel itself. First, she will read the whole novel several times until she can really understand the context of the novel.
Since the work itself will do on the implied meaning of the novel, she will examine every sentence which is written in the novel. After examining the sentences, she will select some sample sentences of the paragraphs in the novel, which can support the writing of this work, and that is to select those which talk about ambition and struggle.

The analysis of the data is made vividly as possible so that the writer can provide the most related and the most significant data to the work statement to give answer for the problems. For the organization of the data, the writer will arrange and list the primary data, the secondary data and then the complimentary data systematically. So, when the data are needed, the writer will soon provide the right and accurate data for the analysis.

1.5.3 Data Processing Method

In the assignment of this work, the writer will apply the psychological criticism especially to connect the author to his works. The critic defines literary works as the outpouring, or the inflection of the author's mind or feeling. So, by using this criticism, the writer will try to know and understand more about Sidney Sheldon.

While the psychological criticism is used so as to be able to understand more about ambition and struggle which in the topic of the work. Psychological critic is based itself on the psychological approach.

CHAPTER II
THE SUMMARY OF A STRANGER IN THE MIRROR

In 1919, Detroit, Michigan, was the single most successful industrial city in the world. World War I had ended, and Detroit had played a significant part in the Allies's victory, supplying them with the treat of the tanks and trucks and airplanes. Now with the treat of the Hun over, the automobile plants once again turn their energies to retool for motorcars. Soon for thousand automobiles a day were being manufactured, assembled and shipped. Skilled and unskilled labors came from all parts of the world to seek jobs in the automotive industries. Italians, Irishmen, Germans, they all came in a flood tide.

Among those who arrived were Paul Templarhaus and his bride, Frieda. Paul had been a butcher apprentice in Munich, with the dowry he received when he married Frieda, he emigrated to New York and opened a butcher shop, which quickly showed a deficit. He then moved to St. Louis, Boston and finally Detroit after failing spectacularly in each city. In an era when business was booming and increasing affluence meant a growing demand for meat, Paul Templarhaus lost money everywhere he opened a shop. He was a good butcher but a hopelessly incompetent businessman. In truth he was more interested in writing poetry than in making money. He would spend hours dreaming up rhymes and poetic images. He would set them down on paper and mail off to newspapers and magazines but they never brought any of his masterpieces. According to Paul, money was not very important.

Paul's wife, Frieda was a plain-looking girl who had no experience with men before Paul came along and proposed to her. It was just as well that Frieda ever knew that her attraction lay in her dowry, which Paul saw an escape from the bloody sides of beef and hog brains. Paul had no interest in life except in his poems, and Frieda began to realize that it was very bad. She could not help but observe that Paul left a great deal to be desired in almost every where area she could think of.

In the beginning, she had sat by, silently suffering, while the head of the family threw away her handsome dowry by his soft hearted idiocies. By the time they moved to Detroit, Frieda had been able to stand, it no longer. She marched into her husband's butcher shop one day and took over the cash register. The first thing she did was to put a sign: NO CREDIT. Frieda raised the prices of meat and began advertising, showering the neighborhood with pamphlets, and the business expanded over night.

From the moment on, it was Frieda that made all the important decisions, and Paul followed them. It was Frieda that decided how their money was to be invested, where they would live, where they would go on vacation, and when it was time to have a baby.
The baby, at Frieda's insistence, was brought up at home by a midwife. Everything went smoothly up to and throughout the actual delivery. She named him Tobias, after an alderman who lived in their precinct. It was Frieda who brought the boy up. At five, Toby was a thin, spindly-legged child, with a wistful face and the bright, gentian blue eyes of his mother. Toby adored his mother and hungered for her approval, but Frieda had no time for such things. She was busy making a living for her family. She loved little Toby, and she was determined that he would not grow up to be a weakling like his father. Frieda demanded perfection in everything Toby did. When he began his school, she would supervise his homework. And if he was puzzled by some assignments, his mother would admonish him, "Come on, boy—roll your sleeves!" And she would stand over him until he solved his problem. The stern Frieda was to Toby, the more he loved her. He trembled at the thought of displeasing her. From the first moment her son had been placed in her arms. Frieda knew that one day he was going to become a famous and important man. She did not know how or when, but she knew it would happen. It was as though God had whispered it into his ear. Before her son was even old enough to understand what she was saying, Frieda would tell him of his greatness to come, and she never stopped telling him. And so, young Toby grew up knowing that he was going to be famous, but having no idea how or why. He only knew that his mother was never wrong.

