

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, there will be brief explanations and references on Plot and Character in order to obtain scientific support in writing this paper. The first four parts of this chapter will be about plot. Starting with the definitions of plot, kinds of plot, an explanation about elements of plot, then the definition of character, explanation types of character, roles of character, and the last part of this chapter will talk about the previous study.

A. Plot

Samuel Johnson (1755), an English writer and lexicographer, defined the term "plot" in his famous dictionary as follows: "Plot is the series of events or incidents that make up the story of a play, novel, or other narrative work, including the way in which they are arranged to produce a particular effect on the audience or reader."

In other words, the plot refers to the sequence of events in a story and how they are organized to create a particular structure or narrative arc. It includes the major events that move the story forward, the conflicts and obstacles that the characters must overcome, and the resolution or outcome of the story. A well-constructed plot is essential for engaging the audience and keeping them interested in the story.

According to Margaret Atwood (1985), plot is "the arrangement of incidents or events in a story, particularly towards the end when things take a definite shape." She notes that while some writers prefer to plan out their plots in advance, others prefer to discover the plot as they write. Atwood also emphasizes the importance of conflict in a plot, noting that "there can be no plot without conflict." Conflict, she explains, can come from external sources such as other characters or societal forces,

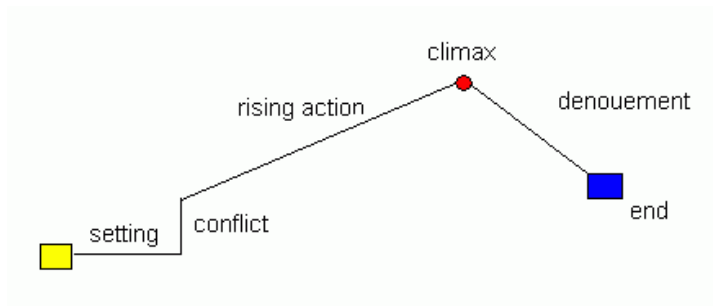
or from internal sources such as a character's own desires or fears. Plot refers to the sequence of events that make up a story or a novel. It involves the cause-and-effect relationships between the characters and their actions, as well as the development of the story's conflict and resolution (Gillian Flynn: 2016).

B. Kinds of Plot

Plot is a sequence of events that move narrative from beginning to end (Wolf, 2004). There are four kinds of plot that researcher found:

1. Dramatic or progressive plot

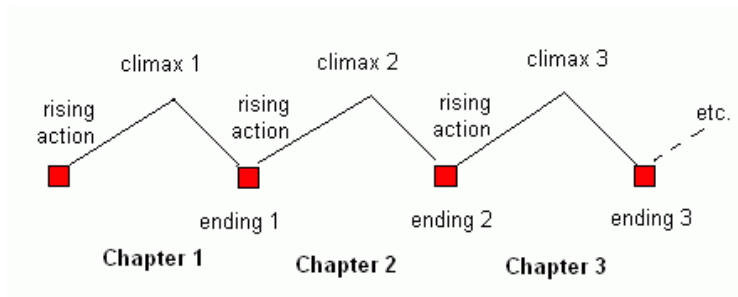
This is a chronological structure which first establishes the setting and conflict, then follows the rising action through to a climax (the peak of the action and turning point), and concludes with a denouement (a wrapping up of loose ends).



2. Episodic plot

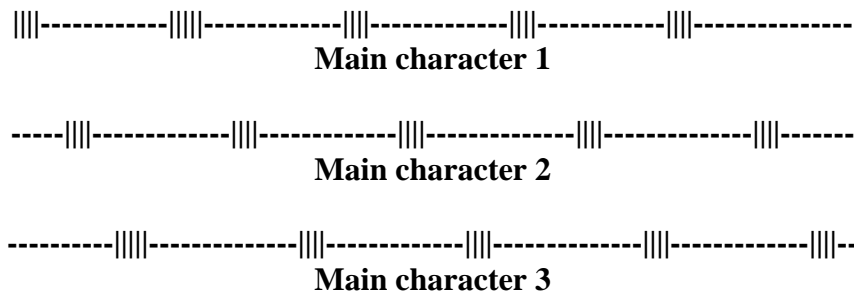
This is also a chronological structure, but it consists of a series of loosely related incidents, usually of chapter length, tied together by a common theme and/or characters. Episodic plots work best when the writer wishes to explore the personalities of the characters, the nature of their existence, and the flavor of an era.

