CHAPTER II
A BRIEF VIEW OF CHARACTER

X. J. Kennedy in his book *An Introduction to Fiction, Poetry, and Drama* says that there are six aspects of novel, they are: theme (the meaning and the message in novel), plot (the developments and organization of stories), character (the people in novel), setting (the background of place and time), point of view (the position or stance of the narrator), and style (the words that tell the story).

Since the title of the thesis is *An Analysis of Main Characters’ Love Relationship in D. H. Lawrence The Rainbow*, the writer focuses more on the character and their relationship than the other five aspects of novel.

2.1 The Definition of Character

Character is a person who knows through a figure and personality in this story, there are five characters that the most important parts, they are Tom Brangwen, Lydia Lensky, Will Brangwen, Anna Lensky, Ursula Brangwen and Anton Skrebensky. How the figure and personality of them are discussed in this thesis.

If we want to study the roles of character in novel, it is important for us to know the definition of the character itself. Barnet Kottler says,

“Character, of course, has two meanings: (1) a figure in a literary work, such as; Hamlet, or Holden Gaulfield, and (2) personality, that is, the mental and moral qualities of a figure, as when we say what X’s character is strong, or weak, or immoral, or whatever.” (1983: 71)
If we talk about character, this means, we talk about the character’s figure and personality, traits, and characteristics. But, character in this sense of course has particular qualities, for either the figure’s moral or ethical values. As Richard Foster Jones says:

“It is real when the novelist knows everything about it. He may not choose to tell us all he knows many of the facts, even of the kind we call obvious, may be hidden. But he will give us the feeling that though the character has not been got this a reality of a kind we can never get in daily life.” (1985: 17)

A novelist employs human characters to embody his or her imagination and idea. So that, story seems alive, realistic, and interesting.

To make a story realistic, the author creates and employs his character in imitation of the real word in which we live. He shapes his characters like real human beings who inhabit in the world. Edgar V. Roberts says:

“A character, then, is presumably an imagined person who inhabits a story.” (1995: 45)

That simple definition may admit to view exceptions. In George Stewart’s novel Storm, the protagonist is the wind; in Richard Adam’s novel Watership Down, the central characters are rabbits. We recognize, in the main characters of a story, human personalities that become familiar to us. If the story seems “true to life,” we generally find that its characters act in reasonably consistent manner, and that the author provides them with motivation: sufficient reason to behave as they do. But, we can also find certain novels feature characters that sometimes act without any apparent reason or characters that never change or develop. As Kennedy says:

“In novel, a character may be defined as a verbal representation of human being. Through action, speech, description, and
commentary, authors portray characters that are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate.” (1983:131)
In a story emphasizing a major character, you may expect that each action or speech, no matter how small, is a part of a total presentation of that complex combination of both the inner and outer self that constitutes a human being. By making such actions interesting, authors help the reader to understand and appreciate the major characters.

2.2 The Types of Character

The British novelist and critic E. M. Forster, in his critical work *Aspects of the Novel* says that there are two major types of character, they are: round character and flat character.

2.2.1 Round Characters

The basic trait of round characters in that they recognize, change with, or adjust to circumstances. The round characters- usually the major figure in a story- profits from experience and undergoes a change and alternations, which may be shown in (1) an action or actions, (2) the realization of new strength ad therefore the affirmation of previous decisions, (3) the acceptance of a new condition, or (4) the discovery of unrecognized truths.

Because round they usually play a major role in a story, round characters are often called the hero or heroin. Many major characters are anything but heroic, however, and it is therefore preferable to use the more neutral word protagonist. The protagonist is central to the action, moves against an antagonist, and exhibits the ability to adapt to new circumstance. To the degree that round characters are
both individual and sometimes unpredictable, and because they undergo change or growth, they are dynamic. The round characters also known as the major characters because they play a major role in a story of novel.

2.2.2 Flat Characters

In contrast, flat characters do not grow. They remain the same because they may be stupid or insensitive or lacking in knowledge or insight. They are static because they end where they begin. But flat characters are not therefore worthless, for they usually highlight the development of the round characters. Usually, flat characters are minor (e.g., relatives, acquaintances, functionaries), although not all-minor character is necessary flat.

Sometimes flat characters are prominent in certain types of literature, such as cowboy, police, and detective stories, where the focus is less on character than on performance. These kinds of characters might be lively and engaging, even though they do not develop or change. They must be strong and clever enough to perform recurring tasks like solving a crime, overcoming a villain, or finding a treasure. The term stock character refers to characters in this repeating situation. To the degree that stock characters have many common traits, they are representative of their class, or group. Such characters, with variations in name, age, and sexes, have been constants in literature since the ancient Greeks. Some regular stock character are the insensitive father the interfering mother, the sassy young sister or brother, the greedy politician, the resourceful cowboy or detective, the overbearing or henpecked husband, the submissive or nagging wife, the angry police captain, the loveable drunk, and the town do-gooder.
Stock character stays flat as long as they merely perform their roles and exhibit conventional and individual traits. When they possess no attitudes except those of their class, they are labeled stereotype, because they all seem to be cast from the same mold or printing matrix.

When author bring characters into focus, however, no matter what roles they perform, they emerge from flatness and move into roundness. It means that the ability to grow and develop, to be altered by circumstance, makes characters round; absence of these traits makes characters flat.