2. CHARACTER CLASSIFICATION

2.1 Character

One of the most important aspect of the major novel is the interaction of characters contras are important: such contrast make both figures more real; but the character also act on one another and develop as a result of these interactions; which is often most of what a main stream novel is about. Character in a novel is not as puzzling as character in real life; a novel is short: it is a work of art, so it’s selective character in novel rather as we do in real life; from people’s actions, from what they say about themselves, from what other say about them.

Character is a person who is responsible for the thoughts and action within a story, poem, or other literature. Characters are extremely important because they are the medium through which a reader interacts with a piece of literature. Every character has his or her own personality, which a creative author uses to assist in forming the plot of a story or creating a mood. The different attitudes, mannerisms, and even appearances of characters can greatly influence the other major elements in a literary work, such as theme, setting, and tone. With this understanding of the character, a reader can become more aware of other aspect of literature, such as symbolism, giving the reader a more complete understanding of the work. The character is one the most important tools available to the author. Authors take an indirect approach by indicating how their characters look and act, what they think and say, how they live and how other characters regard them.

The authors have imparted some inspiration to the readers for the time being; as a rule, an address or an essay which is nothing inspirational. Most of all
allusions to character by orators of all descriptions are either platitude, such as “character is a great word, one of the greatest” (Hitchcock) or character is the governing element in life and is above genius” (Saunders), or else cryptic expressions dressed in metaphors that becloud the issue. This is the following: “character is impulse that has been rained down into steady continuance” (park Hurst).

The glossary of term defines a character as a person presented in a dramatic or narrative work and characterization is the process by which a writer makes that character seem real to the reader.

A character is a fictional person in a story, and readers’ first reactions to him or her are usually based on their subjective cavity to empathize with the character’s experience. A character is often revealed through his or her action, which provides readers with clues about the character’s personality, motives, and expectations.

2.2 Division of character

Main character and peripheral character

The character is the part of intrinsic element in the novel that is firstly explored by the writer because it takes essential role to display any behaviour of each character in the novel. Referring to their degree of playing role in the novel, they can be grouped into two parts such as main and peripheral character. Because this research just explores the effect of child abuse on main character then the focus only concentrates to explain the definition about main character. Nurgiyantoro (2005: 176-177) says “Tokoh utama adalah tokoh yang diutamakan
penceritaannya dalam novel yang bersangkutan. Ia merupakan tokoh yang paling banyak diceritakan, baik sebagai pelaku kejadian maupun yang dikenal kejadian”

Through quotation above, it can be mentioned that main character is kind of character, which often shows up repeatedly as if it dominates every parts of the events in the novel. Regarding to meaning of active-passive in doing something, both of them can act as a subject that has capability in doing something or as an object that suffers the impact from treatment done by the subject or circumstances. In the other words, a main character does not only act subject but also as object. This kind of character plays important role in the novel and it cannot be ignored. The Main Character of a story represents the audience’s personal perspective into the story. Through this perspective, we the audience get to experience what it would be like personally to experience the story’s problems.

The Main Character may or may not be the Protagonist. Protagonist describes a function, whereas the Main Character describes a perspective or point-of-view.

At the end of every complete story, the Main Character will be faced with an important decision: either continues to solve problems the way he or she always has, or change their approach and attempt to solve the problem differently. The Main Character Resolve determines what their answer will be. If they maintain their approach they are said to be Steadfast. If they adopt a new paradigm, they are said to be Change. This central character is defined as change because during the moment of crisis, when their Resolve is most tested, they drop their approach to solving the story’s problems and adopt a new one. This change
in no way guarantees a success. It simply describes a character that trades their old paradigm for a new one.

The Impact Character within a complete story provides an alternative paradigm that challenges the Main Character to re-examine his or her own point-of-view. This can be, but most often isn’t, the Antagonist of a story. By the end of the story, either the Impact Character’s influence will have won out and the Main Character will alter their paradigm, or their influence will have strengthened the Main Character’s resolve and the Impact Character will alter their paradigm. Thus, this character is essential for a story to have meaning.

Characterization is the means an author uses to describe or develop a character for the reader. The brevity of a short story insures that there will be few characters. The main character is the only character that is really developed, so characterization in a short story is fairly easy to analyze. This is instruction to find the main characters:

1. Name the main character. Sometimes in a short story, the main character will be the only character. Other times there will be a few characters but only one who is mentioned repeatedly throughout the story. Your analysis of characterization needs to focus on the main character.

