

CHAPTER I

INTRODUCTION

1.1 Background of Study

Literature has existed in human civilization since thousands of years ago. Its existence in human civilization cannot be denied. In human civilization, literature has been accepted as one of the social and cultural realities and is not just regarded as an artwork that concerns mind, emotion, and imagination, but also as a creative work that uses language as its medium. In its existence in human civilization, literature imitates life, and life is in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been objects of literary imitation. The literary works which also reflect these things are stories, novels, movies, and so on. The story of this narrative work has a structure that is built up by two main literary components. The literary components which also create its structure are, for example, intrinsic components.

One of the intrinsic elements which build up the structure of the story of this fictional work is the setting and plot. Any story or narrative work must have a setting and plot. Without this component, the writer cannot tell the story of his literary work. Setting can construct the plot. From the setting, the audience can imagine the plot of the story.

The setting is everything that happens somewhere or sometimes. The setting is an element of fiction that reveals to us where and when an event. In other words, the

term set refers to the point in time and space at which the event of the plot occurs involving the character (Kenney, 1966:38). In developing the whole story, the setting is of primary importance and it makes the story more realistic and alive. Based on Wellek and Warren (1956) concerned setting with the places where the story takes place. Setting refers to the geographical location of the story, time period, daily lifestyle of the characters, and climate of the story. In other words, the term set refers to the point in time and space at which an event of the plot occurs involving the character. The setting is important because when the setting is understood very well, the reader or audience would get the plot or storyline more clearly. Based on Kenney's theory (1996), the setting can be divided into two types namely a neutral setting and a spiritual setting. The neutral setting is divided into three types which are the setting of the place, the setting of time, and the setting of the environment. Neutral settings are closely related to time, and a specific location such as city, name, village, road, hotel, rooms, and others. Spiritual setting in a work of fiction is not limited to the placement of a specific location or something physical but it is also related to tangible manners, customs beliefs, and values that apply in the setting.

The plot or the storyline has a very important role in the process of making a story. According to Abrams (1999), a plot is constituted by its events and actions, as there rendered and ordered toward achieving particular artistic and emotional effects. The plot is understood as various events that are selected and sequenced based on causal relationships to achieve certain effects and generate suspense and surprise (Anggita, 2021). Based on Klarer's theory (2004), the plot is an important point in the

film. The plot has four sequential levels or stages which are exposition, complication, climax, and resolution.

A movie is a work of art in the form of a series of live images that are rotated to produce an illusion of moving images that are presented as a form of entertainment. According to Hornby (2006), a movie means a series of moving pictures recorded with a sound that tells a story, shown at a cinema or movie. The illusion of a series of images produces continuous motion in the form of video. The film is often referred to as a movie or moving picture. A movie is a modern and popular art form created for business and entertainment purposes. For some people watching a movie can make them laugh, cry, or feel scared. Most movies are made and displayed on the big screen at home and in cinemas. The movie is made in two main ways. The first is through shooting and recording techniques through film cameras. This method is done by photographing images or objects. The second uses traditional animation techniques. This method is done through computer graphic animation or professional techniques. Both techniques can be combined with other techniques and visual effects. Filming usually takes a relatively long time. It requires a job desk each, starting from the director, producer, editor, wardrobe, visual effects, and others. Every film and movie is always constructed by setting and plot.

The reason to analyze the settings and plot in *The Fast Saga* Movie is that the setting and plot are the most important aspects in any literary work that can build the story itself. In “The Fast Saga” Movie, the setting takes many places and the plot is very interesting to analyze because many parts of this movie make the audience watch

seriously. This study analyzed the types of setting and how setting constructs the plot in “The Fast Saga” Movie.

1.2 The Problems of the Study

From the background already proposed, the problems of the study can be formulated below:

1. What are the types of settings found in the movie “The Fast Saga”?
2. How does the setting construct the plot in the movie ”The Fast Saga”?

1.3 The Objectives of the Study

Scientific writing has its own objective of the study for the writer to carry. From the problems of the study above, the objectives:

1. To identify the kind of setting are found in the movie “The Fast Saga”.
2. To analyze how does setting construct the plot in the movie “The Fast Saga”.