The Episodic plot structure is made up of a series of chapters or stories linked together by the same character, place, or theme but held apart by their individual plot, purpose, and subtext.



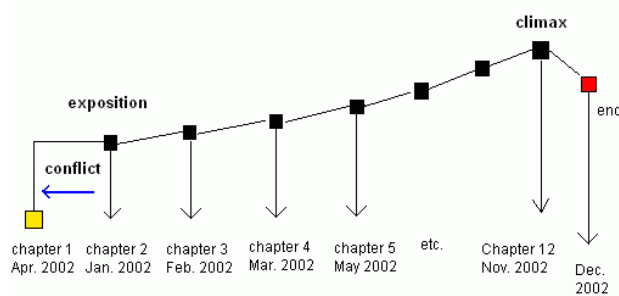
3. Parallel Plot

The writer weaves two or more dramatic plots that are usually linked by a common character and a similar theme. These are plots in which each main character has a separate but related story line that merges in the end.



4. Flashback Plot

This structure conveys information about events that occurred earlier. It permits authors to begin the story in the midst of the action but later fill in the background for full understanding of the present events. Flashbacks can occur more than once and in different parts of a story.



C. Elements of Plot

There are elements of plot by some famous literary figures:

1. Elements of plot by Gustav Freytag

Gustav Freytag was a 19th-century German novelist and playwright who also wrote extensively on literary theory. He is known for his analysis of dramatic structure, which he called the "pyramid of dramatic structure" (Freytag: 1988). This pyramid, which is also known as Freytag's pyramid, consists of five elements of plot:

- a) **Exposition:** This is the beginning of the story, where the setting, characters, and background information are introduced. It is where the audience learns about the world of the story and the characters who inhabit it.
- b) **Rising Action:** This is the part of the story where the plot begins to develop, and the conflict or problem that the protagonist will face is introduced. The rising action builds tension and sets up the climax of the story.
- c) **Climax:** This is the turning point of the story, where the conflict or problem reaches its highest point of tension. The climax is often the most intense and dramatic moment in the story.
- d) **Falling Action:** After the climax, the story begins to wind down, and the loose ends are tied up. The falling action is where the consequences of the climax are revealed, and the story begins to resolve.
- e) **Resolution:** This is the end of the story, where the conflict or problem is resolved, and the characters come to a final resolution. The resolution is where the story reaches its conclusion, and the audience gets a sense of closure.

Overall, Freytag's pyramid is a useful tool for analyzing the structure of a story and understanding how the different elements of plot work together to create a compelling narrative.

2. Elements of Plot By Jennie Jarvis

Jennie Jarvis, a screenwriter and author, identified seven elements of plot: exposition, inciting incident, rising action, climax, falling action, resolution, and denouement.

- a) Exposition: This is the beginning of the story where the audience is introduced to the characters, setting, and basic situation. It provides essential information about the story's context and background.
- b) Inciting incident: This is the event that sets the plot in motion and creates the story's conflict. It's the moment where something changes for the protagonist, and they're forced to take action.
- c) Rising action: This is where the conflict intensifies, and the story's tension and stakes increase. The protagonist faces obstacles and challenges that make it harder to reach their goal.
- d) Climax: This is the point of highest tension and conflict in the story. It's the moment where the protagonist faces their biggest challenge and makes a pivotal decision or takes action that determines the story's outcome.
- e) Falling action: This is where the story begins to wind down after the climax. Loose ends are tied up, and the consequences of the climax are explored.
- f) Resolution: This is the part of the story where the conflict is resolved, and the story reaches a conclusion. The protagonist achieves their goal or fails to achieve it, and the story's questions are answered.

- g) Denouement: This is the final part of the story where the loose ends are tied up and any remaining questions are answered. The characters reflect on the events that occurred, and the audience is left with a sense of closure (Jarvis: 2014).

3. Elements of Plot By Aristotle

Aristotle's Poetics is one of the earliest and most influential works of literary theory, and it includes an analysis of the basic elements of plot in drama. According to Aristotle, a well-structured plot must have the following elements:

- a) Exposition: The introduction or opening of the play that provides necessary background information about the characters, setting, and situation.
- b) Rising Action: The series of events that build the tension and suspense of the story, leading up to the climax.
- c) Climax: The turning point of the story, where the conflict reaches its highest point of intensity and the outcome is decided.
- d) Falling Action: The events that follow the climax, where the consequences of the climax are played out.
- e) Resolution: The conclusion of the story, where loose ends are tied up and the conflict is resolved.

