

**THE CLASHES OF JEAN BAPTISTE GRENOUILLE
IN PATRICK SUSKIND'S *PERFUME***

THESIS

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ABSTRACT

This thesis entitled “ The Clashes of Jean Baptiste Grenouille in Patrick Suskind’s *Perfume*. The objective of study is to analyze the conflicts experienced by the protagonist in Patrick Suskind’s *Perfume*.

Library research method is used to gain reference dealing with the object of analysis. While approach used here is structural approach. Structural approach was used to analyze the structural elements of literary work, like character and conflict.

The result of the analysis shows that the protagonist of the story is Jean Baptiste Grenouille. He is described as a person who has short body, ugly face, hunched body, unexpressive face, awkward posture, strong body, unusual nose and midget posture. Grenouille is a major character in Patrick Suskind’s *Perfume*. He belongs to round and dynamic character, his character undergoes several changes in his life from the beginning until the end.

Grenouille experiences external and internal conflict. The conflicts are Grenouille against his mother, Grenouille against Jeanne Busie, Grenouille against Terrier, Grenouille against Madame Gailard, Grenouille against Baldini, Grenouille against Anthonie Richie, and Grenouille against Grasse Citizen and finally Grenouille against himself. His conflict happened when he was born until he died. As the result, the conflicts influence the development of Grenouille as the main character of Patrick Suskind’s *Perfume*.

Keywords: Clashes, Grenouille, Patrick Suskind’s *Perfume*

CHAPTER I INTRODUCTION

1.1. Background of the Study

Conflict is an inseparable part of human life. There are no people live without any conflicts around them. It can be said that conflict is the "color" of human life. According to *EnsiklopediaUmum* (1991:578), "conflict is the human soul clash which happened because the difference between willingness and reality". In literature, conflict is an important part, because it supports the plot. Conflicts describe clash experienced by main character between another character, and him. A conflict, in literary work, is caused by actions done by the characters in the story. It happens in character's life in a story either internal or external as classified by Perrine (1984: 42).

A conflict is a part of human life either in the real life or in fiction. There is no life without conflicts. Likewise, in fiction, there is no story without conflict. That is why conflict is very interesting to analyze because conflicts make the story happens.

Perfume is an interesting novel. It tells about a murder in 18th century in France. The murder was committed by Jean Baptiste who killed maiden girl for making perfume. He had an amazing smell sense. He could find anything and knew what it was, although it was far and in the darkness. He used his ability illegally by murdering maiden girls to make the best perfume in the world. To

fulfill his ambition, he killed many girls to get the best smell to become perfume. He was a murderer with no love and mercy. Grenouille hated humans, he felt that human smell was very bad except maiden girls. The novel "Perfume" has very intricate clashes different with another novel because the intensity of clashes experienced by major character found in the novel. Grenouille had clashes on actions, ideas, desires, or wills with the other characters and himself since he was born until he dies. Conflicts experienced by Grenouille created a big influence for his character and his life. Considering the above discussion, the writer is interested in analyzing the conflicts in "Perfume". Based on the previous explanation, the writer decides The Clashes of Jean Baptiste Grenouille in *Patrick Suskind's Perfume* as the title of this thesis.

1.2 Statements of the Problems

Based on the reason presented in the background of the study, the problems of the research are stated as follows:

1. What is general description of Jean Baptiste Grenouille in Patrick Suskind's *Perfume*?
2. What are conflicts experienced by Jean Baptiste Grenouille in Patrick Suskind's *Perfume*?

1.3 Scope of the Study

The writer uses Patrick Suskind's *Perfume* as the object of the study. The writer limits the scope of study into the intrinsic elements, and focuses on character and conflict.

1.4 Objectives of the Study

1. To describe general description of Jean Baptiste Grenouille in Patrick Suskind's *Perfume*.
2. To describe conflicts experienced by Jean Baptiste Grenouille in Patrick Suskind's *Perfume*.

1.5 Significance of the Study

1. For the writer

Applying some theories the writer has got during the time of the study, and increases the writer's ability in analyzing a work of literature especially Patrick Suskind's *Perfume* viewed from structural approach.

2. For the reader

Giving more knowledge about character and conflict related to the structural aspect in literature.

3. For the University

Giving contribution for the library and students of Dian Nuswantoro University as additional reference, especially in literary research.

1.6 Method of the Study

To analyze the novel entitled *Perfume* by Patrick Suskind's, the writer uses the following methods:

1.6.1 Research Design

Based on the object of analysis, the writer uses the qualitative descriptive design. It can give a description of the research based on the type of data. In relation to the novel, the design can be used to analyze cause and effect in each event that happen in the story to determine plot. Harsono (1999-114) states that: "Qualitative descriptive method aims to give a description about the subject research based on the data variable from the subject analyzed and does not aims to test the hypothesis."

The writer uses qualitative descriptive method to analyze this data. According to Endraswara (2003:7), the important features from qualitative research are:

- a. Researcher is the key instrument that reads accurately of the literary work,

- b. The research is done descriptively; it means explaining in the form of words or picture if needed, not numeral form,
- c. Qualitative research gives more priority on process than the result, and
- d. The analysis is done inductively.

1.6.2 Sources of Data

In this thesis, the writer uses Patrick Suskind's *Perfume* as the object of study and source of data. The writer also uses some of literary theories which are relevant to intrinsic element of the main topic. Besides, the writer acquires from the websites to support the analysis.

1.6.3 Units of Analysis

The writer focuses on the analysis of the intrinsic elements, including character (main character) and conflict.

1.6.4 Techniques of Data Collection

The writer uses library research in collecting data. According to Semi (1993:8), "Library research is a method which is done by researcher in the library, to get information about the object of research through some book." By using the library research, the writer got the data and the information about the object of the research from books. There are some steps to collect the data, they are:

1. Close reading Patrick Suskind's *Perfume*,

2. Identifying character in the novel,
3. Identifying the main character and conflicts,
4. Applying literary theories related to the topic,
5. Finding quotations in the novel related to the topic, and
6. Discussing the problem statement.

1.6.5 Techniques of Data Analysis

There are many methods of approach that can be used to analyze a literary work. The writer uses structural approach to analyze the problem. Structural approach was applied to analyze the intrinsic elements such as character, plot, conflict, setting, theme of the novel. According to Semi, structural approach is the basic assumption that literary work as a creative work has full autonomy, which has to be seen as a figure, which apart from the outside of intrinsic element.

The writer uses several a part of intrinsic elements in her research. There are character and conflict, but main focus for the writer analyze is conflict by Jean Baptiste as main character in *Perfume*. Conflict is a part of structural approach, that's why writer using structural approach in her thesis. After the data were collected, they were analyzed through the following steps:

1. Deciding the main character in Patrick Suskind's *Perfume*
2. Describing character of the main character
3. Classifying conflicts into external and internal conflict
4. Drawing the conclusion and suggestion

1.7 Thesis Organization

This thesis is divided into five chapters as follows:

Chapter I is Introduction. It consists of Background of the study, Statements of the Study, Scope of the Study, Objectives of the Study, Significance of the Study, Method of the Study and Thesis Organization.

Chapter II is Author and Synopsis. It covers biography of Patrick Suskind's and synopsis of *Perfume*.

Chapter III is review of Related Literature. This chapter consists of character and conflict theories.

Chapter IV is Discussion. It covers general description of Jean Baptiste which divided to physical appearance, trait or psychological appearance, social status and profession, then habits and behavior. and conflict experienced by Jean Baptiste.

Chapter V is Conclusion and Suggestion. This chapter presents the conclusions and suggestion of the study.

CHAPTER II

AUTHOR AND SYNOPSIS

2.1 Patrick Suskind's Biography and Works

Born in 1949, Süskind was raised in Ambach, Germany, the oldest son of Wilhelm Emanuel Süskind, a writer and journalist best known in Germany for his collection of essays on language, *Aus dem Wörterbuch des Unmenschen*. In 1968 Süskind entered the University of Munich to study history. He later completed a master of arts degree at the University of Aix-en-Provence, France, in 1974. While studying in the perfume-producing country of southern France, Süskind traveled and gathered material for what eventually became the novel *Perfume*. Meanwhile, in the fall of 1981, Süskind's play *The Double Bass* premiered, establishing him as one of the most popular playwrights of German theatre. Originally conceived as prose piece that was repeatedly rejected for publication, *The Double Bass* eventually appeared in novella form in 1984. Around the same time, Süskind began collaborating with Helmut Dietl on the hit German television series, *Monaco Franze*. In late 1984 the newspaper *Frankfurter Allgemeine Zeitung* contracted Süskind to serially publish his first prose work, *Perfume*. Published in book form the following year, *Perfume* immediately became a German best-seller and subsequently sold over

six million copies worldwide by 1991. Wary of his newfound celebrity, Süskind declined a five-thousand dollar prize for best first novel from *Frankfurter Allgemeine Zeitung* in 1986, vowing to never again accept awards for writing. That same year, Süskind resumed his collaboration with Dietl by co-writing the script for another popular television series, *Kir Royal*, which revolved around the adventures of a titular Munich gossip columnist. In 1987 Süskind published the novella *Die Taube (The Pigeon)* which, though critically well received, failed to attain the popular success of *Perfume*. Süskind and Dietl reteamed again in 1996 to write the screenplay for the film *Rossini: oder die mörderische Frage, wer mit wem schlief*, which follows the careers of a variety of characters in the German film industry as their lives intersect in a Munich restaurant.

