2. REVIEW OF RELATED LITERATURE

Roberus (1987:1) says “Literature refers to compositions that tell stories, dramatize situations, express emotions, and analyze and advocate ideas.” It is most commonly used to refer to the works of creative imagination, including works of poetry, drama, fiction, and nonfiction.

Eagleton (1983:1) says, “There have been various attempts to define literature. You can define it, for example, as “imaginative” writing in the sense of fiction-writing which is not really true. But even the briefest reflection on what people commonly include under the heading of literature suggest that this will do.” Literature as imaginative writing is reflected from people thought, that is not really true.

One of the fiction proses is novel. Novel is an extended work of prose fiction, longer than a short story or a medium-length fiction, called a novelette or novella. Watson (1979:3) says, “Novel is the name of literary kind, and there is a story to tell about how, over the centuries, its substance has widened and its conventions changed.” It means that novel is literary work that narrate life story in centuries ago. Novels have significant elements: characters, plots, structures, and themes. Watson (1979:5) says, “A novel is a way learning about how things were or are cognitive instrument: and those who distract stories as evidence should consider how often in conversation we use the to make points or answer question.” It means that we can learn about things were or are cognitive instrument from a novel.
2.1 Character

A character is a person in a narrative work of arts (such as a novel, play, television show/series, or film) who convey their personal qualities through dialogues and actions by which the readers or audiences may understand their thoughts, feelings, intentions and motives. In literature, characters guide the readers through their stories, helping them to understand plots and pounder themes.

The character may win, lose, or tie. He or she may learn and be better for the experience or may miss the point and be unchanged.

E. M. Foster (1979:6) says, “There are two basic types of characters “round character” and “flat character.”

**Round Character** is that he or she recognizes, changes with, or adjusts to circumstances. The round characters are usually the main figures in a story, profit from the experience and undergoes a change or an alternation, which may be shown in one action or some actions, the realization of new strength and therefore be the affirmation of previous decisions, the acceptance of new condition, or the discovery of unrecognized truths. The round character usually plays a major role in a story. Round characters are often called the hero or the heroine. Many main characters are anything but heroic, however, and it is therefore prefelable to use the more neutral word protagonist. The protagonist is the central of the action, moves against to an antagonist, and exhibits the ability to adapt to new circumstances.
Flat character in contrast, do not grow. They remain the same because they may be stupid or insensitive or lacking in knowledge or insight. They end where they begin and are static, not dynamic. But the flat characters are not therefore worthless, for they usually highlight the development of the round characters. Sometimes, the 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. They must be strong, tough, 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 these repeating situations. To degree that stock characters have many common traits, they are representative of their class, or group. Such characters, with variations in names, ages, and sexes have been constant in literature since the ancient Greeks. Some regular stock characters are the insensitive father, the interfering mother, the sassy younger brother or sister, the greedy politician, the resourceful cowboy or detective, the overbearing or henpecked husband, the submissive or nagging wife, and the angry police captain.

Stock characters stay flat as long as they merely perform their role and exhibit conventional and unindividual traits. When they posses 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.

There are flat character and round character. Flat character never changes. A loud, obnoxious “background” character who remains the same throughout the story is static. A boring character who is never changed by events is also static.
Round character is unlike a static character, a dynamic characters does change and grow as the story unfolds. Dynamic characters respond to events and experience a change in attitude or outlook.

2.2 Role

When you write a character analysis, you must also define each character's role. In addition to having personality traits, characters also fill certain roles in a story. They either play a major role, as a central element to the story, or they play a minor role to serve a supporting role in the story.

A story may have more than eight characters, but all characters (including groups of people or the story’s setting) can serve a particular role.

**Protagonist**, the character responsible for handling the main problem and the one most in need of change, emotionally.

**Antagonist**, the primary bad guy. The character that opposes the protagonist outright on all counts, physically and emotionally.

**Mentor**, the protagonist’s conscience and the prevailing side to the thematic argument. The mentor voices or represents the lesson that must be learned by the protagonist in order to change for the better and achieve the goal. (Note: Be mindful of creating a mentor who is as perfect and principled as humans can be, for doing so will make the character seem inhuman. Instead, let the mentor be flawed, like all us humans.)
**Tempter**, the right-hand to the antagonist. The tempter doesn’t need to know the antagonist, but they both stand for the same thing: stopping the protagonist from achieving the protagonist’s goal. The tempter tries to manipulate and convince the protagonist to join the “dark side”. However, in the end, the tempter can change his/her mind and realize the benefit of joining the good guys.