Aristotle also believed that the plot should be driven by a central conflict, or "agon," which is the source of the tension and drama in the story. This conflict can take many forms, such as a struggle between two characters, an internal conflict within a character, or a conflict between a character and a larger social or cultural force.

Additionally, Aristotle emphasized the importance of unity in a well-structured plot. He believed that all elements of the story should be connected to the central conflict and work together to create a coherent and meaningful whole.

4. Elements of Plot By Henry James

Henry James was a prominent American author of the late 19th and early 20th centuries, known for his complex and psychological novels and stories. Here are the basic elements of plot that can be found in James's works:

- a) **Exposition:** The opening of a story that introduces the setting, characters, and initial situation. In James's works, the exposition is often detailed and richly descriptive, setting the stage for the events to come.
- b) **Rising Action:** The events and conflicts that build toward the story's climax. James is known for his slow-building narratives that rely on subtle psychological tensions and complex character dynamics to create tension and suspense.
- c) **Climax:** The point of highest tension or conflict in the story. In James's works, the climax often involves a pivotal moment of decision or revelation for the protagonist, as well as a moment of reckoning for the other characters.
- d) **Falling Action:** The events that follow the climax and lead toward the story's resolution. In James's works, the falling action is often a time of reflection and introspection for the characters, as they come to terms with the consequences of the climax.
- e) **Resolution:** The final outcome of the story, which often involves a moment of resolution or closure for the characters. In James's works, the resolution is often ambiguous and open-ended, leaving the reader to draw their own

conclusions about the meaning and significance of the events that have transpired (Henry: 1884).

5. Elements of Plot by X. J. Kennedy

X. J. Kennedy, an American poet, outlines the elements of plot in his book "An Introduction to Poetry." According to Kennedy, the elements of plot include:

- a) Exposition: This is the part of the story that introduces the characters, setting, and basic situation.
- b) Rising Action: This is the part of the story where the conflict is introduced and the tension builds. The protagonist faces obstacles and tries to overcome them.
- c) Climax: This is the turning point of the story. The protagonist faces a critical decision or confrontation that determines the outcome of the story.
- d) Falling Action: This is the part of the story where the tension starts to decrease. The protagonist faces the consequences of their actions and the story begins to wrap up.
- e) Resolution: This is the end of the story where the conflict is resolved, and the loose ends are tied up (Kennedy: 2010).

Kennedy emphasizes that these elements of plot are not fixed and can vary depending on the story. Additionally, he suggests that a successful plot should have a clear structure, character development, and meaningful conflict that engages the reader.

6. Elements of Plot by Monroe Beardsley

Monroe Beardsley was a prominent American philosopher and aesthetician known for his work in the field of aesthetics. While Beardsley did not specifically

focus on the elements of plot in his writings, he did contribute significantly to the understanding of art, literature, and narrative theory. However, Beardsley can provide with a general overview of the elements of plot commonly discussed in literary analysis and creative writing. These elements are often attributed to Aristotle's Poetics and have been further developed by numerous scholars and theorists over time. Here are the basic elements of plot:

- a) **Exposition:** This is the introduction to the story where the setting, characters, and initial background information are established.
- b) **Inciting Incident:** This is the event or situation that triggers the central conflict and sets the story in motion.
- c) **Rising Action:** This part of the plot develops the conflict and builds tension. It consists of a series of events, complications, and obstacles that the protagonist faces while trying to resolve the conflict.
- d) **Climax:** The climax is the turning point of the story, where the conflict reaches its highest point of intensity. It is the most significant moment and often involves a critical decision or action by the protagonist.
- e) **Falling Action:** After the climax, the falling action occurs, where the consequences of the climax unfold. Loose ends may be tied up, and the story begins to move towards resolution.
- f) **Resolution/Denouement:** The resolution is the final outcome of the story, where the conflicts are resolved, and the story reaches a conclusion. The denouement refers to the aftermath of the resolution and provides closure for the reader.

It's important to note that these elements can vary depending on the narrative structure or genre of the story. Additionally, contemporary storytelling often incorporates non-linear or experimental approaches that may challenge the traditional linear plot structure. Nonetheless, these elements serve as a useful framework for analyzing and understanding the structure of most narratives.