2.2 Synopsis of *Perfume*

Grenouille was born in Paris, France, July 17 of 1738. His mother gave birth to him while working at a fish stall. As she had given birth four times previously while working, she cut his umbilical cord and left him to die. However, Grenouille cried out from inside the pile of fish heads and guts, and his mother was caught, tried for multiple infanticide, found guilty and is decapitated. As a child, Grenouille was passed along different wet nurses, who gave him away due to him being too greedy, and then was given to a parish church, which gave him to a wet nurse named Jeanne Bussie. She returned to the parish priest a few months later, saying that the child is possessed by the devil, as he drank her dry and had no scent. The priest doesn't

believe her, saying that there's no way that the child could be possessed by the devil. He sent the wet nurse away and cuddled Grenouille for a while. Curious, the priest, Terrier, leant in to take a smell. He expected to smell at least a little bit of scent, but he did not. Grenouille woke up then and started sniffing at the air, and Terrier felt as if the baby was sniffing at his soul, looking at his deepest secrets. Recoiling, he found himself thinking of the baby as a devil. He ran out of the parish and across town, and gave the child to a orphanage on the outskirts of the city. Grenouille had an extraordinary power to discern odours. He navigated the orphanage using only his nose, and barely used his sight. The other children did not hate him, but they tried to suffocate him several times because he was different, and they couldn't tell why. Grenouille grew up cold and unfeeling; he was unafraid of anything and took punishment easily. When the owner of the orphanage discovered that Grenouille could locate hidden money with his sense of scent, she became afraid and later got rid of him by apprenticing him to a tanner. Later in life, the orphanage owner lost all her money and died in a disgraceful way that she was afraid of. Grenouille explored the city during his free time, and memorized all the smells of Paris. He had no bias or preferences against scent and sought out every smell and every variation of every smell that he can find. He sought scents for the sake of knowing, and he had no purpose in gathering all the scents but to satisfy his greed for smells. One day, on a day when he had memorized nearly all the smells of the city, he smelled a scent that he had never smelled before. Entranced, he traced it with his nose, and found that the source of this scent was a young virginal girl just passing puberty (14-15 years old),

who was slicing plums. Grenouille's heart started beating; it was the start of a passion, but Grenouille, who had never felt anything like love or affection before, did not know what was. Unnoticed, he got closer to her, got a better smell of her scent. The girl felt that something was not right and turns, saw Grenouille, and froze in terror. Grenouille clamped his hand over her mouth. In fright, the girl did not fight back in any way. Grenouille smothered her, with his eyes closed and concerned only with her scent. When she died, he stripped her, laid her down on the ground and smelt her scent until it disappeared from her body due to death. He did his best to remember every bit of her scent. This was the first time he felt a smell as being 'good'. In a happy daze, Grenouille returns to the tanner's shop where he sleeps. He decided that he must become a creator of scents, the greatest perfumer in the world, in order to create scents like the scent of the girl. He started organizing the millions of scents he had gathered in his mental library into thousands of categories, such as fine, coarse, good, bad, fetid, and ambrosial. In his quest to isolate and preserve scents, he became apprenticed to a once great perfumer, Baldini, and proved himself a talented pupil. His superior power to discern and dissect scents helps created wondrous perfumes and made Baldini the most popular perfumer in Paris. However, Grenouille's ambitions were unmatched by technology: he could not isolate the scent of inorganic materials, such as glass and iron, with the alembic that they used. At this shock, Grenouille fell ill with smallpox, presumably psychosomatically as a reaction to his body giving up on life as his quest could never be fulfilled. Yet Baldini had grown to cherish Grenouille for his skills and on his deathbed Baldini reveals to him that there

were techniques other than distillation that could be used to preserve such odours. At this news, Grenouille miraculously recovered and resolved to journey to the city of Grasse, the home of the greatest perfumers, to continue his quest. After Grenouille left, great misfortune fell upon Baldini and his shop was destroyed, while he died. On his way to Grasse, Grenouille traveled the countryside and discovered that he was disgusted with the scent of humanity. As he traveled, he first avoided a city, then towns, then started avoiding people that he could smell that are miles away. He reached the Massif Central, and found a haven where he was liberated from the smell of humans. In the morning he lapped at a thin stream of water for a couple hours and eat whatever he could get, including moss. After that, he crawled into a long, deep shaft in the ground, as far as he could get, where he was shielded from all scent except for dirt, rock and water. There he wedged himself against the stone and fell into a sort of meditation, first imagining himself as the creator of his world - Grenouille the Great -, 'seeding' the world with seeds of scent. later, tired from the act of creation, he retreated into a purple palace with a vast and grand library of scents inside his mind, served by scentless spectres who bring him "vials" of his favourite scents. And every day before he fell asleep he was brought the scent memory vial of the plum slicing girl, and got drunk with its splendour before sleeping. One day he woke up from a nightmare, dreaming of being suffocated by a white fog. He knew that the white fog was his own odor, but he could not smell it. To shake off the confusion he examined his own scent for the first time. Going layer by layer from his surroundings and through his (now tattered) clothes and down to the grime and dirt he

was covered in, he soon realized that he had no scent at all. He was calm at this revelation, and squatted in the dirt, simply nodding to himself. After a while, he did his tattered clothing and left the mountain. Grenouille had journeys to Montpellier where an amateur scientist, the Marquis de La Taillade-Espinasse, used Grenouille to test his thesis of the "so-called *fluidum letale*". The basic theory that the ground and objects from the ground released a slow poison that causes aging, and that being away from the ground and in high altitudes would counteract that poison. The Marquis combined a treatment of decontamination and revitalization for Grenouille, and subsequently Grenouille looked like a clean gentleman for the first time in his life. Grenouille in turn, tricked his way into the laboratory of a perfumier. There he creates a body odour for himself from ingredients including "cat shit," "cheese," and "vinegar", which imitated the odour of humans. Previously, nobody would notice Grenouille due to his lack of scent, but his new "disguise" tricked people into thinking that was the scent of a human, and he was accepted by society. It was only a test of his abilities, as he had grander plans yet. Grenouille run away from Montpellier, where the Marquis wanted to keep Grenouille for his experiments and lectures. The Marquis later disappeared after he climbed a tall mountain without gear to prove his theory of fluidum letale. Finally moving to Grasse, Grenouille once again became intoxicated by the scent of a young girl transitioning through puberty to womanhood: Laure. He believed her scent to be greater than that of the plum slicing girl, but he also believes that she was not quite mature and planned to wait two more years until he could capture her scent at its peak, when she was sexually mature and

her scent was at its purest. From a perfumier's widow and a working journeyman in Grasse, Grenouille learnt how to trap scent in oil, not just in water as he did with an alembic, and experiments with animals. He discovered that he had to kill the animals to get a scent that was not polluted with fear and feces. While contemplating the scent of Laure, he was struck by the thought that whatever perfume that he could make would eventually run out. He shoke in fear, then realized that he had to mix Laure's scent with those of others to make the ultimate perfume; one which would make him be worshipped as a god. He started a chain of murders; silently killing 24 beautiful virgin girls that had just reached sexual maturity. The victims were always naked, shaved, and had their virginity intact, which scared the villagers. Eventually, after two years of murders had passed, Laure's father pieces together the pattern of murders and realised that Laure, the most beautiful and beloved young woman in the city and just went through puberty, was most likely to be the next victim. He fled with Laure to hide and protected her, but Grenouille pursued them and killed Laure, capturing her scent. Grenouille was apprehended soon after completing his perfume and sentenced to death. On the day of his execution, the intoxicating scent of Laure combined with the backdrop essences of the 24 virgins he murdered overwhelms all present, and instead of an execution the whole town was overwhelmed by a mix of divine reverence and carnal passion, erupting into a massive. The journeyman that Grenouille worked under was accused instead, and he was executed. Grenouille was pardoned for his crimes, blessed and revered, and Laure's father even wants to adopt him. Just then, Grenouille discovered that he wanted to be felt as a person, not for the

perfume that he made. But he quickly dismissed this, and went to Paris, seeing that he could become a living god with his perfume. In Paris, Grenouille approaches a group of low-life people (thieves, murderers, whores, etc.). He was not wearing any scent, so they did not notice him. When they did notice Grenouille, it was when he sprinkled some of his perfume on himself. Overcome with a sudden carnal passion and love, even more so than the people of Grasse, they jumped on him with the desire to keep him to themselves. fighting for Grenouille, they drew knives and butchered him, consuming his body. After the passion wears off, the people looked around and felt slightly disgusted and embarrassed for having just eaten a human being, but they had an overwhelming internal sense of happiness. They were "uncommonly proud. For the first time they had done something out of Love."

CHAPTER III

REVIEW OF RELATED LITERATURE

3.1 Character

Character in literary work is important, because character can explain what happens to the story and will help the reader understand the story. Since a character is a key of a story, every literature must have a character. Perrine (1984: 68) divided the character into two types, namely flat and round characters. “Flat characters are characterized by one or two traits; they can be summed up in a sentence. Round characters are complex and many sided; they might require an essay for full analysis.”