1.4 Limitations of the Study

The scientific study can be analyzed in two ways, through intrinsic and extrinsic aspects. In this paper, the analysis is focused on only one aspect that is intrinsic. This study especially discusses the setting in “The Fast Saga” Movie. The main focus of the analysis is on what types of settings are used and how settings construct the plot.

1.5 Significance of the Study

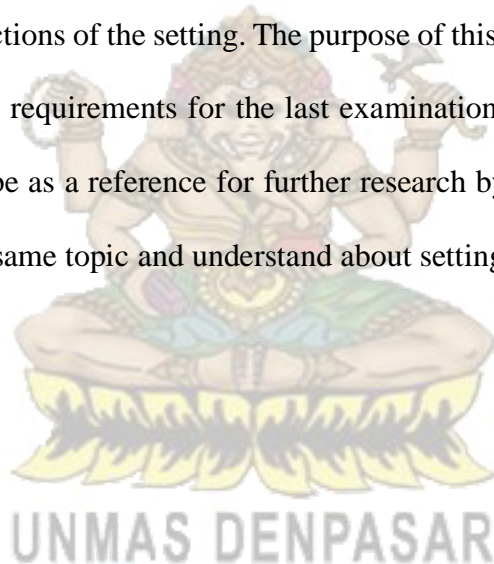
Every work absolutely has its result including the final writing. The result of this writing can give some following advantages:

1.5.1 Theoretical Significance

Theoretically, this study is used to give an experience to understanding a literary work, to train the ability in exercising theories, and to increase the comprehension of literary work, especially movies.

1.5.2 Practical Significance

Practically, it hopes that the study can contribute to presenting a detailed analysis of the setting of the movie “The Fast Furious”. It provides an understanding of the important functions of the setting. The purpose of this scientific study is to fulfill one of the academic requirements for the last examination for completing the study. The study also can be as a reference for further research by the next researchers who want to analyze the same topic and understand about setting in literary work.



CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This chapter discusses some theories that support the study. The discussions are about the results of reviewing the sources of information that related to the topic discussed in this thesis.

2.1 Review of Related Literature

Literature is the great creative and universal means for communicating the emotional or intellectual concerns of mankind. Like fine music and art, fine literature is characterized by imagination, meaningfulness of expression, and good forms and techniques. In general, the literary genres are classified into poetry, drama, and prose (Culler, 1997)

Culler (1997) states that Literature is a speech act or textual event that elicits certain kinds of attention. Though the term speech acts contrast with other sorts of speech acts, such as imparting information, asking a question, or making promises. But, there is a complicated structure here, we are dealing with two different perspectives that overlap, and intersect, but do not seem to yield a synthesis. Culler states that literary work might be suggested as a language with particular properties or features, and it might not be suggested as the product of conventions and a certain kind of attention.

To understand literature, people might know what differentiates literary works and other textual writing. It is needed to be underlined, because of many aspects to approach literary as well as literary works and text.

Works of literature are a part of the human beings' cultures formed as a result of their creativity. The literary works which human beings can produce involve several forms. One of the forms of literary works is, for example, prose fiction, such as novels, short stories, and novellas. Like drama (play) and poetry, fiction actually presents a particular insight into life; that is why it not only excites its readers but also often teaches or suggests to them something, for example, a particular philosophy. Each work of fiction is principally in different characteristics. It is distinctive in terms of style, purpose, character, incident, setting, and theme. Basically, a fiction writer wants his work to have a particular effect on his readers. In order to secure that effect, the fiction writer manipulates artistically all of the elements of fiction.

As a matter of fact, this study does not start from a blank point. There are some studies in the same field: about setting and plot. They become an inspiration for the writer of this study who takes a different object.

The first review from Erippudin (2017), is entitled "The Analysis of Plot and Setting as Found in The Jungle Book Movie". In this journal, the purpose of the study is to analyze the plot and place in the movie "The Jungle Book" and to find out the plot and place in the movie "The Jungle Book". In analyzing the data, this research used formalist criticism using the theory of Guerin (1992). It used the observation method. The steps in analyzing data are collecting data, analyzing data, and displaying analysis

results. Data is obtained from the plot and place contained in the movie “The Jungle Book”. Data is taken from the film itself and from the internet. This research has similarities in the analysis setting.