D. Character

The term "character" in fiction refers to a fictional figure crafted by an author for a specific work, embodying a combination of various traits, emotions, characteristics, and styles that mirror real people. This research includes multiple definitions of character to provide scientific references. One concise definition by Kennedy and Gioia (2005) describes a character as an imaginary person who governs a story. This implies that characters exist solely in the imaginative realm of readers' minds and not in the real world. This definition aligns with another similar definition by Diyanni (2000), who defines characters as fictional individuals created by writers, sometimes with identification or judgment. Diyanni also asserts that fictional characters undergo experiences that reflect the fantasies of real people, allowing them to come to life in readers' minds and leave a lasting impression. When readers engage with a story, they connect with the characters and vicariously experience their journey, making them feel as though they are part of the story rather than mere observers.

Taylor (1981) offers an alternative perspective on characters in a novel or play, asserting that they are not real human beings and have no existence outside of the literary composition, regardless of how convincingly the illusion of reality is created by the author. According to Taylor, characters are constructs composed of

words that serve to depict individuals experiencing events, always interconnected with other elements in fiction, such as action and setting. Furthermore, an older book by Bain, Beaty, and Hunter (1973) presents a straightforward definition of character as any person or entity appearing in a literary work. These definitions collectively support the understanding that fictional characters lack real-world existence, despite the author's skill in portraying a believable reality within the story. Instead, they are fabricated entities within a literary work, resembling human beings in various ways, but without any connection to actual reality.

In summary, all the aforementioned definitions converge on the notion that fictional characters are deliberately crafted by authors to represent the condition of real people from the real world in literary works. These characters possess human-like traits, styles, backgrounds, and other qualities, even though they may not always be human themselves, but can also include animals or other forms. Ultimately, they are artistic depictions that reside solely within the literary realm and do not have any real-world existence.

E. Types of Character

The classification of characters in a literary work can be based on their creation, role, and function. Various types of characters can be identified, such as flat characters and round characters, static characters, and dynamic characters, as well as major characters and minor characters. Here, I will provide descriptions for each character type, beginning with flat and round characters, followed by static and dynamic characters, and concluding with major and minor characters.

1. Flat Character and Round Character

Different types of characters exist in literary works, distinguishing one character from another based on their portrayal and characteristics. E.M. Forster, a renowned British novelist, introduced the terms "flat character" and "round character" in his book "Aspects of the Novel" (1927), which have since become widely used as a standard for character classification (Arp & Johnson, 2006).

According to Arp and Johnson (2006), a flat character is simpler compared to a round character, possessing only one or two notable traits that can be easily described in a sentence or two. However, it is important to note that a flat character, despite its limited traits, can still be a remarkable figure in a story. Some flat characters are skillfully crafted by authors with specific roles and unique qualities, making them significant and appealing to readers. Flat characters often exhibit stereotypes that make them recognizable, such as a mad scientist fixated on particular things or a brilliant detective, among other examples. These stereotypical figures are known as stock characters. Kennedy and Gioia (2005) add that flat characters typically remain unchanged throughout the story and are often found in minor roles. Supporting this notion, Barnet, Burto, and Cain (2005) state that "flat characters are usually static, retaining their essential traits from the beginning to the end of the story".

On the other hand, according to Arp and Johnson (2006), a round character is more complex than a flat character, displaying characteristics akin to real people. As quoted from Bain, Beaty, and Hunter (1973), E.M. Forster suggests that round characters can "convincingly surprise" and are "more like real people." Kennedy and Gioia (2005) state that unlike flat characters with singular

characteristic, round characters are more multifaceted. Unlike flat characters, round characters tend to undergo changes throughout the story and are often referred to as dynamic (Barnet, Burto, & Cain, 2005). While flat characters are typically minor characters, round characters, in contrast, are often central or major characters (Martin & Hill, 1996).

2. Static Character and Dynamic Character

There are various character classifications that pertain to their development throughout the story. These classifications include static characters and dynamic characters. As previously mentioned, static characters are typically found in flat characters and they remain unchanged from the beginning of the story until the end. On the other hand, dynamic characters, also known as developing characters, undergo significant changes in their character, personality, or perspective as the story unfolds. These changes are meant to be significant, regardless of whether they are positive or negative, minor or major (Arp & Johnson, 2006). Supporting this idea, Diyanni (2000) states that dynamic characters experience changes in their attitude, purpose, and behavior as the story progresses.