Both types of character can have the vitality that good fiction demands. Round character lives by their very roundness, by the many points at which they touch life. Flat characters, though they touch life at only one or two points, may be made memorable in the hands of an expert author through some individualizing detail of appearance, gesture, or speech. Characters in a story experience conflict, to be exact, whether internal and external conflict. It will increase and develop into top of conflict in climax. The character will be change after climax, but not all of them, as stated by Perrine (1984: 70), classified character into two type, they are: “static and developing (dynamic) character. “The static character is the same sort of person at the

end of the story as at the beginning. The developing (dynamic) character undergoes a permanent change in same aspect of character, personality, or outlook”.

According to Foster (1974: 73) character in a story, generally consist of two types, flat character and round character. Flat character that is a character that has one side personality; and round character tends to be, that is the character that has more than one side personality. There is good or bad only and mutinous in flat character. On the contrary, round characters as character that has both good and bad qualities. Flat character only shows one side of character, good or bad. He cannot have attitude, sometimes good and other times bad. While round character is character, which show both good and bad sides. Round character has complication about his strength and weakness.

Stanton (1965: 17-18) gives his idea about the word “character” in English literature that has two meanings; it can be a figure or a hero in the story or an attitude, attractiveness, eagerness, emotions or moral principle within the figure. The word “character” and “characterization” then can mean “the story maker”. He provides some basic knowledge about character and characterization, which can be applied to a short story. He divides characters into two categories:

a. Main / Major Characters

A major character is the main part of the story. He or she is the most important character in the story. Usually the actions of the story are focused on this character from the beginning to the end parts. Major character consists of: protagonist and

antagonist. The protagonist is considered as the central character in a fiction. This character has the important role in developing the story. Morner and Rausch (1998: 176) state, "Protagonist is the principal and central character of a novel, short story, play or the other literary work".

b. Minor Character

Minor characters appear in a certain setting, just necessarily to become the background for the major characters. The roles are less important than the major characters.

On the other hand, the characters in literary work are divided into flat character and round character. A flat character only shows one side of character, whether it is good or bad. The flat character's behavior and attitude is monotonous and shows one side of character only. Round character shows more than one side of character (Nurgiyantoro, 2002: 182-183).

Character itself also can be divided into static character and dynamic character. Altenbernd and Lewis as stated by Nurgiyantoro (2002: 188) explain that, static character is the character that does not show any change or development of their nature character as the result of the events. Those do not develop from the very beginning of the story until the story is over.

On the contrary, the developing or dynamic character shows the development of their nature character and attitude along with the development

of the events in the story (Nurgiyantoro, 2002: 188). The changes are probably in the way they think, their personality, behavior, nature of character, appearance, etc. while characterization is wider than character, because it includes the following problems who the character is, how the description in a story so that the readers know about distinctly. Characterization refers to realization and development of a character in a story (Nurgiyantoro, 2001: 166).

3.2 Conflicts

Characters in a literary work also have problem just like in the real life and their problem will lead to conflict. In real world, the term of conflict often has a negative perception thing. That is why human being always tries to avoid conflicts. In fiction, in fact, the conflict will attract the reader. When the conflict reach the climax, the readers will be more curious.

In literature, conflict is the struggle of opposing external or internal forces. Conflict is at the heart of every story. In fact, we don't have a story – at least not one most of us would want to hear or read. The impediments and complications of conflict keep us reading. The more important, challenging believable, and coherent the conflict is, the more we are engaged by the story and want to follow it to its conclusion (Madden, 2002: 90).

Madden also states that the kinds of the conflict are internal and external conflict. Internal conflict is a struggle of opposing forces within a character.

The best stories contain elements of both types of conflict, but the emphasis is usually on internal conflict. Internal conflict has much to do with the makeup of the characters in the story. Consider the personality of each character. What provokes an internal conflict in one person may go unnoticed by another.

Conflict in the zone of relations between person and environment feeds back into the mind to affect the regulatory control of internal conflict and the choice of defense against internal conflict (Ackerman, 1958: 73)

The existent of conflict in literary work is caused by action. It happens in character's life in a story, either internal or external conflict. Conflict divided into two categories. Perrine (1984: 42), states as follow:

Conflict is a clash of actions, ideas, desires, or wills". Character may be pitted against some other person or group of persons (conflict of person against person); they may be in conflict with some external force-physical nature, society, or "fate" (conflict of person against environment); or they may be in conflict with some elements in their own natures (conflict of person against himself or herself). The conflict may be physical, mental, emotional, or moral.

Wellek and Warren (1989: 85), say that conflict is "something dramatic, referring to a fight between two powers that balance and it also referring an action and revenge of action. It happens in a human's outlook, not in literary works, that's why, people prefer to live in peace and avoid the conflict.

CHAPTER IV

DISCUSSION

In this chapter the writer discusses about general description and conflict of main character in Patrick Suskind's Perfume. The writer gives quotation as proofs or indicators to make her analysis appropriately.

4.1 General Description of Jean Baptiste Grenouille

General description of Jean Baptiste Grenouille is divided into four parts, there are physical appearance of Jean Baptiste Grenouille, mental traits of Jean Baptiste Grenouille, social status or profession of Jean Baptiste Grenouille, and behaviour or habit of Jean Baptiste Grenouille.

4.1.1. Physical Appearance of Jean Baptiste Grenouille

a. Short Body

Jean Baptiste Grenouille was a young man who has a short body. The quotation can be seen below:

“As Grenouille appeared at the window, the roar turned to silence. All at once it was as totally quiet as if this were noon on a hot summer day, when everyone is out in the fields or has crept into the shade of his own home. Not a footfall, not a cough, not a breath was to be heard. The crowd was all eyes and one mouth agape, for minutes on end. Not a soul could comprehend how this short, paltry, stoop--shouldered man there at the window--this mediocrity, this miserable nonentity, this cipher--could have committed more than two dozen murders. He simply did not look like a murderer.” (Suskind's Perfume, 1985:205)

In the chapter 48 when he was caught because killing many girl at Grasse. The author described that Grenouille had short man.

b. Ugly Face

Grenouille has ugly face but is not so extremely ugly that people would necessarily have taken fright at him. The quotation can be seen below:

“LOOKED AT objectively, however, there was nothing at all about him to instil terror. As he grew older, he was not especially big, nor strong--ugly, true, but not so extremely ugly that people would necessarily have taken fright at him.”(Suskind, 1985:24)

In chapter 5, the author describes that Grenouille is ugly man. He was not handsome person.

c. Hunched Body

Grenouille's body was as a hunched body. It can be seen when he met Baldini he first time. The quotation can be seen below:

“By the light of his candle, Baldini could now see the boy's face and his nervous, searching eyes. He carried himself hunched over. He looked as if he were hiding behind his own outstretched arm, waiting to be struck a blow. It was Grenouille.” (Suskind, 1985:63)

The author describes that Grenouille is the man who has hunched body, the author said that “he carried himself hunched over.”

d. Unexpressive face and Awkward Posture

Grenouille is the man who has awkward posture and his face unexpressive.

The quotation can be seen below:

“He was a little short of stature, his posture was a little awkward, his face a little expressionless--in short, he looked like a thousand other people.” (Suskind,1985:133)

In the chapter 30 the author describes that Grenouille posture was little awkward, and his face little expressionless.

e. Strong Body

Grenouille had a strong body, caused he can defends from many kinds of the ill. When he was working with Mr. Grimal, Grennouille contracted anthrax, a disease feared by tanners and usually fatal, but he could heal. Mr. Grimal had already dismiss him, but contrary Grenouille survived the illnes. The quotation can be seen below :

”After one year of an existence more animal than human, he contracted anthrax, a disease feared by tanners and usually fatal. Grimal had already written him off and was looking around for a replacement--not without regret, by the way, for he had never before had a more docile and productive worker than this Grenouille. But contrary to all expectation, Grenouille survived the illness.” (Suskind, 1985:33)

In the chapter 6 the author describes that Grenouille survived the illness, anthrax, a disease feared and usually fatal. When Grenouille lived at Baldini house, he also contracted syphilitic smallpox complicated by festering measles in stadio ultimo. The doctor gives up for Grenouille condition because it is very dangerous. The quotation can be seen below:

“The doctor come, lifted up the sheet with dainty fingers, took one look at Grenouille's body, which truly looked as if it had been riddled with hundreds of bullets, and left the room without ever having opened the bag that his attendant always carried about with him. The case, so began his report to Baldini, was quite clear. What they had was a case of syphilitic smallpox complicated by festering measles in stadio ultimo. No treatment was called for, since a lancet for bleeding could not be properly inserted into the

deteriorating body, which was more like a corpse than a living organism.” (Suskind, 1985:96)

Grenouille was survived after the doctor judged impossible to Grenouille will be fine. He was only sleeping very soundly. The blisters were already beginning to dry out on his skin. He survived from the illness.