He had grown taller, but he was still thin, an earnest child without guile, bright blue eyes in the face of a cherub. Anyone who looked at him would instantly think: innocent. When people saw Toby, they wanted to hug and put their arms around him and protect him from harms.

Toby arrived in New York with a hundred dollar which his mother had given him. Toby knew that he was going to be rich and famous. He went to the stage doors of all the Broadway theaters and told them about the amateur contest he had won and how talented he was. They drew him out. During the weeks that Toby hunted for a job, he sneaked into the theaters and nightclubs and watched the top performers work, particularly the comedians. He saw Ben Blue and Joe E. Lewis and Frank Fay. Toby knew that one day he would be better than all of them.

His money was running out, so he took a job as a dishwasher. He phoned his mother every Sunday morning, when the rates were cheaper. She told Toby about the furor caused by his running away.

During the summer, Toby managed to get a job as an assistant to a magician, a beady-eyed, untalented mountebank who performed under the name of the Great Merlin. They played a series of second rate hotels in the Catskills, and Toby's primary job was to haul the heavy paraphernalia in and out of Merlin's station wagon, and to guard a props, which consisted of six white rabbits, three canaries and two hamsters. Because Merlin's fear that the props would get "get eaten" Toby was forced to live with them in closetsized room, and it seemed to Toby that the whole summer consisted of one overpowering stench. He was lonely and disappointed. He sat staring at the dingy, little rooms, wondering what he was doing here and how this was going to get him started in business. He practiced his imitations in front of the mirror, and his audience consisted of Merlin's smelly little animals.

One Sunday as the summer was drawing to a close, Toby made his telephone call home. This time it was his father that answered. From a million miles away he could hear his father crying, "She - she died a few hours ago". The words washed over Toby like white-hot lava, burning him, scalding him, until his body felt as though it was on fire. They had a pact. Toby was going to be famous and his mother was going to be at his side. There was a beautiful penthouse waiting for her, and a limousine and chauffeur and furs and diamonds. He was sobbing so hard that he could not breath. He heard the distant voice saying, "Toby! Toby!" So, he couldn't even say good bye to the only person in the world he loved. Toby lay in his bed all the day. The images of his mother were so vivid and alive. She was in the kitchen, cooking, telling him what an important man he was going to be, and at the theater, sitting at the front row and calling out, "Mein Himmel! What a talented boy!".

Chicago, in 1939, was a prosperous, wide-open city. It was a city with a price, and those who know their way around could buy anything from women to dope to
politicians. There were hundreds of nightclubs that catered to every taste. Toby made the rounds of all of them, from the big, brassy Chez Paree to the little bars on Rush Street. The answer was almost the same. No one wanted to hire a young punk as a comic. The sands were running out for Toby. It was time he started to fulfill his mother's dream. He was almost nineteen years old.

In 1946, the town of Odessa, Texas, had a dark brown taste long ago, when the Indians had lived there, it had been the taste of desert sand. Now, it was the taste of oil. There were two kinds of people in Odessa: Oil People and the Others. Josephine Czinski was one of the Others. At six, Josephine Czinski was a beautiful child, with shiny black hair and deep brown eyes and lovely oval face.

Josephine's mother was a skilled seamstress who worked along as she fitted the Oil ladies and turned bolts of fairy cloth into stunning evening gowns. The Oil People liked Josephine because she was a polite, friendly child, and they liked themselves for liking her. They felt it was democratic of them to allow a poor kid from the other side of the town to associate with their children.

But in both of Josephine's world, she felt lonely. She was afraid to talk to her mother about her headache and her fear of God because her mother had become a brooding fanatic, obsessed with God's punishment, welcoming it.