3. Major Character and Minor Character

Another way to categorize characters in literature is based on their significance within the story, whether they are major or minor characters. According to Diyanni (2000), a major character is a significant figure who plays a central role in the story's action or theme. This character captures the reader's attention and their presence holds importance throughout the narrative. Diyanni (2000) also equates the major character with the protagonist.

On the other hand, the minor character contrasts with the major character. These characters have smaller roles in the story and their purpose is to enhance the prominence of the major character. Kennedy and Gioia (2005) suggest that minor characters are often portrayed as flat rather than complex, as their complexity could divert the reader's attention away from the major character. In a literary work, the focus is typically placed on certain characters. Diyanni (2000) supports Kennedy and Gioia's (2005) claim that minor characters are often portrayed as static, while major characters are typically dynamic. However, Diyanni also cautions against prematurely assuming that all major characters are dynamic and all minor characters are static. He acknowledges that there are exceptions where the roles are reversed, and a major character can be static while a minor character displays dynamic qualities.

F. Roles of Character

In addition to the previous explanation about character categorization, there are also terms used to differentiate the roles of characters, specifically to classify them as either good or bad. These terms are commonly known as hero and villain, but they have evolved into more general terms known as protagonist and antagonist.

1. Hero and Villain

According to Bain, Beaty, and Hunter (1973), the term "hero" refers to the good leading character, while the term "villain" refers to the bad one. However, in modern times, these terms are less commonly used because "hero" now carries the connotation of a character who possesses superhuman abilities beyond the realm of reality. A hero is typically portrayed as a morally upright individual

who selflessly helps others. On the other hand, a villain is seen as an antagonist who is malicious, sarcastic, cynical, and lacks benevolent intentions. Villains are portrayed as adversaries who oppose and antagonize the hero. However, contemporary literature does not always revolve around the dichotomy of good versus evil or right versus wrong. Instead, modern literature tends to depict realistic situations with diverse topics and themes.

2. Protagonist and Antagonist

According to Bain, Beaty, and Hunter (1973), the term "hero" refers to the good leading character, while the term "villain" refers to the bad one. However, in modern times, these terms are less commonly used because "hero" now carries the connotation of a character who possesses superhuman abilities beyond the realm of reality. A hero is typically portrayed as a morally upright individual who selflessly helps others. On the other hand, a villain is seen as an antagonist who is malicious, sarcastic, cynical, and lacks benevolent intentions. Villains are portrayed as adversaries who oppose and antagonize the hero. However, contemporary literature does not always revolve around the dichotomy of good versus evil or right versus wrong. Instead, modern literature tends to depict realistic situations with diverse topics and themes.

G. Plot and Character by Henry James Theory

Henry James, the renowned American-British writer, was known for his complex and psychologically nuanced characters as well as intricate plots. His works often explored the themes of identity, social conventions, and the clash between the Old World and the New World. While James did not explicitly outline a theory of plot and character, his writings provide insights into his approach to

these elements of storytelling. Here is a theoretical analysis of James' approach to plot and character:

1. Plot

James believed in the significance of psychological subtlety over dramatic events. His plots were often driven by the internal conflicts and emotional dilemmas faced by his characters. He was more concerned with the exploration of characters' inner lives and the consequences of their choices than with external action.

James employed a slow and deliberate narrative pace, allowing readers to delve into the thoughts, motives, and desires of his characters. His plots were intricately woven, often revealing layers of complexity and ambiguity. James favored a nonlinear structure, employing flashbacks, shifts in perspective, and multiple narrators to present different viewpoints and deepen the reader's understanding of the characters' experiences.

2. Character

James' characters were richly developed and multifaceted, reflecting the psychological depth he sought to explore. He focused on the inner lives of his characters, their thoughts, perceptions, and motivations, and often depicted their struggles to reconcile their desires with societal expectations.

James had a keen eye for social dynamics and the impact of social conventions on individual psychology. His characters often found themselves torn between their desires for personal fulfillment and the constraints imposed by society. They grappled with issues of identity, self-discovery, and the clash between their own values and the values of their social milieu.

James also delved into the complexities of human relationships, particularly those involving power, manipulation, and betrayal. His characters frequently engaged in intricate psychological games, with hidden agendas and unspoken tensions adding layers of intrigue and suspense to his narratives.

In conclusion, Henry James' approach to plot and character emphasized psychological depth, intricate narratives, and nuanced explorations of human behavior. His works remain celebrated for their complex characters and sophisticated plotting, which continue to influence modern literature.