“Grenouille was, however, anything but dead. He was only sleeping very soundly, deep in dreams, sucking fluids back into himself. The blisters were already beginning to dry out on his skin, the craters of pus had begun to drain, the wounds to close. Within a week he was well again.” (Suskind, 1985:99)

F. Unusual Nose

Grenouille had an unusual nose, it was different with the others. His nose could smell many kinds of things that’s so far and in the dark. So he could find the hidden thing by his nose. It can be seen when he lived at Madame Gailard house. She was discovered that Grenouille had unusual ability. The quotation can be seen below:

“More remarkable still, Madame Gaillard thought she had discovered his apparent ability to see right through paper, cloth, wood, even through brick walls and locked doors. Without ever entering the dormitory, he knew how many of her wards--and which ones--were in there. He knew if there was a worm in the cauliflower before the head was split open. And once, when she had hidden her money so well that she couldn't find it herself (she kept changing her hiding places), he pointed without a second's search to a spot behind a fireplace beam--and there it was! He could even see into the future, because he would infallibly predict the approach of a visitor long before the person arrived or of a thunderstorm when there was not the least cloud in the sky. Of course, he could not see any of these things with his eyes, but rather caught their scents with a nose that from day to day smelled such things more keenly and precisely.” (Suskind, 1985: 27)

In chapter 40 when the first time Grenouille met Baldini, he was interested to work at Baldini's house as perfume maker. He showed his amazing nose to Baldini and he said that his nose is the best in Paris.

"You have, it appears, a fine nose, young man," he said, once Grenouille had ceased his wheezing; and he stepped back into the workshop, carefully setting the candlestick on the worktable, "without doubt, a fine nose, but..."

"I have the best nose in Paris, Maitre Baldini," Grenouille interrupted with a rasp. "I know all the odours in the world, all of them, only I don't know the names of some of them, but I can learn the names." (Suskind, 1985:69)

f. Midget Posture

Grenouille is a man who had midget posture, it can be seen when the author described his physical appearance. the quotation can be seen below:

"Naturally, the gnome had everything to do with it. Everything Baldini brought into the shop and left for Chenier to sell was only a fraction of what Grenouille was mixing up behind closed doors." (Suskind, 1985:85)

When Grenouille was working to Baldini, he made everything that Baldini bought into the shop. The author described that Grenouille was midget man on page 85.

4.1.2. Mental Traits of Jean Baptiste Grenouille

a. Weird person

Jean Baptiste Grenouille was weird person because he had unusual ability. Madame Gailard, however, noticed that Grenouille had certain qualities were highly unusual. He knew if there was a worm in the cauliflower before the head was split

often. He could find out all of the things without seeing the thing first even it was far or in the dark by his nose. The quotation can be seen below :

“More remarkable still, Madame Gaillard thought she had discovered his apparent ability to see right through paper, cloth, wood, even through brick walls and locked doors. Without ever entering the dormitory, he knew how many of her wards--and which ones--where in there. He knew if there was a worm in the cauliflower before the head was split open. And once, when she had hidden her money so well that she couldn't find it herself (she kept changing her hiding places), he pointed without a second's search to a spot behind a fireplace beam--and there it was!” (Suskind, 1985:27)

b. Obedience Person

Grenouille is obedient person, it can be seen when he worked at Monsieur Grimal. He did everything what Mr. Grimal asked him without asking and complaining. Grenouille had a paragon of docility, frugality, and diligence in his work, obeyed implicitly and appeared satisfied with every meal offered. The quotation can be seen below :

“He was a paragon of docility, frugality, and diligence in his work, obeyed implicitly, and appeared satisfied with every meal offered. In the evening, he meekly let himself be locked up in a closet off to one side of the tannery floor, where tools were kept and the raw, salted hides were hung. There he slept on the hard, bare earthen floor. (Suskind. 1985:31)

c. Mysterious Person

Jean Baptiste Grenouille was a mysterious person, he appeared to grow ever more secretive. When he lived in Madame Gaillard's house, he always roved alone

through the northern parts of the Faubourg Saint-Antoine. Sometimes he did not come home in the evening, remained missing for days. The quotation can be seen below :

“To the world he appeared to grow ever more secretive. What he loved most was to rove alone through the northern parts of the Faubourg Saint--Antoine, through vegetable gardens and vineyards, across meadows. Sometimes he did not come home inthe evening, remained missing for days.” (Suskind, 1985:27)

d. Workholic

Jean Baptiste Grenouille is workholic. It can be seen when he worked as long as there was light-eight hours in winter, fourteen, fifteen, hours in summer at Monsieur Grimal. The quotation can be seen below :

“During the day he worked as long as there was light--eight hours in winter, fourteen, fifteen, sixteen hours in summer. He scraped the meat from bestially stinking hides, watered them down, dehaired them, limed, bated, and fulled them, rubbed them down with pickling dung, chopped wood, stripped bark from birch and yew, climbed down into the tanning pits filled with caustic fumes, layered the hides and pelts just as the journeymen ordered him, spread them with smashed gallnuts, covered this ghastly funeral pyre with yew branches and earth. Years later, he would have to dig them up again and retrieve these mummified hide carcasses--now tanned leather—from their grave. (Suskind, 1985:31)

e. Impolite Person

Grenouille was impolite person, It can be seen when Jean Baptiste Grenouille met Baldini in the first time. Hetried to show his ability to Baldini. Grenouille was interrupt when baldini was speaking to him. Baldini was angry because it, he said that Grenouille is impertinent and insolent. The quotation can be seen below :

"Silence!" shouted Baldini. "Do not interrupt me when I'm speaking! You are impertinent and insolent. No one knows a thousand odours by

name. Even I don't know a thousand of them by name, at best a few hundred, for there aren't more than a few hundred in our business, all the rest aren't odours, they are simply stenches." (Suskind, 1985:69)

f. Clever Person

Grenouille was clever person. It can be seen when he work in Baldini. He can learn to produce all such eauxand powders, toilet and beauty preparations, plus teas and herbal lends, liquers, marinandes, and such in short. He had succed to learn everything that Baldini knew to teach him from his great shore of traditional lore. The quotation can be seen below :

“Grenouille learned to produce all such eauxand powders, toilet and beauty preparations, plus teas and herbal blends, liqueurs, marinades, and such--in short, he learned, with no particular interest but without complaint and with success, everything that Baldini knew to teach him from his great store of traditional lore.” (Suskind, 1985:89)

g. Liar Person

Jean Baptiste Grenouille was liar man, It can be seen when he left the mountain named Plomb du Cantal after he lived for seven years. When he arrived to Pierrefort city, he had told untrue story to citizen. He described that he had been attacked by robbers, dragged off, and held captive in a cave for seven years. He had seen neither daylight nor another human being during that time, had been fed by invisible hand that let down a basket in the dark, and finally set freeby a ladder. The quotation can be seen below:

“There, to the astonishment ofthe assembly, he produced his journeyman's papers, opened his mouth, and related in a few gabbled but sufficiently comprehensible words--for these were the first words that he had uttered in seven years--how he had been attacked by

robbers, dragged off, and held captive in a cave for seven years. He had seen neither daylight nor another human being during that time, had been fed by an invisible hand that let down a basket in the dark, and finally set free by a ladder--without his ever knowing why and without ever having seen his captors or his rescuer. He had thought this story up, since it seemed to him more believable than the truth; and so it was, for similar attacks by robbers occurred not infrequently in the mountains of the Auvergne and Languedoc, and in the Cevennes. At least the mayor recorded it all without protest and passed his report on to the marquis de La Taillade--Espinasse, liege lord of the town and member of parliament in Toulouse.” (Suskind, 1985:128)

h. Pretended Person

Grenouille was pretend person, It can be seen when he lived at Marquis De La Taillade-Espinasse house. He faked a fainting spell and, as if he totally exhausted and in imminent danger of suffocation collapsed onto sofa. he twisted and turned, coughed, groaned, thrashed at the handkerchief with his arms, and finally, after falling from the sofa in a highly dramatic fashion, crept to the most distant corner of the room. The quotation can be seen below :

“Grenouille faked a fainting spell and, as if totally exhausted and in imminent danger of suffocation, collapsed onto a sofa. Grenouille twisted and turned, coughed, groaned, thrashed at the handkerchief with his arms, and finally, after falling from the sofa in a highly dramatic fashion, crept to the most distant corner of the room. "Not that perfume!" he cried with his last bit of energy. "Not that perfume! It will kill me!" (Suskind, 1985:135)

Inchapter 37 the author described that Grenouille was a master in the art of spreading boredom and succeeded in being considered totally uninteresting man. The quotation can be seen below:

“He was a master in the art of spreading boredom and playing the clumsy fool—though never so egregiously that people might enjoy making fun of him or use him as the butt of some crude practical joke inside the guild. He succeeded in being considered totally uninteresting. People left him alone. And that was all he wanted.” (Suskind, 1985:164)

i. Brave Person

Grenouille was brave person, It can be seen when Grenouille lived in Madame Gailard House. He was unafraid of anything and took punishment easily. Grenouille could send on an errand to the cellar anytime, where others children hardly dared go even with a lantern, or out to the shed to fetch wood on the blackest night.