2. List the main character's physical attributes. As you read the story, keep a running list of any physical descriptions of the main character. The author may reveal the character's height, age, hair colour, style of dress or other things about his appearance. Since the story is short, the
author won't have time to describe everything about the main character. Therefore, the details he does reveal are important and will probably give you clues about the character. For example, if the main character is described as having a sinister smile, the writer is not only using alliteration to colour his writing, he is pointing out that there is something evil about the character.

3. Identify character traits the main character displays. An author can reveal character traits in a description of the character's appearance or in how he acts and what other characters in the story say about him.

Characterization in a short story is usually somewhat one-dimensional. The main character may be evil, unpleasant and unhappy or helpful, caring and giving. She won't usually display contradicting qualities.

4. Consider the source of your information when deciding how accurate it is. What another character says about the main character may be more reliable than what he says about himself.

5. Notice how you learned about the main character. Writers have different ways of describing a character in a short story. They can use narration to describe the character, dialogue to reveal her attributes, or some combination of technique.

**Protagonist and antagonist characters**

There are two order important terms to keep in mind of description people: protagonist and antagonist. Protagonist is the major character with whom we generally sympathize. A protagonist is considered to be the main character or lead figure in a novel, play, story, or poem. It is referred to as the “hero” of a work.
The antagonist is the character with who the protagonist is in conflict, generally not a sympathetic character. This is the character driving the story forward; the one leading the charge towards the Story Goal. This character may or may not be the Main Character of the story. Either way, the main function of the Protagonist is to Pursue. The antagonist doesn’t necessarily have to be a person. It could be death, the devil, an illness, or any challenge that prevents the main character of virtue in a literary work where the protagonist represents evil.

### 2.3 Types of characters

According to Karen Bernardo, characterization in literature; in fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfil different roles in the narrative process and with a little bit of analysis.

The essential function of character is to make the story in the novel meaningful. Therefore, characterization plays important role in giving the main or peripheral character selected behaviour or typical of personality. In his book Aspect of the novel, E.M. Foster defines two basic types of characters, their qualities, functions, and importance for the development of the novel: flat characters and around characters. According to E.M Foster, the definition about flat character describes below Foster’s most important contribution to the aesthetic of the novel: the distinction between ‘flat’ and ‘round’ characters. E.M. Foster (1993:47:54) says “Flat characters are constructed round a single idea or quality and can be expressed in a single sentence; round characters are multifaceted and unpredictable. For foster, the test of a round character is whether it is
capable of surprising in a convincing way both flat and round characters can coexist in the some novel. Flat characters have advantage of being easily recognized and convenient for their creators “

Based on quotation above, it can be said that flat characters have two basic personalities and they do not make any significant surprise in the story of the novel. The personalities and they do not make any significant surprise in the story of the novel. The personality mind, behaviour and motivation of flat character can be easily known in a period time of story. Even though this kind of character is plain and has tendency to be monotone, it can make memorable impression into the reader’s mind by the hands of an expert author through individualizing detail of appearance, gesture or speech.

In quotation above, it can be explained that round character requires comprehensive exploration and even needs separated analysis to reveal its possibilities of actual personality, mind or behaviour as a subject or object in the novel.

A special kind of flat characterise stock character, it still remains the part of flat character, which the personality or behaviour or motivation has been clearly defined in the beginning of the story telling. Perrine (1985: 68) “Stock characters the stereotyped figure who has occurred so often in fiction that his nature is immediately known; the strong silent sheriff, the brilliant detective of eccentric habits, the mad scientist who performs fiendish experiment on living human beings, the beautiful international spy of mysterious background, the cruel stepmother”.
Regarding to the previous quotation, stock character is instantly recognizable by the reader from the beginning until the end of story because it often occurs in the novel. Some of stock characters are found very often in inferior fiction because they require either imagination or observations on the part.

2.4 Character Development

The development of character probably changes the personality, behaviour or mind of character. This development of character could be irreversible, reversible or there are even no changes at all from the beginning until the end of story. This character development can be classified into two groups, such as static and dynamic character. Perrine (1985: 69) says “The Static Character is the same sort of person at the end of the story as at the beginning.”