Josephine was filled with restlessness, a yearning for something she had never known. It was nameless but it was there. She wanted to leave this ugly town, but she did not know where she wanted to go or what she wanted to do. Thinking about it too long made her headache begin.

Josephine found an escape when she was ten years old. It was a door to another world where she could hide from her mother's punishments and the constant threat of Hell and damnation. It was a world filled with beauty and magic. She would sit in darkened movie house hour after hour and watched the glamorous people on the screen. They all lived in beautiful houses and wore lovely clothes, and they were all so happy. And Josephine thought, she will go to Hollywood one day and live like that. She hoped her mother would understand.

At seventeen, Josephine Czinski was the most beautiful girl in Odessa, Texas. She has a golden, tanned complexion and her long black hair showed a hint of sunburn in the sunlight, and her deep brown eyes held flecks of gold. She had a stunning figure, with full, rounded bosoms, a narrow waist that tapered to gently selling hips, and long, shapely legs.

Her mother believed that movies were the thoughts of the Devil so Josephine had to sneak away to the theater, using money she earned by baby-sitting. Josephine decided to change her name when she was on the bus to Hollywood. She tried to make herself forget all her past. She was no longer addressed as Josephine Czinski, but as Jill Castle.

Hollywood was more exciting than Jill Castle had ever dreamed. She went on sightseeing tours and saw the outside of the star's homes. And she knew that one day she would have a beautiful home in Bell-Air or Beverly Hills.

In the wonderful stage in Hollywood, Toby and Jill were bound to each other by a love so ruthless and so strong. At first, they were full of hope but then they realized what a ruthless way they had to go to stand the Hollywood stage. In order to reach the goal, they did anything, sometime they betrayed their friends and lovers. But the things they got in consequence of those ruthless behavior is neither eternal success or happy life but only destruction of themselves.

**CHAPTER III**

**AMBITION AND STRUGGLE OF THE PROTAGONIST**

The character in any short story or novel initiates the action and develop the plot as soon as this happens, readers naturally begin to question the motives and personalities of the characters, comparing them to other characters.

People in the novel are referred to as characters. In other words, we can say that character is the personage in a novel, drama, short story. The term character also denotes the essential quality and personality traits of a fictional or real individual.
Generally the protagonist are round characters. The author's characterization is complex and dynamic, that is, the character changes and the changes are accounted for. Therefore the character will not be the same individual at the end of the story as he is at the beginning.

There are two protagonists in the novel A Stranger in their goals. They are Toby Temple and Josephine Czinski. The writer will show the ambition and the struggle of the protagonists and the way how they achieve their ambition in order to reach their goals.

3.1 Toby Temple

At five, Toby was a thin, spindly - legged child, with a wistful face and the bright, gentian-blue eyes of his mother. Toby adored his mother and hungered for approval. He wanted her to pick him up, but Frieda had no time for such things. She was busy making a living for her family. She loved little Toby, and she was determined that he would not grow up to be a weakling like his father. Frieda demanded perfection in everything Toby did.

When he began school, she would supervise his homework, and if he was puzzled by some assignment, his mother would admonish him, Come on boy-roll up your sleeves. (Sheldon, 1976: 24).

Frieda had known that one day was going to become a famous and important man. She did not know how or when, but she knew it would happen. It was as though God had whispered it into her ear. Before her son was even old enough to understand what she was saying, Frieda would tell him of his greatness to come, and she never stopped telling him. And so, young Toby grew up knowing that he was going to be famous, but having no idea how or why. He only knew that his mother was never wrong.

When Toby was twelve years old, Mrs. Durkin, the neighbor was gossiped to intend to visit them. Mrs. Durkin was a bony-faced woman with black, darting eyes and a tongue that was never still. When she departed Toby did an imitation of her that had his mother roaring with laughter. It seemed to Toby that it was the first time he had ever heard her laugh. From that moment on, Toby looked for ways to entertain her. He would do a devastating imitation of customers who came into the butcher shop and of teachers and of school-mates, and his mother would go into gales of laughter.