“The childish fear of darkness and night seemed to be totally foreign to him. You could send him anytime on an errand to the cellar, where other children hardly dared go even with a lantern, or out to the shed to fetch wood on the blackest night. And he never took a light with him and still found his way around and immediately brought back what was demanded, without making one wrong move--not a stumble, not one thing knocked over.” (Suskind, 1985:27)

j. Ambitious Person

When Grenouille lived in Grasse he found interesting scent. The scents came from the girl who lived in the house beyond the wall. He would get her scent; he swore it by his very life.

“True, he did not love another human being, certainly not the girl who lived in the house beyond the wall. He loved her scent--that alone, nothing else, and only inasmuch as it would one day be his alone. He would bring it home within the year, he swore it by his very life. And after this strange oath, or betrothal, this promise of loyalty given to himself and to his future scent, he left the place

light of heart and returned to town through the Porte du Cours.”
(Suskind, 1985:72)

k. Atheist Person

Grenouille was atheist person. He did not believe in God. The author described that he was not the least notion of God in his head.

“Grenouille's case was nothing of the sort. There was not the least notion of God in his head. He was not doing penance nor waiting for some supernatural inspiration.” (Suskind, 1985:113-114)

In chapter 32 the author described that Grenouille was atheist person. When he came to cathedral of Saint—Pierre, he was sitting there for a while, with an air of devout tranquillity, and took deep breaths. Grenouille was speaking that the God smell was miserable. He said that “how ridiculously bad the scent that this God let spill from him. His words is describes that he unreligious person.

He sat there for a while, with an air of devout tranquillity, and took deep breaths, inhaling the incense--laden air. And yet another cheerful grin crossed his face. How miserable this God smelled! How ridiculously bad the scent that this God let spill from Him. It was not even genuine frankincense fuming up out of those thuribles. A bad substitute, adulterated with linden and cinnamon dust and saltpetre. God stank. God was a poor little stinker. He had been swindled, this God had, or was Himself a swindler, no different from Grenouille--only a considerably worse one! (Suskind, 1985:143)

I. Individual person

Grenouille was individual person. When he was working at Madame Arnulfi housen he had partners named Druot. He stepped round to the Quatre Dauphins for a glass of wine or went upstairs to check out how the things were doing with Madame. He knew that he could depend on Grenouille. Although it was twice the work, Grenouille enjoyed being alone, perfecting himself in these new arts and trying an occasional experiment

“It was increasingly the case that Grenouille did not just do the stirring, but also the feeding, the heating, and the sieving, while Druot stepped round to the Quatre Dauphins for a glass of wine or went upstairs to check out how things were doing with Madame. He knew that he could depend on Grenouille. And although it meant twice the work, Grenouille enjoyed being alone, perfecting himself in these new arts and trying an occasional experiment. And with malicious delight, he discovered that the pomades he made were incomparably finer, that his essence absolue was several percent purer than those that he produced together with Druot.” (Suskind, 1985:161-162)

4.1.3 Social Status or Profession

a. Tanner

After Madame Gailard had discovered that Grenouille possessted dreadful ability, she was nervous still was the unbearable thought of living under the same roof with him, she set about getting rid of him. Then she sold him with a tanner named Grimal, who lived near the river in the rue de la Mortellerie and had a notorious need for young labourers, not for regular apprentices and journeymen, but for cheap coolies. There were certain jobs in the trade craping the meat off rotting

hides, mixing the poisonous tanning fluids and dyes, producing the caustic lyes--so perilous, that, if possible, a responsible tanning master did not waste his skilled workers on them, but instead used unemployed riffraff, tramps, or, indeed, stray children, about whom there would be no enquiry in dubious situations. Grenouille was working as labored in twelve years old.

“He scraped the meat from bestially stinking hides, watered them down, dehaired them, limed, bated, and fulled them, rubbed them down with pickling dung, chopped wood, stripped bark from birch and yew, climbed down into the tanning pits filled with caustic fumes, layered the hides and pelts just as the journeymen ordered him, spread them with smashed gallnuts, covered this ghastly funeral pyre with yew branches and earth. Years later, he would have to dig them up again and retrieve these mummified hide carcasses--now tanned leather—from their grave. When he was not burying or digging up hides, he was hauling water. For months on end, he hauled water up from the river, always in two buckets, hundreds of bucketfuls a day, for tanning requires vast quantities of water, for soaking, for boiling, for dyeing. For months on end, the water hauling left him without a dry stitch on his body; by evening his clothes were dripping wet and his skin was cold and swollen like a soaked shammy.” (Suskind, 1985:31)

b. Perfume Maker

Grenouille was working at Baldini house as a perfumer. He learned procedure to make perfume from Baldini. He produced all such eaux and powders, toilet and beauty preparations, plus teas and herbal linds, liquers, marinandes also. Grenouille became a great perfumer.

“Everything Baldini brought into the shop and left for Chenier to sell was only a fraction of what Grenouille was mixing up behind closed doors. Baldini couldn't smell fast enough to keep up with him. At

times he was truly tormented by having to choose among the glories that Grenouille produced. This sorcerer's apprentice could have provided recipes for all the perfumers of France without once repeating himself, without once producing something of inferior or even average quality.” (Suskind, 1985::85)

c. Murderer

Grenouille was very interested in making perfume which was the best in the world. He was planning to make it after he knew the scent from maiden girl who he met at Seine Street. After he became great perfumer, he tried to make perfume from human especially maiden girl. He killed virginal and young girls. Grenouille was killed more 24 maiden girls at Grasse.

“As Grenouille appeared at the window, the roar turned to silence. All at once it was as totally quiet as if this were noon on a hot summer day, when everyone is out in the fields or has crept into the shade of his own home. Not a footfall, not a cough, not a breath was to be heard. The crowd was all eyes and one mouth agape, for minutes on end. Not a soul could comprehend how this short, paltry, stoop--shouldered man there at the window--this mediocrity, this miserable nonentity, this cipher--could have committed more than two dozen murders. He simply did not look like a murderer.” (Suskind, 1985:205)

d. Social Status

Grenouille came from a lower class. He lived alone without family after his mother passed away caused a punishment. His mother tried to kill him, equal to she to another babies before. When he was a child, he worked as a laborer at Monsieur Grimal house. He lived like an animal as long as he lived with him. When he became

great perfumer it is did not change his life. He was still a man who did not have much money. He did not even want to live from his ability.

“He did not in the least intend to go into competition with Baldini or any other bourgeois perfumer. He was not out to make his fortune with his art; he didn't even want to live from it if he could find another way to make a living.” (Suskind, 1985:101)

4.1.4 Behaviour or Habit

a. Imagining

Grenouille often spent his time to imagine. It can be seen when he lived in the cave at mountain named Plumb Du Cantal. He imagined his castle private room those shelves were all the odours that he had collected in the course of his life several million of them. In the castle's cellars the best scents of his life were stored in casks.

“The castle's private rooms, however, were shelved from floor to ceiling, and on those shelves were all the odours that Grenouille had collected in the course of his life, several million of them. And in the castle's cellars the best scents of his life were stored in casks. When properly aged, they were drawn off into bottles that lay in miles of damp, cool corridors and were arranged by vintage and estate. There were so many that they could not all be drunk in a single lifetime.” (Suskind, 1985:118)

In the castle there were servants who were invisible, intangible, and inaudible. Grenouille ordered them to go to the private rooms and to get this or that volume from the great library of odours and to the cellars to fetch something for him to drink.

The quotation can be seen below :

Once dear little Jean--Baptiste had finally returned chez soi, lying on his simple, cosy sofa in his purple salon--his boots finally pulled off,

so to speak--he clapped his hands and called his servants, who were invisible, intangible, inaudible, and above all inodorous, and thus totally imaginary servants, and ordered them to go to the private rooms and get this or that volume from the great library of odours and to the cellars to fetch something for him to drink. The imaginary servants hurried off, and Grenouille's stomach cramped in tormented expectation. He suddenly felt like a drunkard who is afraid that the shot of brandy he has ordered at the bar will, for some reason or other, be denied him. (Suskind, 1985:118)

b. Hunting that scent

Grenouille was spent his time to hunting smell. He would often stand there, leaning against a wall or crouching in a dark corner, his eyes closed, his mouth half open and nostrils flaring wide, quiet as a feeding pike in a great, dark, slowly moving current. When at last a puff of air would toss a delicate thread of scent his way, he would lunge at it and not let go. He hunted the scent with the passion and patience of an angler and stored them up inside him.

He would often just stand there, leaning against a wall or crouching in a dark corner, his eyes closed, his mouth half open and nostrils flaring wide, quiet as a feeding pike in a great, dark, slowly moving current. And when at last a puff of air would toss a delicate thread of scent his way, he would lunge at it and not let go. Then he would smell at only this one odour, holding it tight, pulling it into himself and preserving it for all time. The odour might be an old acquaintance, or a variation on one; it could be a brand--new one as well, with hardly any similarity to anything he had ever smelled, let alone seen, till that moment: the odour of pressed silk, for example, the odour of a wild--thyme tea, the odour of brocade embroidered with silver thread, the odour of a cork from a bottle of vintage wine, the odour of a tortoiseshell comb. Grenouille was out to find such odours still unknown to him; he hunted them down with the passion and patience of an angler and stored them up inside him. (Suskind, 1985:33-34)

c. Traveling

When he lived with Madame Gailard House, he loved most was to roved alone through the northern parts of the Faubourg Saint Antonie. He has always spent his time to travelling

“What he loved most was to rove alone through the northern parts of the Faubourg Saint--Antoine, through vegetable gardens and vineyards, across meadows. Sometimes he did not come home inthe evening, remained missing for days.” (Perfume, Chapter 5, Page: 27)

4.5. Character of Jean Baptiste Grenouille

From the analysis above, the character of Jean Baptiste Grenouille can be categorized into major character of Patrick Suskind’s *Perfume*.The table below describes that Grenouille is major character of the story because his character almost appear and conspicuous than the other characters.He is the most important character of the story. The actions of the story are focuses on his character from the begining to the end.