**Sidekick**, the protagonist’s unconditionally loving friend. This character can get frustrated with the protagonist and have doubts, but will always stand by the protagonist in the end. Typically, the sidekick embodies the theme without even realizing it. (The mentor can explain the theme, while the sidekick just does it without thinking and can’t explain it – they just do it).

**Skeptic**, the lone objector. The skeptic does not believe in the theme nor in the importance of achieving the protagonist’s goal. Without loyalties, the skeptic is on his/her own path. The skeptic may like the protagonist and want the protagonist to succeed but not at the cost of the skeptic’s goals. However, the skeptic may have a change of heart by the end of the story.

**Emotional**, this character acts according to their gut and lets motions fuel decisions. Impulsive. Reactive. Sometimes the emotional character is right and succeeds in ways that a thinking person would never have even tried, but sometimes the character finds trouble by not thinking before jumping.

**Logical**, the rational thinker who plans things out, shoots for logical solutions and gives reasonable, matter-of-fact answers to questions. However, sometimes the head needs to listen to the heart to work at its best.
2.3 History

History (from Greek historia, meaning "inquiry, knowledge acquired by investigation") is an umbrella term that relates to past events as well as the discovery, collection, organization, and presentation of information about these events. The term includes cosmic, geologic, and organic history, but is often generically implied to mean human history. Scholars who write about history are called historians. Historians sometimes debate the nature of history and its usefulness by discussing the study of the discipline as an end in itself and as a way of providing "perspective" on the problems of the present. Stories common to a particular culture, but not supported by external sources (such as the tales surrounding King Arthur) are usually classified as cultural heritage or legends, because they do not support the "disinterested investigation" required of the discipline of history. Events occurring prior to written record are considered prehistory.

Ancient influences have helped spawn variant interpretations of the nature of history which have evolved over the centuries and continue to change today. The modern study of history is wide-ranging, and includes the study of specific regions and the study of certain topical or thematical elements of historical investigation. Often history is taught as part of primary and secondary education, and the academic study of history is a major discipline in University studies.
2.3.1 Etymology

The word entered the English language in 1390 with the meaning of "relation of incidents, story". In Middle English, the meaning was "story" in general. The restriction to the meaning "record of past events" arose in the late 15th century. It was still in the Greek sense that Francis Bacon used the term in the late 16th century, when he wrote about "Natural History". For him, historia was "the knowledge of objects determined by space and time", that sort of knowledge provided by memory (while science was provided by reason, and poetry was provided by fantasy).

In an expression of the linguistic synthetic vs. analytic/isolating dichotomy, English like Chinese (史 vs. 诌) now designates separate words for human history and storytelling in general. In modern German, French, and most Germanic and Romance languages, which are solidly synthetic and highly inflected, the same word is still used to mean both "history" and "story". The adjective historical is attested from 1661, and historic from 1669.

Historian in the sense of a "researcher of history" is attested from 1531. In all European languages, the substantive "history" is still used to mean both "what happened with men", and "the scholarly study of the happened", the latter sense sometimes distinguished with a capital letter, "History", or the word historiography.
2.3.2 Description

Historians write in the context of their own time, and with due regard to the current dominant ideas of how to interpret the past, and sometimes write to provide lessons for their own society. In the words of Benedetto Croce, "All history is contemporary history". History is facilitated by the formation of a 'true discourse of past' through the production of narrative and analysis of past events relating to the human race. The modern discipline of history is dedicated to the institutional production of this discourse.

All events that are remembered and preserved in some authentic form constitute the historical record. The task of historical discourse is to identify the sources which can most usefully contribute to the production of accurate accounts of past. Therefore, the constitution of the historian's archive is a result of circumscribing a more general archive by invalidating the usage of certain texts and documents (by falsifying their claims to represent the 'true past').

The study of history has sometimes been classified as part of the humanities and at other times as part of the social sciences. It can also be seen as a bridge between those two broad areas, incorporating methodologies from both. Some individual historians strongly support one or the other classification. In the 20th century, French historian Fernand Braudel revolutionized the study of history, by using such outside disciplines as economics, anthropology, and geography in the study of global history.
Traditionally, historians have recorded events of the past, either in writing or by passing on an oral tradition, and have attempted to answer historical questions through the study of written documents and oral accounts. For the beginning, historians have also used such sources as monuments, inscriptions, and pictures. In general, the sources of historical knowledge can be separated into three categories: what is written, what is said, and what is physically preserved, and historians often consult all three. But writing is the marker that separates history from what comes before.