H. Review of Previous Study

The first study was conducted by Siti Halimah Tussadiyah. Thesis (2017) “Plot and Characters Analysis on Novel *I Know Why the Caged Bird Sings* by Maya Angelou”. This study is an autobiographical novel by Maya Angelou, focusing on her early years and experiences with racial discrimination. The story delves into Maya's life from the age of seventeen onward, highlighting the challenges faced by herself and the black community. The novel encompasses key intrinsic elements such as plot, compelling characters, and themes. Written in first-person perspective, Maya recounts her childhood from both a child's viewpoint and as an adult reflecting on her past. Set in the 1930s-1950s, the narrative takes place in Stamps, Arkansas; St. Louis, Missouri; and San Francisco, California. The major conflict revolves around Maya's coming-of-age as a young black girl, confronting racism, sexism, violence, and loneliness. The novel depicts the impact of her parents' divorce, leading Maya and her brother to move several times, eventually settling in San Francisco with their mother. The climax occurs when Maya runs away from her father, displaying her first

act of self-reliance and independence after a lifelong struggle with feelings of inferiority and displacement. Maya intentionally places herself in a junkyard community, where she learns valuable lessons about humanity. The falling action includes Maya's experience of living in the junkyard with homeless teenagers, her becoming San Francisco's first black streetcar conductor, and her facing the challenges of loneliness and pregnancy. Throughout the novel, Maya emerges as a resilient young girl, overcoming the traumas associated not only with her identity as a black female in America but also the personal hardships she endures. These experiences ultimately shape her into a powerful woman, motivated to rise above her difficulties.

The second study was conducted by Sabariyanto. The Journal (2018), "The structure of F. Scott Fitzgerald's "The Great Gatsby". This study aims to determine how F. Scott Fitzgerald's *The Great Gatsby's* setting and characterization are related to one another and how the setting and plot are related to one another. The structural approach and library research method were utilized in this study. As a result, this only focuses on the plot, characters, and setting, which form the core of the story as a literary work. The study's findings demonstrate that F. Fitzgerald's *The Great Gatsby's* structural elements are coherent. The story as a whole is formed by the interconnectedness of each component. The author can conduct a structural analysis of the plot with the assistance of this previous study. The researcher focuses on an intrinsic component in this analysis, such as the plot, character, and setting. The writer uses this research to analyze the plot because the researcher used structural

analysis in the analysis. As a result, the writer can use structural analysis to analyze the plot.

The third study from Irma Diani. *The Journal*, 2017. "The Structure of "Rose for Emily": William Faulkner's short story". The purpose of structural analysis of Rose for Emily is to investigate the story's conflict, setting, characters, and plot. This study aims to investigate the structure of William Faulkner's 1930 short story "Rose for Emily." The descriptive qualitative method is used in this study. Through reading that short story, data were gathered. The information were broke down primarily on subject, character, plot, struggle, and setting. The consequence of this study showed that the subject of this story is about death and protection from the difference in her life. The main characters in this story are Emily Grierson, a mysterious woman who kept her identity a secret. The father of Emily was Mr. Grierson. The Plot of this story comprises of 5 areas, in particular, (1) Emily loses her father. (2) Emily attempts to keep his body and says he isn't dead (3) Homer Baron and Emily get married. (4) Emily buys poison, and her house smells awful. (5) Emily's death. The characters in this story are at odds with one another, are at odds with one another, or have a problem. The town of Jefferson in Mississippi serves as the setting for this story. The author can use structural analysis to analyze the plot with the assistance of this previous study. Using structural analysis, the author of this study investigates the plot, setting, characters, and conflict of A Rose for Emily's short story.

The most recent study by Fauzan, Umar *The Journal* (2016), "An Analysis of Peanut & Sparky's" Structure: Arnie Lightning's short story as a means of

comprehending literature”. The structure of Arni Lightning's short story Peanut & Sparky will be the focus of this investigation. The structure of a literary work that investigates the plot, setting, characters, conflict, and other aspects of the story is an essential component. Through the story's premise, theme, character, moral value, and setting, this analysis reveals the author's intention to create the story. The study reveals that literary works can be better understood by conducting structural analysis. Using structural analysis, the author can use this previous study to examine the plot's structure. The focus of this study is on the story's plot, setting, characters, conflict, and other aspects.