2. REVIEW OF RELATED LITERATURE

2.1 Characterization

A character is a person depicted in a narrative or drama. Characters may be flat, minor characters; or round and major. The main character in a story is generally known as the protagonist; the character who opposes him or her is the antagonist. Character is revealed by how a character responds to conflict, by his or her dialogue, and through descriptions. Character, particularly when enacted by an actor in the theatre or cinema. In literature, characters guide readers through their stories, helping them to understand plots and ponder themes. Since the end of the 18th century, the phrase “in character” has been used to describe an effective impersonation by an actor. The first model in the study of literature is often called as Analytical. It means that the characters themselves are described by the author. In other words, the author analyzes of the characters. Characters are the most important aspects of literature. They drive the story and the plot. They also provide opportunities for authors to delve into general themes about life.

Edgar (1995:51) says,"Stories, like plays, are about characters, characters who, though not real people, are drawn from life.” A character is a reasonable facsimile of a human being, with all the good and bad traits of being human. A story is usually concerned with a major problem that a character must face. The character may win, lose or tie. He or she may learn and be the better for the experience or may miss the point and be unchanged. Characters are the most analyzed elements in literature because they provide the richest critical analysis of
the author’s intent. In order to analyze characters in literature, it is important to read who and what these characters are and the ways they related to the overall themes in the story.

Peck (1986:105) says, "Characters in literary work are not like real life people for they have been specially created by authors. When authors create character, they select some aspect of ordinary people. Develop some of those aspect whilst playing down other and put them together as they please, the result is not an ordinary person but a fictional characters who only exist in the words of literary works." A novel is a world specially made in words by an author. A novel exists in the way it does because an author has chosen to put it together in that particular way. This means that novels are not real life. Finally, character is the interest for the very personal that we want to see how others people live, how they persue their goals. We measure our selves by them. Through action, speech, description, and commentary, authors portray characters who are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate. Whereas in life things may “just happen”, in a stories all actions, interactions, speeches, and observations are deliberate. By making such actions interesting, authors help you understand and appreciate their major characters. Characters may be ambitious or lazy, serene or anxious, aggressive or fearful, thoughtful or inconsiderate, open or secretive, confident or self-doubting, kind or cruel, quite or noisy, visionary or practical, careful or careless, impartial or biased, straightforward or underhanded, “winners” or
“losers”, and so on. With this sort of list, to which you may add at will, you can analyze and develop conclusions about character.

As with ordinary human beings, fictional characters do not necessarily understand how they may be changing or why they do the things they do. Nevertheless, their actions express their characters. Actions may also signal qualities such as naivete, weakness, deceit, a scheming personality, strong inner conflicts, or a realization or growth of some sort. What the author, speaking with the authorial voice, says about character is usually accurate, and the authorial voice can be accepted factually. For this reason, authors frequently avoid interpretations and devote their skill to arranging events and speeches so that readers may draw their own conclusions.

2.1.1 Main Character and Peripheral Character

Main character is the character that often appears in the almost each event and main character is the important and the special character, so that we feel is so dominates the story. In certain novel, the main characters always appears in almost each event and can be found in each page of the novel. When we read novel or any other literary work, we will usually deal with some character. There is character that classified as an important character and showed in the story continuously. In the case, main character has always related with other character.

Peripheral character is the character that appears once or sometimes in a novel, and may be relatively in short portion. It is called peripheral character often provide, support, and illuminate the protagonist.
2.1.2 Protagonist character and Antagonist character

A protagonist is the main character (the central or primary personal figure) of a literary, theatrical, cinematic, or musical narrative, who ends up in conflict because of the antagonist and with whom the audience is intended to most identify. The terms protagonist and main character are variously defined and, depending on the source, may denote different concepts. In fiction, the story of the protagonist may be told from the perspective of a different character (who may also, but not necessarily, be the narrator). An example would be a narrator who relates the fate of several protagonists, perhaps as prominent figures recalled in a biographical perspective. Often, the protagonist in a narrative is also the same person as the focal character, though the two terms are distinct. Excitement and intrigue alone is what the audience feels toward a focal character, while a sense of empathy about the character's objectives and emotions is what the audience feels toward the protagonist.

An antagonist is a character, group of characters, or institution, that represents the opposition against which the protagonist must contend. In other words, a person, or a group of people who oppose the main character, or the main characters. In the classic style of story wherein the action consists of a hero fighting a villain, the two can be regarded as protagonist and antagonist, respectively. Edgar (1995:88) says, “The controlling impulse in a connected pattern of causes and effects in conflict, which refers generally to people or circumstances that a character (often the protagonist) must face and try to overcome (often the antagonist).” Conflict brings out the extremes of human
energy, causing characters to engage in the decisions, actions, responses, and interactions that make up most stories.

The principal opponent of the protagonist is a character known as the antagonist, who represents or creates obstacles that the protagonist must overcome. As with protagonists, there may be more than one antagonist in a story. The antagonist may be the story's hero; for example, where the protagonist is a criminal, the antagonist could be a law enforcement agent that tries to capture him. Sometimes, a work will offer a particular character as the protagonist, only to dispose of that character unexpectedly, as a dramatic device. Sometimes, antagonists and protagonists may overlap, depending on what their ultimate objectives are considered to be.