The next review is from "The Influence of Setting Toward Character's Personality in Project X Movie" (Kusuma, 2019). This research used the qualitative method and made use of theories from M.H. Abrams (1999:284) to analyze the setting and then the theory of Barnet (1998:712) to analyze the personality of the characters and the influence of the setting on the character personality. He wrote the first result found there were 23 settings obtained which consisted of 14 settings of place, 8 settings of time, and 1 setting of social. Meanwhile, the second result found that there were several factors from settings that affected the character's personality change.

Next, based on the research from Anggita (2021), entitled "Analysis of Plot Patterns in Building Surprise in the Initiation Love Film". The plot is important applied in the film to know the story and how the plot pattern can build a surprise. This research method uses descriptive qualitative analysis by collecting documentation and observations. The data analyzed are scenes that are surprise scenes according to the theory of Edward Branigan and Yumiko Iwata. The research step was carried out by looking at the Initiation Love film as a whole, determining the story and plot patterns used, and finding surprises in the story and plot patterns. The study has results that the plot pattern used in the film "Initiation Love" is nonlinear because the sequence of events is not chronological and random.

This study has a similarity with a thesis from Laksmana (2019), entitled "An Analysis of Setting in I am Legend Film by Richard Matheson". The writer was a

former university student of the Faculty of Foreign Language Mahasaraswati Denpasar University. His analysis is focused on the type of setting and setting that built up the plot in the movie. This thesis used the qualitative method by classifying and then analyzing the collected data. And he used the theory Kenny (1966) to analyze fiction and Klarer (2004) to analyze an introduction to literary studies and the supported theory from Nurgiyantoro (2002). He stated setting can be divided into two types such as neutral setting and spiritual setting and the elements of setting consist of time setting, place setting, and social environment setting and dominated by neutral setting. The differences between Laksmanna thesis and this study are the data source. In Laksmanna thesis, the data was taken from I Am Legend film by Richard Matheson.

This study also has a similarity with thesis from Dwitiva (2019) entitled “An Analysis of Conflict Based on Plot and Setting in Beauty and The Beast Movie”. This study aims to determine the conflict in the film Beauty and The Beast based on the plot and setting of the film. The data sources in this study are films and scripts. This type of research is qualitative research using the content analysis method. Researchers used the library method to collect data. Researchers would watch the film and read the thesis, then analyze the dialogue that contains conflict. To analyze the data the researcher uses an objective approach in which the approach is promoted to analyze the intrinsic elements of literary works. The result of this research is that there are social conflicts and internal conflicts contained in the plot and setting of the film.

This study has some differentiation from the previous study. This study used an action movie. *The Fast Saga* Movie was an action movie with several series. This series have many unique parts from the previous series. Such as many main actors or actresses

in the previous series being shown again. Many famous places in the world are used as settings of place in this movie. This study focused on analyzing the setting found in this movie and how the setting constructs the plot or the story. This study used the theory from Kenney and Klarer as the ground theory to know the setting the place and the plot in this movie.

The main differentiation from other studies is in this study analysis how the setting constructs the plot. But in this study analysis of two main parts of intrinsic elements, setting and plot, and also how it set is categorized as part of the plot.

2.2 Concept

The concept made in order to avoid any miss understanding that may be present in this study and to make a clear explanation to the reader about the terms that are being used here, the writer would explain the keywords in this study respectively as follows:

2.2.1 Setting

The setting is an element of fiction that tells us about where the place is and when the time of event took place. On the other hand, setting refers to the point in time and place at which events or the plot occur that involve the character (Kenney, 1966).