It was at that moment that Frieda knew how God's promise was going to come true, as quotation below remarks:

"He tried out for a play, No Account David, and was given the lead. On the opening night, his mother sat in the front row and applauded her son's success (ibid. : 15)."

Frieda would carefully check the theatrical section of the newspaper to see where contests were taking place. The she would take Toby there and sit in the audience while he did his imitations of Al Jolson and James Cagney and Eddie Canton and nearly always won first prize. We can see it in the quotation below:

"Mein Himmel! What a talented boy!" (ibid. : 25)

Toby arrived in New York with a hundred dollar his mother had given him. Toby knew that he was going to be rich and famous. They would live in a beautiful penthouse and she would come to the theater every night to watch the audience applaud him.

During the weeks that Toby hunted for a job, he sneaked into theaters and nightclubs and watched the top performers work, particularly the comedians. He saw Ben Blue and Joe. E. Lewis and Frank Fay. Toby knew that one day he would be better than all of them.

Toby Temple's dream had finally come true when he was at one of the clubs, Knee High, when show time came and the comic had not appeared, the owner of the club walked over to where Toby was sitting as shown in the following quotation:
"So you are a comic, huh?"
"Yeah," Toby said, "I just finished doing a gig in the Catskills".
The owner studied him at a moment.
"How old are you?"
"Twenty two", Toby lied
"Horseshit. All right. Get out there.
And if you lay an egg, you won't live to see twenty-too" (ibid.: 40)

He was standing in the spot light while the band played a fanfare for him, and
the audience, his audience, sat there waiting to discuss him, to adore him. He left a
surge of affection so strong that the feeling brought a lump to his throat. It was as
tough he and the audience were one, bound together by some wonderful, magical
cord. For an instant he thought of his mother and hoped that whatever she was, she
could see him now.

For the struggling young comics like Toby, however, it was another story.
They played at nightclubs, too, but it was a different world. It was called the Toilet
Circuit, and the name was a euphemism. It consisted of dirty saloons all over the
country where the great unwashed public gathered to guzzle beer and belch at the
strippers and destroy the comics for sport. The dressing rooms were stinking toilets,
smelling of stale food and spilled drinks and urine and cheap perfume and over laying
it all.

Toby traveled across the country by bus. When he arrived at a new town he
would check into the cheapest hotel or boarding house and size up the nightclubs and
bars. Another ambition can be seen in the following:

He watched the successful entertainers leave the big clubs with their
entourages and their beautiful, classy girls and drive off in shiny limousine,
and Toby envied them. Someday... (ibid.: 42)

Toby would try anything. He was playing a five-a-day act at the Downey
Theater on Fourteenth Street in New York. There were eight acts on the bill, and part
of Toby's job was to introduce them. The first show went well. During the second
show, when Toby introduced wheat the Flying Karaza was, a family of Japanese
acrobats, the audience began to hiss them. And also he made one-night appearances
at the Three Six Five in San Francisco, Rindy's rail in New York and Kim Wa Low's
in Toledo. He played at plumbers conventions and bar Mitzvahs and bowling
banquets.

Hollywood was the place he meant to go. He arrived in town with an arm
y duffelbag and three hundred dollars in cash, moving into a cheap boarding house on
Cahuenga Boulevard. He had to get into action fast, before he went broke. Toby took
odd jobs around Hollywood because they brought him to the fringes of show
business. He parked car at Ciro' s, and as the celebrities drove up, Toby would open
the car door with a bright smile and apt quip.

Toby made the rounds of agents, but he quickly learned that he was wasting
his time. The agents were all star suckers. The name that Toby heard most often was
Clifton Lawrence. He handled only the biggest talent and he made the most
incredible deals. One day, Toby thought, Clifton Lawrence was going to be his agent.
The feeling of joy was exploding inside Toby when Clifton Lawrence was
going to be his agent, as we can see in the following remarks:

" I have a hunch about you, Temple", Clifton Lawrence said. " I think it
would be exciting to take someone young and build his career. I've decided to
take you on as a client". (ibid.: 81)

Everyday after that, Toby had lunch with O'Hanlon and Rainger at the studio.
The Twentieth Century-Fox commissary was an enormous room filled with wall-to-
wall stars. On a given day, Toby could see Tyrone Power and Loretta Young and
Betty Grable and Don Ameche and Alice Faye.
It was Toby's first state of the wonderful world that was soon to be his. He enjoyed leaning back in the huge black car.