Table 1

No	Character	Occurance
1	Grenouille	51
2	Grenouille mother	2
3	Jeanne Bussie	4
4	Terrier	6
5	Madame gailard	3
6	Baldini	3
7	Marquies	3
8	Laure	4
9	Anthonie Richie	3

Major character consists of protagonist and antagonist. Grenouille is a protagonist because he has considered as the central character in a fiction. His characters has the important role in developing story. Grenouille belongs to round and dynamic character, his character has several changes in his life from the beginning until the end. It starts when he was young, until he died.

4.4. Conflict

4.4.1. External Conflict

a. Jean Baptiste Grenouille against His Mother

The first external conflict is that when Grenouille mother wanted to kill him. It happened when she gave birth Grenouille at fish market on July 17, 1738. It was her fifth. She had effected all the others here at the fish booth, and all had been stillbirths or semi--stillbirths, for the bloody meat that had emerged had not differed greatly from the fish guts that lay there already, nor had lived much longer, and by evening the whole mess had been shovelled away and carted off to the graveyard or down to the river. She want do the same with Grenouille like her does with another babies before. His mother will not him lived.

“When the labour pains began, Grenouille's mother was standing at a fish stall in the rue aux Fers, scaling whiting that she had just gutted. The fish, ostensibly taken that very morning from the Seine, already stank so vilely that the smell masked the odour of corpses. Grenouille's mother, however, perceived the odour neither of the fish nor of the corpses, for her sense of smell had been utterly dulled, besides which her belly hurt, and the pain deadened all susceptibility to sensate impressions. She only wanted the pain to stop, she wanted to put this

revolting birth behind her as quickly as possible. It was her fifth. She had effected all the others here at the fish booth, and all had been stillbirths or semi--stillbirths, for the bloody meat that had emerged had not differed greatly from the fish guts that lay there already, nor had lived much longer, and by evening the whole mess had been shovelled away and carted off to the graveyard or down to the river. It would be much the same this day.” (Suskind, 1985:6)

The effect is that she grew faint and crowd stands in a circle around her, someone calling the police. Some people asked to her what happened. His mother tried to deceive them and to pretend like everything was fine. But the infant began to squall then the people knew she tried to killed her baby. The quotation can be seen below:

“Tumult and turmoil. The crowd stands in a circle around her, staring, someone hails the police. The woman with the knife in her hand is still lying in the street. Slowly she comes to.
What has happened to her?
"Nothing."
What is she doing with that knife?
"Nothing."
Where does the blood on her skirt come from?
"From the fish."
She stands up, tosses the knife aside, and walks off to wash. And then, unexpectedly, the infant under the gutting table begins to squall. They have a look, and beneath a swarm of flies and amid the offal and fish heads they discover the newborn child. They pull it out.” (Suskind, 1985:7)

The resolution of the conflict is Grenouille mother decapitated at the place de Greve. In the end she confessed openly admitting that she would definitely have let the thing perish, just as she had with those other four by the way, she is tried, found

guilty of multiple infanticide, she passed away caused a punishment. The quotation can be seen below:

“As prescribed by law, they give it to a wet nurse and arrest the mother. And since she confesses, openly admitting that she would definitely have let the thing perish, just as she had with those other four by the way, she is tried, found guilty of multiple infanticide, and a few weeks later decapitated at the place de Greve.” (Suskind, 1985:7-8)

b. Grenouille against Jeanne Bussie

The second external conflict is Jeanne Bussie think that Grenouille possessed by devil. She was a nurse who take care Grenouille after his mother was died. She came to cloister of Saint—Merri and explain to father Terrier that Grenouille was unusual because he had not smell.

"He doesn't smell at all," said the wet nurse.

"And there you have it! That is a clear sign. If he were possessed by the devil, then he would have to stink."

And to soothe the wet nurse and to put his own courage to the test, Terrier lifted the basket and held it up to his nose.

"I smell absolutely nothing out of the ordinary," he said after he had sniffed for a while, "really nothing out of the ordinary. Though it does appear as if there's an odour coming from his nappies." And he held out the basket to her so that she could confirm his opinion.

"That's not what I mean,"--said the wet nurse peevishly, shoving the basket away. "I don't mean what's in the nappy. His soil smells, that's true enough. But it's the bastard himself, he doesn't smell."

(Suskind, 1985:2)

Effect of the conflict is that Jeanne Bussie did not take care Grenouille. Father Terrier tried to make her still to take care him. But he failed to persuade Jeanne Bussie. She felt angry to Father Terrier and she did not change her decided. Jeanne Busie will not take that Grenouille back.

“you can explain it however you like, Father, but I”--and she crossed her arms resolutely beneath her bosom and cast a look of disgust toward the basket at her feet as if it contained toads--“I, Jeanne Bussie, will not take that thing back!” (Suskind, 1985:14)

Resolution of the conflict is that Father Terrier can not change the nurse decision. Grenouille refused by Jeanne Bussie, then he had returning herewith to his temporary guardian, the Cloister of Saint Merri.

“Yes, yes. All right,” said Terrier and took his finger from his nose. “But please hold your tongue now! I find it quite exhausting to continue a conversation with you on such a level. I have determined that, for whatever reason, you refuse to nourish any longer the babe put under your care, Jean--Baptiste Grenouille, and are returning him herewith to his temporary guardian, the cloister of Saint--Merri. I find that distressing, but I apparently cannot alter the fact. You are discharged.” (Suskind, 1985:14)

c. Grenouille against Father Terrier

The third external conflict is that when Father Terrier was seeing something wrong in Grenouille. When the child awoke, something wrong was happen. Grenouille nose seemed to fix on a particular target, and Terrier had the very odd feeling that he was target of Grenouille nose. Terrier felt as if grenouille saw with its nostrils, as if it were staring intently at him, scrutinising him, more piercingly than eyes could ever do, as if it were using its nose to devour something whole, something that came from Terrier, and that he could not hold that something hide it.

“While the child's dull eyes squinted into the void, the nose seemed to fix on a particular target, and Terrier had the very odd feeling that he himself, his person, Father Terrier, was that target. The tiny wings of flesh around the two tiny holes in the child's face swelled like a bud

opening to bloom. Or rather, like the cups of that small meat-eating plant that was kept in the royal botanical gardens. And like the plant, they seemed to create an eerie suction. It seemed to Terrier as if the child saw him with its nostrils, as if it were staring intently at him, scrutinising him, more piercingly than eyes could ever do, as if it were using its nose to devour something whole, something that came from him, from Terrier, and that he could not hold that something back or hide it”(Suskind, 1985:17)

Effect of the conflict is that Father Terrier shocked and disgust to him after he saw the strangeness by the baby. He felt that Grenouille was insufferable child like a monster. He wanted to rid grenouille far away from him.

“Away with it! thought Terrier, away this very instant with this... he was about to say "devil," but caught himself and refrained... away with this monster, with this insufferable child! But away where? He knew a dozen wet nurses and orphanages in the neighbourhood, but that was too near, too close for comfort, get the thing further away, so far away that you couldn't hear it, so far away that it could not be dropped on your doorstep again every hour or so; if possible it must be taken to another parish, on the other side of the river would be even better, and best of all extra mums, in the Faubourg Saint--Antoine, that was it! That was the place for this screaming brat, far off to the east, beyond the Bastille, where at night the city gates were locked.” (Suskind, 1985:18)

The resolution of the conflict is Terrier went to out of the city , where the address near cloister of Madeleine de Trenelle, he knew there lived a certain Madame Gailard. Terrier sent him her house, she was who took children to board no matter of what age or sort, as long as someone paid for them.

“And he hitched up his cassock and grabbed the bellowing basket and ran off, ran through the tangle of alleys to the rue du Faubourg Saint--Antoine, eastward up the Seine, out of the city, far, far out the rue de

Charonne, almost to its very end, where at an address near the cloister of Madeleine de Trenelle, he knew there lived a certain Madame Gaillard, who took children to board no matter of what age or sort, as long as someone paid for them, and there he handed over the child, still screaming, paid a year in advance.” (Suskind, 1985:19)

d. Grenouille against Madame Gaillard

The fourth external conflict is that when Grenouille lived in Madame Gaillard house. She felt that Grenouille had certain abilities and qualities that were highly unusual. It was seen when she had discovered his apparent ability to see right through paper, cloth, wood, even through brick walls and locked doors. Without ever entering the dormitory, he knew how many of her wards, and which ones, were in there. Grenouille could even see into the future, because he would infallibly predict the approach of a visitor long before the person arrived.