Setting reveals the place and time of events in the story. In other words, setting refers to the point in time and space at which the events of the plot occur. (Kenney, 1966: 38) The description of the setting that includes the location and time in a story is a vital thing because the physical details of time and place often have metaphorical values. That is a setting that is associated with values, ideals, attitudes, and beliefs. The setting reflects the characters and embodied themes. The setting also conveys the

emotional or psychological state of the characters. Barnet (1993: 67) states that the detailed representation in the prose fiction of the setting are dialect, custom, dress, and way of thinking and feeling which are distinctive of a particular region. He suggests the importance of choosing a setting that whether your novel is set in a real place or a fictitious one the most important thing is that it is believable. If your setting is vague or filled with inconsistencies or impossibilities, your reader would not be transported into that time and place which would lessen the impact of your novel. Abrams (1993: 192-193) explains that setting is the general local and historical time in which the action occurs in a narrative or dramatic work, while the setting of an episode or scene within a work is a particular physical location in which it takes place. In short, the setting is the environment. Therefore, the setting as an element of prose, has a role to make the story becomes life-like. Setting cannot be separated from other elements. Koesnosoebroto (1998) in his book entitled *An Anatomy of Prose* writes: While the setting is not in itself a separate element of fiction, it is frequently employed in a distinctive way. In Elizabeth Bows"s, Setting is scene and background for her scene function as a derivative of the plot, and give actuality to the plot. The plot, having pre-decided what is happening, scenes, must be found, so chosen, at to give the happening the desired force.

2.2.2 Movie

A movie is a motion picture that has elements like idiosyncratic modes of presentation, such as camera angle, editing, and slow, and fast motion. A film usually called a movie of a series of still images shown on a screen, can create an illusion of

moving images or pictures. This optical illusion can cause the audience to see continuous motion between some objects that are viewed rapidly in succession. A movie is created by photographing actual scenes with a motion picture camera by photographing or using traditional animation techniques and computer animation and usually using a combination of some of the techniques and another visual effect (Klarer, 2004).

2.3 Theories

The theories used in this study applied two theories in analyzing the literary works. In this study, the discussion is focused on what types of settings and how the setting constructs the plot in the movie. The main theories in this study that are used in analyzing the setting in the *Fast Saga* movie are the theory by Kenney (1966) in the book entitled *How to Analyze Fiction* and the theory by Klarer (2004) in the book entitled *An Introduction to Literary Studies*. According to these experts, setting refers to the point in time and space at which the events of the plot occur (Kenney, 1966:38). In addition, he stated that setting denotes the location, historical period, and social surroundings in which the action of a text develops (Klarer, 2004:24).

2.3.1 The Elements of Literary Analysis

In analyzing the intrinsic element, the basic theory supports this writing in terms of the intrinsic aspect by Kenney's (1966). There are some elements that the writer would explain such as:

1. Setting

The setting is everything that happens somewhere sometimes, the setting is also an element of fiction that reveals to us where and when an event (Kenney: 1966:38). In other words, the setting is the point in time and place. It is an important aspect to give a realistic impression to the audience and to create a certain atmosphere that seems really real so that they can feel the truth, the accuracy, and the actualization from the background that is being told, so that feels more familiar. The audience would discover something in the story that seems to become part of themselves. Setting can give a foothold story more clearly. Kenny (1966: 40) lists the elements of setting under four headings:

1. The Actual Geographical Location

The actual geographical location includes topography, scenery, and detail of the room's interior. Topography describes place and distinct. Then scenery describes the environment of the place that carries on the truth of the story. And the last is a description of the detail of the room's interior.

2. The Occupation and Models of Day-to-Day Existence of the Characters

Readers are able to get information about how the characters live and do in their daily activities and environment through this occupation and models of the day-to-day existence of the characters.

3. The Time of Action

4. It is related to the time in which the action takes place, e.g., historical period, season of the year. Here, the readers invite themselves as if in the current time

in the story. The writer makes them follow the event that had happened and gives them the information when the event takes place.

5. Religious, Moral, Intellectual, Social, and Emotional Environment of Characters.

The writers of fiction need to describe the spiritual and social values that exist in the character's environment so that the story becomes logical and life-like.

Furthermore, the function of the setting is to give information about the condition of the event and action. It is important to be aware of the context within, which the action of the novel takes place and this does not just means its geographical setting but, social and historical factors are also important.

