CHAPTER TWO

LITERATURE REVIEW

2.1 Previous Study

This section presents the theories that support this topic which consists of review of previous research that has a similar topic or topics related to this research. Literature review from previous research is used to obtain references that can be used to conduct and complement this research.

The first study was conducted by Ramdani (2021) entitled The Analysis of Character and Characterization in Mulan Movie Script. This study applies theories from Jones (1968), Chartes (2011), and Burroway (2000) to display conflict and characterization. Furthermore, this study used qualitative methods with descriptive designs to analyze the characterization of Mulan. The purpose of this study is to find out and explain Mulan's conflict depicted in the film and how Mulan resolves the conflict in each situation by analyzing the characterization of Mulan as the main character of the film. The results of this study found that Mulan as the main character has eight conflicts found in the Mulan film. Every conflict has been resolved by Mulan through her characterization. Mulan is an obedient child, steadfast in protecting her family, willing to sacrifice, sincere, willing to take risks, honest and responsible. This research helps the author know how to conduct characterization research on similar figures in this research. The gap is in the literary work (movie title) and the theory that uses the three characterization theories.

The second study was conducted by Putri, Gintings, and Meisuri (2018) with the title The Characterization of The Main Character in Gone Girl Film. This study applies the characterization theory from Burroway (2000) to analyze the type of characterization of the main character in the film Gone Girl and the dominant characteristics. This research was conducted by applying descriptive qualitative methods. The purpose of this study was to find out the most dominant characteristics of Amy Elliot Dunne in the film The Gone Girl based on the indirect characterization method proposed by Burroway (2000). This study provides additional understanding for the authors about how characterization studies can be carried out in different ways. The gap lies in the characterization method used (indirect presentation), as well as the literary works and films used.

The third study was conducted by Roni and Kasih (2022) entitled Understanding Main Character and Characterization in Victoria Aveyard's Red Queen. This research applies character theory and Burroway's characterization to analyze the characters and leads in the novel Red Queen. This research is qualitative. This study applies a structuralism approach that focuses on intrinsic elements. This study focuses on direct characterization methods to analyze the main characters in this novel. The results of this study found that Mare Barrow articulated a variety of different characterizations because she herself had some difficulties in her past. Mare Barrow's new character proves some of the better changes in her life. This study helps the authors to understand more about characterization and how to apply theory to research. The gap is in literary work.

The fourth study was conducted by Fardhany (2021) entitled An Analysis of Main Character and Characterization In "Dangerous Minds" Movie. The study used qualitative methods. This research uses the theory of character and characterization in films by Boggs and Petrie, the theory of character and characterization in fictional art work by Nurgiantoro, uses a psychological approach by Maslow and uses intrinsic aspects. The purpose of this study was to determine the character and characterization of LouAnne Johnson as the main character by analyzing evidence from her dialogue and actions in the film. The results of this study contain LouAnne Johnson as the main character is the protagonist and has characteristics such as talented, hardworking, confident, grateful, sincere and honest, helpful, realistic, moody, emotional, and pessimistic. This study reinforces the most common main character type in movies: protagonist, simple and flat. This study provides additional understanding for the authors of how characterization is studied. The gap is in literary works, applied films.

In conclusion, the four previous studies are part of the author's concern to support and help the author conduct research. The first difference in research is that it uses three characterization theories and the title of the film used. The second difference in research is that it uses a different method, namely indirect presentation, and the film title used. The third research difference is the literary work, namely the novel. And the latest research differences. Previous research with the same issues, theories and approaches really helped the author in analyzing characters with their characterization and identifying the problems that occurred.

2.2 Theoretical Framework

In this section, the author writes about structuralism using character theory by Janet Burroway. This study uses Janet Burroway's theory as the subject of discussion conducted by the author to analyze the character of the main character.

2.2.1 Structuralism Approach

Basically, a literary work is built by the elements that compose it until it becomes a complete literary work. Structural analysis dissects the elements contained in a literary work such as plot, character, setting, theme, and point of view. Structural analysis illustrates that the wholeness of meaning depends on the coherence of all literary elements (Selden, Widowson & Brooker, 2005). The structuralist emphasis is to view literary works as stand-alone texts. This research was conducted with emphasis on intrinsic aspects in literary works. Literary structuralism is an approach that focuses and emphasizes the intrinsic elements contained and constructs a literary work (Selden, Widowson & Brooker, 2005). Therefore, the intrinsic meaning of a literary work cannot be understood thoroughly if there is no structural analysis. Structural analysis aims to provide a strong, deep, precise, and detailed understanding of the content of the literary work itself. This analysis process also aims to understand the meaning in the literary work.

Stanton (2007) claims that structuralism is divided into 3 parts, namely facts, themes, and means of pronunciation (literature). Facts include character (characterizations), plots, settings. Theme is the basis of the story and the literary means is the author's technique for making an event in a story into a meaningful pattern. This structuralism approach is also expressed as an intrinsic approach because it studies a text, how it is structured, and how language is used. Gerdin 2016).