2.1.3 Types of characters: Round and Flat

A round character is a major character in a work of fiction who encounters conflict and is changed by it. Round characters tend to be more fully developed and described than flat. The basic trait of round characters is that they recognize, change with, or adjust to circumstance. The round character usually the main figure in a story profits from experience 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) the discovery of unrecognized truths. Gill (1985:97) says,”It is important able to recognize whether a character is round or flat, but we should not confuse this with another kind of question.” Because round
they usually role in a story, round characters are often called the hero or heroin. The protagonist is central to the action, moves against an antagonist.

Flat character is a minor character in a work of fiction who does not undergo substantial change or growth in the course of a story. It remains the same because it may be stupid or insensitive or lacking in knowledge or insight. Edgar (1995:134) says, “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.” Such characters might be lively and engaging, even though they do not develop or change. They must be strong, tough, and clever enough to perform recurring tasks like solving a crime, overcoming a villain, or finding a treasure. Such as characters with variations in names, ages, and sexes, have been constant in literature since the ancient Greek.

Authors use five ways to present their characters. Remember that you must use your own knowledge and experience to make judgements about the qualities of the characters being revealed. (1) Actions. What characters do is our best way to understand what they are. As with ordinary human beings, fictional characters do not necessarily understand how they may be changing or why they do the things they do. (2) Descriptions, both personal and environmental. Appearance and environment reveal much about a character’s social and economic status, of course, but they also tell us more about character traits. (3) Dramatic statements and thoughts. Although the speeches of most characters are functional essential to keep the story moving along, they provide material from which you can draw conclusions. (4) Statements by other characters. By studying
what characters say about each other, you can enhance your understanding of the character being discussed. (5) Statements by the author speaking as storyteller or observer. What the author, speaking with the authorial voice, says about a character is usually accurate, and the authorial voice can be accepted factually.
2.2 Plot

Plot is a literary term define as the events that make up a story, particularly as they related to one another in a pattern, in a sequence, through cause and effect. An intricate, complicated plot is called an imbroglio, but even the simplest statements of plot may include multiple inferences, as in traditional ballads. Plot (mythos) is the most important element of drama—more important than character. It is a beginning, a middle, and an end, and the events of the plot must causally relate to one another as being either necessary or probable. Plot also a narrative structure that divided a story into five parts, like the five acts of a play. These parts are: exposition (of the situation); rising action (through conflict); climax (or turning point); falling action; and resolution.

The exposition introduces all of the main characters in the story. It shows how they relate to one another, what their goals and motivations are, and the kind of person they are. The audience may have questions about any of these things, which get settled, but if they do have them they are specific and well-focused questions. Most importantly, in the exposition, the audience gets to know the main character (protagonist), and the protagonist gets to know his or her main goal and what is at stake if he or she fails to attain this goal. This phase ends, and the next begins, with the introduction of conflict.

Rising action starts with the death of the characters or a conflict. Generally, in this phase the protagonist understands his or her goal and begins to work toward it. Smaller problems thwart their initial success, and in this phase their progress is directed primarily against these secondary obstacles. This phase
shows us how he or she overcomes these obstacles. Thus, at the end of this phase and at the beginning of the next they are finally in a position to go up against their primary goal. This part begins after the exposition. It consists of a beginnings of a tension or complication that continues with the development of conflict between the characters.

The point of **climax** is the turning point of the story, where the main character makes the single big decision that defines the outcome of their story and who they are as a person. The dramatic phase that Freytag called the 'climax' is the third of the five phases, which occupies the middle of the story, and that contains the point of climax. Thus "the climax" may refer to the point of climax or to the third phase of the drama.

**Falling action** in the sense that the loose ends are being tied up. However, it is often the time of greatest overall tension in the play, because it is the phase in which everything goes most wrong.

In this phase, the villain has the upper hand. It seems that evil will triumph. The protagonist has never been further from accomplishing the goal. For Freytag, this is true both in tragedies and comedies, because both of these types of play classically show good winning over evil. The question is which side the protagonist has put himself on, and this may not be immediately clear to the audience.

**Resolution** is a final confrontation between the protagonist and antagonist, where one or the other decisively wins. This phase is the story of that
confrontation, of what leads up to it, of why it happens the way it happens, what it means, and what its long-term consequences are.

A plot device is a means of advancing the plot in a story, often used to motivate characters, create urgency or resolve a difficulty. This can be contrasted with moving a story forward with narrative technique; that is, by making things happen because characters take action for solid, well-motivated reasons. As an example, when the cavalry shows up at the last moment and saves the day, that can be argued to be a plot device; when an adversarial character who has been struggling with himself saves the day due to a change of heart, that is dramatic technique.

The plot is based on the interactions of causes and effects as they develop sequentially or chronologically. That is, the story’s actions follow one another in time as the protagonist meets and tries to overcome the forces of opposition. One is generally interested in how well this pattern of events accomplishes some artistics or emotional effect. In a well-plotted story, things precede or follow each other not simply because time ticks away, but more importantly because effects follow causes. In a good story nothing is irrelevant or accidental; everything is related and causative. Often the protagonist’s struggle is directed against another character— an antagonist. The essence of this unity is the development and resolution of a conflict is an protagonist. Just as often, however, the struggle may occur between the protagonist and opposing groups, forces, ideas, and choices.

All of which make up a collective antagonist. The conflict may be carried out wherever human beings spend their lives, such as a kitchen, a bedroom, a
farm, or a workshop. The conflict may also take place internally, within the mind of the protagonist. Conflict is the major element of plot because apposing forces arouse curiosity, cause doubt, create tension, and produce interest. There should be uncertainty about a protagonist’s success, for unless there is doubt there is no tension, and without tension there is no interest.