“Madame Gaillard, however, noticed that he had certain abilities and qualities that were highly unusual, if not to say supernatural: the childish fear of darkness and night seemed to be totally foreign to him. You could send him anytime on an errand to the cellar, where other children hardly dared go even with a lantern, or out to the shed to fetch wood on the blackest night. And he never took a light with him and still found his way around and immediately brought back what was demanded, without making one wrong move--not a stumble, not one thing knocked over. More remarkable still, Madame Gaillard thought she had discovered his apparent ability to see right through paper, cloth, wood, even through brick walls and locked doors. Without ever entering the dormitory, he knew how many of her wards--and which ones--where in there. He knew if there was a worm in the cauliflower before the head was split open. And once, when she had hidden her money so well that she couldn't find it herself (she kept changing her hiding places), he pointed without a second's search to a spot behind a fireplace beam--and there it was! He could even see into the future, because he would infallibly predict the approach of a visitor long

before the person arrived or of a thunderstorm when there was not the least cloud in the sky.” (Perfume, 1985: 27)

The effect is she had discovered that Grenouille possessed this dreadful ability. She also felt increasingly nervous lived with someone who had second sight. She knew that people with second sight bring misfortune and death with them. Madame Gailard did not live under the same roof with Grenouille. She set to getting rid of him.

“She was convinced that, feeble-minded or not, the lad had second sight. And since she also knew that people with second sight bring misfortune and death with them, he made her increasingly nervous. What made her more nervous still was the unbearable thought of living under the same roof with someone who had the gift of spotting hidden money behind walls and beams; and once she had discovered that Grenouille possessed this dreadful ability, she set about getting rid of him.” (Perfume, 1985: 27-28)

The resolution of the conflict is that she sold him to Grimal the man who who lived near the river in the Rue de la Mortellerie and had a notorious need for young labourers--not for regular apprentices and journeymen, but for cheap coolies.

“And so she had Monsieur Grimal provide her with a written receipt for the boy she was handing over to him, gave him in return a receipt for her brokerage fee of fifteen francs, and set out again for home in the rue de Charonne. She felt not the slightest twinge of conscience.” (Perfume, 1985: 28)

e. Grenouille against Baldini

The fifth external conflict is that when Jean Baptiste Grenouille met Baldini in the first time. He was trying to show his ability to Baldini. Grenouille was interrupt

when baldini was speaking to him. Baldini became angry to him. The quotation can be seen below :

"Silence!" shouted Baldini. "Do not interrupt me when I'm speaking! You are impertinent and insolent. No one knows a thousand odours by name. Even I don't know a thousand of them by name, at best a few hundred, for there aren't more than a few hundred in our business, all the rest aren't odours, they are simply stenches." (Suskind, 1985:69)

Grenouille very interesting to work at Baldini house. He wanted to become perfume maker. Grenouille tried to make Baldini received him. Baldini have let him to make some perfume but he regreted. He was so busy with his personal exasperation and disgust with the way to make perfume that Grenouille does.

“Baldini was so busy with his personal exasperation and disgust at the age that he did not really comprehend what was intended when Grenouille suddenly stoppered up all the flacons, pulled the funnel out of the mixing bottle, grabbed the neck of the bottle with his right hand, capped it with the palm of his left, and shook it vigorously. Only when the bottle had been spun through the air several times, its precious contents sloshing back and forth like lemonade between belly and neck, did Baldini let loose a shout of rage and horror. (Suskind, 1985:77)

Effect of the conflict is that Baldini was angry and scream to grenouille. He asked him to stop to do that, and put that bottle back on the table and untouch anything else. He though that the way Grennouille handle the things was wrong.

"Stop it!" he screeched. "That's enough! Stop it this moment! Basta! Put that bottle back on the table and don't touch anything else, do you understand, nothing else! I must have been crazy to listen to your asinine gibberish. The way you handle these things, your crudity, your primitive lack of judgment, demonstrate to me that you are a bungler,

a barbaric bungler, and a beastly, cheeky, snot--nosed brat besides. " (Suskind, 1985:77-78)

The Resolution of the conflict is that when Grenouille finished a perfume. Baldini sensed he had been proved wrong, which was why his peroration could only soar to empty pathos. He had been silent for a good while. Grenouille had succes showing his fantastic ability to Baldini.

“Grenouille had set down the bottle, removing his perfume--moistened hand from its neck and wiping it on his shirttail. One, two steps back-- and the clumsy way he hunched his body together under Baldini's tirade sent enough waves rolling out into the room to spread the newly created scent in all directions. Nothing more was needed. True, Baldini ranted on, railed and cursed, but with every breath his outward show of rage found less and less inner nourishment. He sensed he had been proved wrong, which was why his peroration could only soar to empty pathos. And when he fell silent, had been silent for a good while, he had no need of Grenouille's remark: "It's all done." He knew that already. (Suskind, 1985:78)

f. Grenouille against Anthonie Richie

The sixth external conflict is that Grenouille wanted kill Richis daughter. Richis was widower and has a daughter named Laure. The murderer that happened at Grasse make he felt nerveous. He knew that the murder always kill a beautiful and young girl who were still virgin. The trouble was his daughter had everything that murderer wanted. Richies was worried to his daughter everyday. He knew that the murderer wanted to kill his daughter.

“BUT, THEN, one day in March, Richis was sitting in the salon and watched as Laure walked out into the garden. She was wearing a blue dress, her red hair falling down over it and blazing in the sunlight--he

had never seen her look so beautiful. She disappeared a hedge. And it took about two heartbeats longer than he had expected before she emerged again--and he was frightened to death, for during those two heartbeats he thought he had lost her forever. (Suskind, 1985:183)

The effect of the conflict is that Richies decide to leave Grasse with his daughter and went to Cabris. He also planned to marry his daughter with Baron Bouyon's son. He thought if his daughter was married and already pregnant, she would no longer fit into the murderer exclusive gallery. Laure would have lost all value for the murderer.

“The plan was nicely thought out. And once again we must admire Richis's acumen for coming so close to the truth. For in point of fact the marriage of Laure Richis to the son of the baron de Bouyon would have meant a devastating defeat for the murderer of the maidens of Grasse.” (Suskind, 1985:188)

The resolution of the conflict is that Richies failed to save his daughter. The plan was failed, he had never saw her daughter married. Grenouille succeeded following Richies and his daughter. He killed Laure when Richies was sleeping. In the morning when Richies woke up, he went to his daughter room and he saw Laure lied on her bed, naked and shorn clean and sparkling white.

“When he opened them again, he saw Laure lying on her bed, naked and dead and shorn clean and sparkling white. It was like his nightmare, the one he had dreamt in Grasse the night before last and had forgotten again. Every detail came back to him now as if in a blazing flash. In that instant everything was exactly as it had been in the dream, only very much brighter.” (Suskind, 1985:200)

g. Grenouille against Citizen of Grasse

The last external conflict is that when Grenouille was caught and arrested. the eyewitnesses identified the other suspects and immediately recognised him as the journeyman tanner who had spent the night with them. It was he, and no other, Grenouille must be the wanted murderer. The presiding judge announced by proclamation and public notice that the infamous murderer of young girl was caught and arrested.

“Grenouille was arrested an hour later. The innkeeper and his groom from La Napoule, who were in Grasse to identify the other suspects, immediately recognised him as the journeyman tanner who had spent the night with them: it was he, and no other--this must be the wanted murderer. They searched the workshop, they searched the cabin in the olive grove behind the Franciscan cloister. In one corner, hardly hidden, lay the shredded nightgown, the undershirt, and the red hair of Laure Richis. And when they dug up the floor, piece by piece the clothes and hair of the other twenty--four girls came to light. The wooden club used to kill the victims was found, and the linen knapsack. The evidence was overwhelming. The order was given to toll the church bells. The presiding judge announced by proclamation and public notice that the infamous murderer of young girls, sought now for almost one year, had finally been captured and was in custody.” (Suskind, 1985:204)

The effect of the conflict is that people's at Grasse felt very angry and revenge with him. They wanted Grenouille to strangle him with their own hands, to tear him apart and scatter the pieces. And then there rang out as if in one voice a thundering

“cry of rage and revenge: "We want him!" And they set about to storm the provost court, to strangle him with their own hands, to tear him apart and scatter the pieces. It was all the guards could do to barricade the gate and force the mob back. Grenouille was promptly returned to his dungeon.” (Suskind, 1985:208)

The resolution of the conflict is that Grenouille will be led out to the parade ground before the city gates and there be bound to a wooden cross, his face toward heaven, and while still alive be dealt twelve blows with an iron rod, breaking the joints of his arms, legs, hips, and shoulders, and then, still bound to the cross, be raised up to hang until death."