Toby flew in with O'Hanlon and Rainger, and when they arrived at the airport, a limousine from the Oasis Hotel was waiting for them.
"Did you have a nice flight, Mr. Temple?"
It was always the little people who could smell a success even before it happened, Toby thought. (ibid.: 90)

The Oasis was off the glamorous Strip, far removed from the more famous hotels. As the limousine approached the hotel, Toby saw that it was not as large as or as fancy as the Flamingo or the Thunderbird, but it had something better, much better. It has a giant marquee in front that read:

OPENING SEPT. 4th
LILI WALLACE
TOBY TEMPLE (ibid.: 93)

Toby's name was dazzling letters that seemed a hundred feet high. No sight was as beautiful as this in the whole world. The following remarks says:

"Look at that!" he said in awe. O'Hanlon glanced at the sign and said, "Yeah! How about that?"
"Lili Wallace!" And he laughed, "Don't worry, Toby. After the opening you'll be on top of her". (ibid.: 94).

In the early 1950's, Toby Temple's success was growing. The quotation below shows how success he was:

He played at the top nightclubs - the Chez Paree in Chicago, the Latin Casino in Philadelphia, the Capabana in New York. He played benefits and Children's hospitals and charity affairs - he would play for anybody, anywhere, at any time. The audience was his lifeblood. He needed the applause and the love. He was totally absorbed in show business. Major events were occurring around the world but to Toby they were merely grist for his act. (ibid.: 135)

He was dedicated to become Number One and he knew he would make it. Toby became a superstar because of the unlikely juxtaposition of a paternity suit, a rapture appendix and the President of the United States:

Now Toby looked at the President of the United States and said, his voice choked with pride, "Mr. President, I can not tell you what a thrill it is for me to be up here on the same podium with the man who has the whole world wined to his ass". (ibid.: 155)

He received a standing ovation. The President walked over to Toby and said that he was absolutely a brilliant comedian as shown by the following quotation:

"That was brilliant, absolutely brilliant. We're giving a little super at the White House Monday night, Toby, and I'd be delighted..." (ibid.: 156)

The following day, all the newspapers wrote about Toby Temple's triumph. The following quotation shows his triumph:

He was asked to entertain at White House. There, he was an even bigger sensation. Important offers began pouring in from all over the world. Toby played the Palladium in London, he gave a command performance for the Queen, he was asked to conduct symphony orchestra for charity and to serve on the National Arts Committee. He played golf with the President frequently and was invited to dinner at the White House again and again. Toby met
legislators and governors and the heads of America's largest corporation, they adored having Toby around. (ibid.: 158)

Toby Temple was no longer a star. He had become a superstar, as shown by the following remarks:

Suddenly the theater was filled with electricity. The show came to life and crackled and sparkled. And when it was taped that evening and went on the air, forty millions people watched it. It was as though television had been made for Toby Temple. In close up, he was even more adorable, and everyone wanted him in his living room. The show was an instant success. It jumped to number one in the Nielsen Ratings, and there it firmly remained. (ibid.: 159)

It was a heady time for Toby Temple. He was forty-two years old and owned the world. Toby acquired a beautiful estate in Bel-Air, the house was Tudor, with eight bedrooms and enormous staircase and hand-carved paneling from England. It had a movie theater, a game room, wine cellar, and on the grounds were a large swimming pool, a housekeeper's cottage and two guest cottages. He bought a lavish home in Palm Springs, a string of race-horses and a trio of stooges.

And because he always had to be "on" and to be the center of attention, he drew on his enormous reservoir of energy until everyone was laughing and applauding and telling everyone else what a brilliant funny man Toby Temple was. Toby was unable to sleep, his body drained, but his mind relieving the triumphs of the evening line by line, laugh by laugh.