Character

In movies, a character is usually portrayed and refers to someone who was created by an author or writer to make a story more interesting (Burroway,2000). Character is the people involved and take many roles in the story. Character is one of the important elements in literary works. The character is divided into three, namely protagonist, antagonist, and tritagonist. The protagonist is a character whose behavior is according to the will of the reader or viewer. Antagonists is character who cause conflict in the story and conflict with the protagonist. While the tritagonist is the third character who usually acts as a mediator.

Setting

The setting in the story is the environment where events take place. Burroway (2000) labels setting as atmosphere and explains that a story must have an atmosphere because without it, the characters would not breathe. Gill (1995) states that the setting includes where the character appears, the social context of the character, the location of events, and how the atmosphere is created in the film.

Plot

A plot is a structure of events that is interconnected. The plot is a path where events run in literary works which display characters according to the events made. The plot is created to regulate how the act, one event with another, and the characters depicted in the story are all tied and related to each other. (Semi 1988).

Theme

Theme is the main topic, the basis of the story, the core, and the main topic used by the writer to compose and create a story.

Point of view

Point of view is the way in which an author's point of view creates a story to tell. Point of view technique is a point of view used by the author as a means to present the story he makes to be presented to the reader or audience.

2.2.2 Character

In movies, there are several basic elements, one of which is character. Burroway (1992) says that human character is foreground in all fiction, but their humanity is disguised and altered. Character become one of the important roles that hold the progress of the story. Roberts (1983) states that character in literature is broad oral representations of human beings, especially in determining themselves through thought, speech, and behavior. A story can be told interestingly depending on how the character is, because characters are the key to the way the story lives. Character is one of the important elements to bring the story to life.

There are several types of character in the story that can be known as follows.

1. Major Character

Burroway (1982) argues that a major character is the main or central character in a story. They are characters who experience major developments, changes, or conflicts in the narrative. Major characters usually have deeper psychological complexity and more time is spent developing their personality, background, and emotional journey.

2. Minor Character

Burroway (1982) said that minor character can act as complements to the story. They may provide additional context, conflict, or background information that supports the major character or storyline. This character is often less developed in depth than major character. They may appear only in a few scenes or have little influence on the development of the story.

3. Round Character

Burroway (1992) argues round characters are complex characters and have many dimensions to their personalities. They are not limited to one aspect or trait, but have a variety of traits, strengths and weaknesses. They also display a variety of feelings and reactions in various situations. These "round" characters resemble real people with all the complexity and diversity in their personalities making them lifelike.

4. Flat Character

Burroway (1992) states that flat character is relatively uncomplicated, does not undergo change, and is dominated by certain traits or have only one distinguishing feature. Flat character often has traits that are simple and easy to describe in words. They may have only one or two traits that define them, and often their actions and dialogue do not display significant changes throughout the story. Flat characters can be used as story devices for specific purposes, such as conveying expositional information or presenting conflict in the story, but they tend not to have significant emotional or psychological development.

5. Dynamic Character

Burroway (1982) says that dynamic characters are characters who undergo significant development, change, or transformation in the storyline. They tend to develop psychologically, emotionally, or morally over the course of the story. These changes can be positive or negative, and are often the result of conflicts or experiences they face.

6. Static Character

Burroway (1982) states that static character is characters who do not experience significant development or change in their personality, attitude, or outlook on life throughout the storyline. They tend to remain consistent in their traits, attitudes, and actions from the beginning to the end of the story. This character does not face internal conflicts that cause changes in themselves.

2.2.3 Characterization

Burroway argues that there are two types of characterization. The first is the direct presentation that occurs when the writer describes the character directly and clearly. The second is indirect presentation when the author does not describe the character clearly and usually relies on the reader to understand what the author wants to convey because it is not said clearly or clearly.

a. **Direct Presentation**

In this live presentation, the author usually directly describes and explains a character created in the story by telling in detail what the character looks like through actions, expressions, and speech or dialogue in a story. In a live presentation, Burroway (1992) claims that there are four types of direct characterizations in literary works: appearance, speech, action, and thought.

1. Appearance

Burroway (1992) claims that of the four methods of direct presentation, appearance is particularly important because our eyes are our most developed perceptual tools, and we receive more of that information through sight alone than any other sense. Whatever beauty, beauty or ugliness is in it must come to the surface in order for us to see it. Such surfaces involve speech, actions, and appearance, but it is appearance that drives how we react to people, and everything they wear and the body itself brings out some aspects of them.

Appearance has physical characteristics of the character's face and body such as eye color, hair length, height, and skin complexion. It's also a way to see the way they dress or present themselves in front of others. In the real-life world, appearance is one of the important things about a person's social status, occupation, mental and physical state, intentions and thoughts.

2. Action

Burroway (1992) says that the essential character of a fiction must be able to cause an action and be changeable by it. Physical movement is usually necessary for action, but that alone is not enough to ensure that there will be action. It is important to pay attention to how the character act when writing dialogue because speech is not an action unless it contains the possibility of change. In general, actions usually involve some type of physical movement such as walking, running, gesturing, sleeping, and sitting. The movement can also be in the form of changes reflected in the face or body, such as frowning, and staring. Communication through Action can also support dialogue in the story.