"On April 15, 1766, a verdict was rendered and read to the accused in his cell: "The journeyman perfumer, Jean--Baptiste Grenouille," it stated, "shall within the next forty--eight hours be led out to the parade ground before the city gates and there be bound to a wooden cross, his face toward heaven, and while still alive be dealt twelve blows with an iron rod, breaking the joints of his arms, legs, hips, and shoulders, and then, still bound to the cross, be raised up to hang until death." The customary act of mercy, by which the offender was strangled with a cord once his body had been crushed, was expressly forbidden the executioner, even if the agonies of death should take days. The body was to be buried by night in an unmarked grave in the knacker's yard." (Suskind, 1985:207)

4.4.2. Internal Conflict

a. Grenouille against himself

The internal conflict describes when he lived at cave he often busy in his imagine about smell. One day after he finished with his imagine, he slept and got nightmare. He was dream about some fog. Grenouille knew what kind of odour. The fog was his own odour. Although he knew that this fog was his odour, he could not smell it. The fog was around him. He felt like he will died cause it

"He lay on his sofa in the purple salon and slept, the empty bottles all about him. He had drunk an enormous amount, with two whole bottles of the scent of the red--haired girl for a nightcap. Apparently it had been too much; for his sleep, though deep as death itself, was not

dreamless this time, but threaded with ghostly wisps of dreams. These wisps were clearly recognisable as scraps of odours. At first they merely floated in thin threads past Grenouille's nose, but then they grew thicker, more cloudlike. And now it seemed as if he were standing in the middle of a moor from which fog was rising. The fog slowly climbed higher. Soon Grenouille was completely wrapped in fog, saturated with fog, and it seemed he could not get his breath for the foggy vapour. If he did not want to suffocate, he would have to breathe the fog in. And the fog was, as noted, an odour. And Grenouille knew what kind of odour. The fog was his own odour. His, Grenouille's, own body odour was the fog. And the awful thing was that Grenouille, although he knew that this odour was his odour, could not smell it." (Suskind, 1985:123)

He felt like he would die caused it. He awoke at his own scream. In waking, he thrashed about as if he had to drive off the odourless fog trying to suffocate him. He was deathly afraid, his whole body shook with the raw fear of death.

“ Virtually drowning in himself, he could not for the life of him smell himself! As this became clear to him, he gave a scream as dreadful and loud as if he were being burned alive. The scream smashed through the walls of the purple salon, through the walls of the castle, and sped away from his heart across the ditches and swamps and deserts, hurtled across the nocturnal landscape of his soul like a fire storm, howled its way out of his mouth, down the winding tunnel, out into the world, and far across the high plains of Saint-Flour--as if the mountain itself were screaming. And Grenouille awoke at his own scream. In waking, he thrashed about as if he had to drive off the odourless fog trying to suffocate him. He was deathly afraid, his whole body shook with the raw fear of death. Had his scream not ripped open the fog, he would have drowned in himself--a gruesome death. He shuddered as he recalled it. And as he sat there shivering and trying to gather his confused, terrified thoughts, he knew one thing for sure: he would change his life, if only because he did not want to dream such a frightening dream a second time. He would not survive it a second time.” (Suskind, 1985:123-124)

The effect of the conflict is that : after he got nightmare suddenly he was realize that he did not has smell. He did not smell anything of his fingers. he turned his hand over and sniffed at the palm. He sensed the warmth of his hand, but smelled nothing. He could not smell anything in his armpits, nor on his feet, not around his genitals when he bent down to them as far as he possibly could.

“Gradually the shock subsided. Gradually the grip of anxiety loosened, and Grenouille began to feel safer. Toward noon he was his old cold-blooded self. He laid the index and middle fingers of his left hand under his nose and breathed along the backs of his fingers. He smelled the moist spring air spiced with anemones. He did not smell anything of his fingers. He turned his hand over and sniffed at the palm. He sensed the warmth of his hand, but smelled nothing. Then he rolled up the ragged sleeve of his shirt, buried his nose in the crook of his elbow. He knew that this was the spot where all humans smell like themselves. But he could smell nothing. He could not smell anything in his armpits, nor on his feet, not around his genitals when he bent down to them as far as he possibly could. It was grotesque: he, Grenouille, who could smell other people miles away, was incapable of smelling his own genitals not a handspan away! Nevertheless, he did not panic, but considered it all coolly and spoke to himself as follows: "It is not that I do not smell, for everything smells. It is, rather, that I cannot smell that I smell, because I have smelled myself day in day out since my birth, and my nose is therefore dulled against my own smell. If I could separate my own smell, or at least a part of it, from me and then return to it after being weaned from it for a while, then I would most certainly be able to smell it--and therefore me." (Suskind, 1985: 127)

Grenouille did not smell anything of his body. He did everything possible to extract his own odour from his clothes. But there was no odour in them. It was most definitely not there. Grenouille was freezing but he did not notice that he was

freezing, for within him was a counterfrost, fear. The fear unlike fear that he had felt in his dream. What he felt was the fear of not knowing much of anything about himself. It was the opposite pole of that other fear. He could not flee it, but had to move toward it.

“There were a thousand other odours: the odour of stone, sand, moss, resin, raven's blood--even the odour of the sausage that he had bought years before near Sully was clearly perceptible. Those clothes contained an olfactory diary of the last seven, eight years. Only one odour was not there--his own odour, the odour of the person who had worn them continuously all that time. And now he began to be truly alarmed. The sun had set. He was standing naked at the entrance to the tunnel, where he had lived in darkness for seven years. The wind blew cold, and he was freezing, but he did not notice that he was freezing, for within him was a counterfrost, fear. It was not the same fear that he had felt in his dream—the ghastly fear of suffocating on himself--which he had had to shake off and flee whatever the cost. What he now felt was the fear of not knowing much of anything about himself. It was the opposite pole of that other fear. He could not flee it, but had to move toward it. He had to know for certain--even if that knowledge proved too terrible--whether he had an odour or not. And he had to know now. At once. (Perfume, 1985:127)

The resolution of the conflict is He felt calm; his mind was quite clear and his nose sharp as a scalpel. Grenouille though there must be some smell of him here, if anywhere in this world. He breathed slowly. He analysed exactly. He allowed himself time to come to a judgment. The reality that he doesn't has smell make grenouille to continue his journey. he left the Plomb du Cantal, heading south.

When he had reached the end of the tunnel, there where the rock slide slanted upwards, both fears fell away from him. He felt calm, his mind was quite clear and his nose sharp as a

scalpel. He squatted down, laid his hands over his eyes, and smelled. Here on this spot, in this remote stony grave, he had lain for seven years. There must be some smell of him here, if anywhere in this world. He breathed slowly. He analysed exactly. He allowed himself time to come to a judgment. He squatted there for a quarter of an hour. His memory was infallible, and he knew precisely how this spot had smelled seven years before: stony and moist, salty, cool, and so pure that no living creature, man or beast, could ever have entered the place... which was exactly how it smelled now. He continued to squat there for a while, quite calm, simply nodding his head gently. Then he turned around and walked, at first hunched down, but when the height of the tunnel allowed it, erect, out into the open air. Outside he pulled on his rags (his shoes had rotted off him years before), threw the horse blanket over his shoulders, and that same night left the Plomb du Cantal, heading south. (Suskind, 1985:127-128)

CHAPTER V

CONCLUSION AND SUGGESTION

5.1. CONCLUSION

Based on discussing chapter IV it can be concluded that the major character that is shown in *Perfume* is Jean Baptiste Grenouille. The description of Grenouille can be seen from: Physical Appearance of Jean Baptiste Grenouille; He is an ugly man

who has small body, short, midget, hunched, and awkward posture. He has unexpressive face and amazing nose, Mental Traits of Jean Baptiste Grenouille; he is the man who weird, workaholic, mysterious, obedient, impolite, lying, and clever. He is also pretended, brave, ambitious, atheist, smart, and individual person, socialStatus or profession; Grenouille worked as a tanner, perfume maker, and murderer. He comes from a lower class, behaviors or habit; Grenouille like to imagine. He often spent his time to traveling and hunting the scent.

Conflict in this analysis is divided into two. They are internal conflict and external conflict. Grenouille have complicated conflicts in his life. His external conflict was happened when he was birth until he died. The first external conflict is that between Grenouille and his mother, she was trying to kill him. The second external conflict is that he between the nurses who doesn't want takes care of him. The third external conflict is that Grenouille against Father Terrier. He is the priest who try rid him cause knew Grenouille is weird and different with others children. The fourth external conflict is that Grenouille against Madame Gailard. She knew Grenouille had sight ability. She felt afraid and got rid him by apprenticing him to a tanner. The fived external conflict is that Grenouille against Baldini. He is perfume maker who teaching him to make perfume. When they meet in first time Baldini felt he is impolite person. The sixth external conflict is that Grenouille against Anthonie Richie. Grenouille want killed the last maiden girl who named Laure. She is the daughter of Anthonie Richie. He felt Grenouille wanted his daughter, he trying to keep her from the murderer, but Richie failed to save Laure. Grenouille was success kill her and

made her scent become perfume. The last external conflict is Grenouille against Grasse citizen. They are felt angry when Grenouille because he was killing many girl at they city.

5.2. SUGGESTION

1. The reader

Hopefully this thesis is useful for the readers who read this thesis, and make easy for the reader who wants to know about the character and conflict

2. Next researcher

Hopefully this thesis is useful for the next research who want to make this novel become a his object. They may use others approach like a pyschological or sociological approach to research because major character in Patrick Suskind's *Perfume* have complicated pyschological and sociological condition.

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