At the conclusion of dinner, the mayor of Cannes rose to his feet and introduced Toby. "Monsieur Toby Temple!" There were an enthusiastic burst of applause from the audience, as everyone in the great banquet hall rose to his feet in a standing ovation. Toby was seated in his chair, not moving. "Get up", Jill whispered. Slowly, Toby rose, pale and unsteady. He stood there a moment, smiled, then started toward the microphone. Halfway there, he stumbled and fell to the floor, unconscious. (ibid.: 162)

Toby Temple's death made newspaper headlines all over the world. Toby Temple had become a folk hero, and hundreds thousands of words would have been printed about him. His photographs appeared in all media. Letters and telegrams of condolence streamed in from Heads of State, housewives, politicians, millionaires. The world had suffered a personal loss; Toby had shared the gift of laughter with his fans, and they would always be grateful. The air waves were filled with praise for him, and each network paid tribute to him.

3.2 Josephine Czinski

At six, Josephine Czinski was a beautiful child, with shiny black hair and deep brown eyes and a lovely oval face. Josephine's mother was skilled seamstress who worked for the wealthy people in town, and she would take Josephine along as she fitted the Oil Ladies and turned bolts fairy cloth into stunning evening gowns. The people liked Josephine because she was a polite, friendly child, and they liked themselves for liking her.

Josephine was Polish, but she didn't look Polish, and while she could never be a member of the club, they were happy to give her visitor's privileges. Josephine was allowed to play with the Oil Children and share their bicycles and ponies and hundreddollars dolls, so that she came to live a dual life. There was her at home in the tiny clapboard cottage with battered furniture and outdoor plumbing doors that sagged on their hinges.

But in both Josephine's worlds, she felt lonely. She was afraid to talk to her mother about her headache and her fear of God because her mother had become a brooding fanatic, obsessed with God's punishment, welcoming her. We can see in the following quotation.

"Do you know God? Have you seen the face of Jesus? I have seen Him, brothers and sisters, and I have heard His voice, but he speaks only to those
who kneel before Him and confess their sins. God abhors the unrepentant. The bow of God's wrath is bent and the flaming arrow of His righteous anger is pointed at your wicked hearts, and at any moment He will let go and the arrow of His retribution shall smite your hearts! Look up to Him now, before it is too late!" (ibid.: 53)

On Josephine's seventh birthday, Brubaker's Department Store announced a photographic contest for the Most Beautiful Child in Odessa. The entry picture had to be taken in the photograph department of the store. The prize was a gold cup inscribed with the name of the winner. The cup was placed in the department store window. She wanted it more than she had ever wanted anything in her life. Josephine's mother would not let her enter the contest as shown by the following quotation.

"Vanity is the devil's mirror" she said. (ibid.: 100)

Jill's ambition could be described from the very beginning of her life as shown by the above statement. Another ambition could also be seen in the following remarks;

Josephine found an escape when she was ten. It was a door to another world where she could hide from her mother's punishments and constant threat of Hell fore and Damnation. It was a world filled with magic and beauty. She would sit in the darkened movie house hour after hour and watch the glamorous people on the screen. They all lived in beautiful houses and wore lovely clothes, and they were all so happy. And Josephine thought, I will go to Hollywood one day and live like that. She hoped that her mother would understand. (ibid.: 10)

At seventeenth, Josephine Czinski was the most beautiful girl in Odessa, Texas. She had a golden, tanned complexion and her long black hair showed a hint a sunburn in the sunlight, and her deep brown eyes held flecks of gold. She had a stunning figure, with full, rounded bosoms, a narrow waist that trapped to gently swelling hips, and long, shapely begin.

The dusty greyhound Odessa-El Paso- San Bernardino-Los angles bus pulled into the Hollywood depot on the Vine Street at seven a.m, and somewhere during the fifteen hundred mile, two-day journey, Josephine Czinski had become Jill Castle. Out wardly, she looked like the same person. It was inside that she had changed. Somethingin her was gone. The laugher had died.

She began mindlessly to throw her clothes into a suitcase. She had no idea where she was going or what she would do when she got there. She only knew that had to get away from this place at once.