3. Thought

Burroway (1992) says that Aristotle was helpful in clarifying the relationship between desire, thought, and action. Aristotle said his character was determined by his ultimate goals, good or bad. Aristotle argued that thinking is a process by which a person works backwards in his mind from his goal to determining what actions he can take to achieve that goal at any given moment. Knowing what the

character thinks or desires and plans, can also help discover the characteristics of the character.

4. Speech

Burroway (1992) states language characterizes something other than appearance. This is because most languages are ways of expressing character. In fiction, speech is a commonly used method of direct characterization, since it is very effective for explicitly and implicitly revealing information about the character involved in the dialogue. Like fiction itself, human dialogue seeks to combine logic and emotion. Burroway (1992) argues that through method direct presentation, writers can express and convey their emotions directly (shouting, screaming, laughing, and other expressions). What character say and how they say it is one of the most important components of direct characterization.

Table 1. Burroway's Method Characterization

Speech	What do the characters say? How does the character speak?
Action	What does the character do? How does the character behave?
Thought	What is revealed through the character's private thoughts and feeling?
Appearance	What does the character look like? How does the character dress?

b. Indirect presentation

In indirect characterizations, narrators tend to use comments to judge or evaluate characters. Indirect characterizations have the advantage of conveying a lot of information about the character in a short time. However, as a form of 'telling', it creates a certain distance between the reader and the character Through indirect presentations, the author shows how the characters live what they do. Readers have the right to determine their character from what they think and infer. Burroway (1992) states "The indirect method of presenting a character is the author's interpretation to telling the character's background, motives, values, virtues, and the like".

2.2.4 Film Study

Sikov (1998) argues that film is the art of time and space. Films are included as literary works (Ally & Kasih 2021). In film, there is an important element that is needed, namely mise en scène. Mise en scene can help inform the viewer through elements such as visual composition, lighting, setting the backdrop, and the appearance of the characters. Thus, "mise en scène" plays an important role in establishing a distinctive visual and emotional experience in the film. Sikov (1998) said that the more details mise en scène are added to a film, the more information the audience will get. Sikov (1998) says that mise en scène consists of all elements placed in front of the camera to be photographed. Those elements are setting, props, lighting, figure behavior (actors, movements, facial expressions), costumes, and makeup.

In filmmaking, there is the term take, which refers to a series of shots or recordings that are done to get a certain scene. Sikov (1998) mentions that a "take" is a single recording of a "shot". In one take, several different "shots" can be taken to get a variety of different angles, compositions, or views of the scene. In mise en scène there is a shot, which is a basic element of filmmaking. Sikov (1998) claims that at one basic level of one shot, mise en scène has meaning. In the context of film, here are the definitions of some elements in the mise en scene:

Setting: Setting refers to the physical environment in which a scene or story in a movie takes place. This includes locations, decorations, and backgrounds that set the place and time of the story. Setting can help create a certain atmosphere, context, and feel in a movie.

Props: Sikov (1998) said that props are objects used by actors which are an integral part of the story. The properties in a film will function as a description of an event seen from the background of the events and locations of the film. Props can be knives, ropes, guns, and items that can complement a story.

Object: Sikov (1998) said that these objects are important in the visual aesthetics of the film and can play a big role in developing the plot or creating the atmosphere of the story. In films, "objects" refer to objects that appear in the picture or scene, for example bicycles, motorbikes, cars, mountains and houses. In other words, objects in films are objects seen in the camera that have the potential to influence the way we understand and interpret the story being told.

Lighting: Sikov (1998) said lighting is the use of light in filmmaking to create visual, atmospheric, and focus effects. Proper lighting can affect mood, emotions, and emphasis in the scene.

Figure Behavior: This refers to the behavior, movement, and facial expressions of the actors in the scene. The way actors interact with the environment and other characters, their body movements, as well as their facial expressions, all contribute to characterization, emotional communication, and story dynamics.

Costume: Costumes in films refer to the clothes and equipment worn or used by the characters in the story. It is an important element in film production that helps create a character's visual identity, revealing certain aspects of their personality. Costumes help depict a character's identity, social status, time period, and overall theme of the film (Sikov 1998).

Makeup: Makeup involves using cosmetics and makeup techniques on actors to change their physical appearance. Makeup can include changes in the look of skin, hair, and face to support characterization and adjustment to the setting of the story.

Camera work: Camera work is an important aspect of cinematography that can have a huge impact on the audience's experience and the way the story is told in the film. Sikov (1998) explains that camera work involves the arrangement of

visual elements and directing the audience's attention by the director in a scene or film. In the context of film, "camera work" refers to the way the camera is used to create visual effects, direct the audience's attention, and tell a story. This involves various techniques such as framing (placement of the subject in the frame), camera movement, lighting, and shooting angles.

Sound and music: Sound and music in films play an important role because they create atmosphere, strengthen emotions, develop characters, and focus the audience's attention, thereby enhancing the overall cinematic experience.

All these elements work together to create the visual and narrative world in the film. They help support characters, atmospheres, and storylines, as well as contribute to audience interpretation and experience.