Based on quotation above, this character relativity stays the same from the beginning until the end of the story. It never changes because of the influence of event changing or disorder inter-relationship with other character. Perrine (1985: 69) says “The Developing (or Dynamic) character undergoes a permanent change in some aspect of character, personality, or outlook. The change may be a large or a small one; it may be for better or for worse; but it is something important and basic: it is more than a change in condition or a minor change in opinion.”

In the other hand, the meaning of dynamic character is opposite to the static character. A little change from exact character whether it comes in early, middle or the end of story is fairly enough to state that character is dynamic. The dynamic of character does not measure from the quantity of changing such as big or just a little but it comes from the significant difference of character behaviour.
in some events. Therefore, the dynamic character is complex, many-sided and need full analyses to explain.

Characterization dominates in novel more often than any other element. Human nature seeks exciting adventure and simulating conflicts to satisfy our unlimited curiosity; but without characterization, an author would have to weave into his books. Characterization fulfills our need to understand each other and to discover ourselves through fictional characters. These needs motive us read. The longer the narrative, the greater and more complex characterization can become.

1. Several major characters may be developed in a novel.

The very length of the novel permits the presentation of several characters that are fully developed in almost all aspect of their nature; whereas, the short story must limit the number of characters to one or two and develop only those traits essential to the theme and action of the narrative. The length of the novel further allows the author to present several protagonist involved in various conflicts, limited only by the boundaries of the major theme.

2. Characters are revealed in many ways.

He may use the dialogue, actions, thoughts, feelings of the protagonist; or he may use the thoughts, feelings, words, actions of several or all of the other major and minor characters towards the protagonist and the antagonist.

The reader would prefer to analyze the interpret he characters for himself as the author brings characters to life through their actions, word and feelings.
This enable us to see, hear and know the characters for ourselves so that we might draw our conclusions.

3. The role of minor characters is multiple

   Minor characters play an important role in helping us to know and understand the major characters. They may serve as confidants to the protagonist, or as foils for developing character by contrast, the may provide local colour, necessary to understanding the way of life of the major characters, or as sources of information to help develop the plot. They fill in these scene provide humour or drama, and comment on the action to add variety to point of view.

4. Dynamic change is necessary in the protagonist.

   The development or dynamic changes in major characters may be far greater and more complex in the novel than in the short story. Again, the changes in character may be the results of a lifetime of experiences and motivations. Whatever the dynamic change may be the amount of must time and the number of setting possible in the events of a novel will be sufficient to result in character development that is believable. (See glossary: dynamic change)

5. Motivations are essential to character development.

   Motivations are the reasons a character for the things he says and does, and for the dynamic change which he may undergo. His reactions reveal his character through his responses to conflicts, events, and the people around him.

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characters. The main character is the only character that is really developed, so characterization in a short story is fairly easy to analyze.

The author must provide characters with motivations and responses that are within their experience and nature. For example, if a man who is always tolerant and gentle suddenly becomes violent and cruel without reasons or motivations that are convincing, we feel deceived. All motivations and reactions must be consistent and believable for the given character. The degree of success an author has in motivating his characters to change in some aspect of their nature is the main criterion in estimating the author’s ability as a writer.

Roberts (1995:51) says, “A story is usually concerned with a major problem that character must face. This may involve interaction with another character, with a difficult situation, or with an idea or general circumstances that force action.” It means that character is the part of intrinsic element in the novel that is firstly explored by the writer because it takes essential role to display any behaviour of each character in the novel.

Fananie (2001:98) says, “In certain things, setting must be able to form the certain theme and plot in the dimensions that associated with the place, time, area, and certain people with specific characteristics as a sequences of the environmental situation or era, way of life, and ways of thinking.” It means the successful setting must be integrated with the theme, character, style, implication or the related of its philosophical.

Roberts (1995:133) says, “The basic trait of round characters is that they recognize, change with, or adjust to circumstances. The round character usually
the main figure in a story-profits from experiences and undergoes a change or alteration, which may be shown in (1) an action or actions, (2) the realization of new strength and therefore the affirmation of previous decisions, (3) the acceptance of a new condition, or (4) discover cognized of unrecognized truths.” Through quotation above, it can be mentioned that round character is kind of character, which often shows up repeatedly as if it dominates every parts of the event in the novel.