Her strong ambition accured when she was walking out of her bedroom andsaw the photograph of the movie starsw on her wall that she suddenley knew whare she was going. She was on the bus for Hollywood. She tried to make herself forget her raging headache. That was part of her past, and she was sure they would go away. From now on life was going to be wonderful. Josephine czinski was dead. Long live jill Castle.

Hollywood was the most exciting place that Jill Castle had ever dreamed. She went on sighteeing tour and saw the outside of the star’s home. And she knew that one day she would have a beautiful home in Bell-Air or Beverly Hills.

The first thing that Jill castle had to do was struggle to find an agent. How hard she struggle for an agent is shown in the following quatation.

“How cn I find one ?”
“They’re listed in the Screen Actor
That’s the magazine the Screen Actors
Gild puts out. I got a copyin my room (ibid. :162)

Armed with the list, Jill began to make the rounds. The first six agents would not even talk to her. She ran into the seventh as he was leaving his office. Jill discovered that she had to buy her way with her body, as shown in the following quatitation:
“Excuse me”, Jill said, “I’m looking for an agent”.
He eyed a moment and said, “Let’s see your portfolio”.
She stared at him blankly. “My what?”

"You must have just gotten off the bus. You can’t operate in this town without a book. Get some pictures taken, different poses. Glamour stuff. Tits and ass”. (ibid.: 162)

During the next fifteen months, Jill Castle became a full fledged member of the Survivors, the tribe of people on the fringes of show business, who spent years and sometimes a whole lifetime trying to break into the business, working at other jobs temporarily. The fact that the temporary jobs sometimes lasted ten or fifteen years did not discourage them.

Her only interest in life was her career. A poor Polish could never marry a David Kenyon. She knew that now. But Jill Castle, a movie star, could have anybody and anything she wanted, if she could go back to Josephine Czinski again. She would never let them happen.

She had done her first scene - and she had. been thinking about something else. She could not believe that it was over. She wondered whether she could find the director and thank him for the opportunity. The following remarks says:

There was film on her; she had her first credit from now on, Jill thought, I’ll be working all the time. (ibid.: 174)

Jill’s next acting job would be thirteen months later, when she did a bit part at MGM. In the mean time, she held a series of civilian jobs. She became the local Avon Lady. Whenever Jill was able to put a little money aside, she sent it to her with long, glowing letters about how well she was doing. In the beginning, Jill’s mother had written back urging Jill to repent and become a bride of God. But after a while, she could not say a word anymore. She could only hope that her ambition didn’t lead her to destruction.

**CHAPTER IV**

**CONCLUSIONS AND SUGGESTIONS**

4.1 Conclusions

After analyzing the protagonists in the previous chapter, now the writer will make a conclusion from what has been analyzed.

In the last chapter of this work, the writer tries to draw a conclusion, particularly about moral teachings which have to be applied by human beings. From what the writer reads and analyzes in the novel A Stranger in the Mirror, he finds that we, as human beings, in order to achieve our goals, should have ambition, for it is a kind of drive or motive which motivates us to our goal attainment. Our ambition must be led in the right direction. We must avoid committing evil deeds in order to achieve our goals. Goals which are achieved by illegal and immoral ways will never bring happiness and peace in mind. We will get bad days, always be worried, not satisfied of anything. Then, at last it will destroy us.

4.2 Suggestions

Setting goals for ourselves is not easy. First of all, we must take a look at ourselves to estimate our capacities and limitations, otherwise we will be frustrated. Of course, everybody likes to have ambition, but it must be a good ambition. Our goals must be realistic so that they are possible to be achieved is building failure from the beginning.

Above all, we must have faith in God in achieving our goals, and let God guide us to make our ambition progress forward in the right direction. Positive attitudes will be given by God if we let Him control our feelings, thoughts, and our way to life. Our capacities are limited, so if we want to reach something, we must
pray to our God and brings all- of our problems to Him, then He will show us the way. Through God's help, things which are impossible to us, will turn possible, for with Him all things are possible. Ambition must be led in the right direction, then we will get peace of life. Ambition that depends on evil ways bring us to the destruction.

REFERENCES