1. Setting as Metaphor

The setting is needed to show a projection or objectification of the internal states of characters or pervasive spiritual conditions. The setting has function as a metaphor when it implied a comparison of the individual's spiritual and emotional states (Kenny, 1966: 40-41). Aminuddin (2002: 67) writes that a metaphorical setting that carries certain values and creates certain situations is a setting that is able to affect the reader's emotions. Therefore, the reader needs an interpretation to know the meaning of the physical setting. Koesnosoebroto (1988: 82) proposes that a metaphorical setting is the background, as in painting the foreground must be in harmony or in conflict with the background. It also writes in *Kritik Sastra Feminis Teori dan Aplikasi* (2002) that the description of metaphorical setting can be changed according to the description of the different objects. According to Wellek(1993: 291) the setting is the

environment, especially the description of the room's interior has functioned as metonymy, metaphor, and expression from the character. In short, the setting has the function of metaphor when the setting shows the condition of the characters. A writer asks us to believe that a character's internal state could create an external something.

2. Setting as Atmosphere

According to Kenny (1966: 41) the atmosphere has been more talked about defined because it refers to the emotional reaction, rather than stated. It is a kind of mood or emotional aura suggested primarily by setting and helping to establish the reader's expectation. A suggestion of mystery and foreboding may be established. For instance, a description of shapes dimly seen in the darkness, a sunny morning, and stormy, they carry with their emotional aura. Burroway (in Koenosoebroto, 1988: 82) labels setting and background as atmosphere and he explains that the story must have an atmosphere because, without it, the characters would be unable to breathe. At last, setting as atmosphere refers to the emotional reaction that readers and sometimes the characters have to the setting of the work that is the setting may give the readers the impression of depression, joy, coldness, or warmth condition.

3. Setting as the Dominant Element

The setting may be the element of primary importance in a particular story or even in the work of a particular author. Kenney gives an example, George Eliot's *Middlemarch* setting particularly the spiritual setting strikes us at least as important as plot and character. In a novel and other literary works, plot, and

character seems to exist primarily as a means of revealing the effects of setting on human life.

4. Place as Dominant Element

Works of fiction in which the spatial or place dominates are generally classified as examples of local color or regionalism. Regionalist seeks to investigate the effects on the character if a particular geographical setting, which means a spiritual as well as physical setting.

The regionalist's interest in what it is like to live in a particular place is not in any sense a rejection of universality. The process of being influenced by the region in which one is born and raised is a universal process. Moreover, we may well discern within the particular mores of particular further patterns of behavior that are universal.

The type of setting is divided into two types. He explains the setting in terms of the following type are:

A. Neutral Setting

Neutral setting refers to the setting of the fiction which is presented by the author as the setting. The setting would not influence the story because it is only focused on the plot and the character. The nature of the setting suggested that only a few settings are merely physical (Kenny, 1966:34), for example, a house is just a house. The use of a neutral setting would not limit to slick commercial fiction. The neutral setting is closely related to time, and a specific location such as city, name, village, road, hotel,

rooms, and others. It is about where the event takes place called the physical setting.

Physical setting can be divided into three types which are:

a. Setting of Place

This is the type of setting that is actual or real such as geography location that includes topography, scenery, and even like the details of the room's interior.

b. Setting of Time

This is setting about the time in which the action takes place, for example, historical period, occupation, and modes of day-to-day activities existence of the characters.

c. The setting of Environment of the Society Culture

The environment of the society culture is the type of setting that is related to the moral, intellectual, social, and emotional environment of the character.

B. Spiritual Setting

Setting in a work of fiction is not limited to the placement of a specific location or something physical but it is also related to tangible manners, customs beliefs, and values that apply in the setting. This second part is called the spiritual setting. Spiritual setting means the values that embody all implied by the physical setting (Kenney 1966:39). He added that the physical setting becomes more specific and more clearly rendered. In other words, physical settings existed together in the story and both of them support each other. The spiritual setting in the work of fiction is present generally and comes together with the physical setting. This strengthened the presence, clarity, and specificity of the physical setting itself. For example: when someone said: "the

house is cursed" the spiritual setting would be "Cursed" because it is not about something physical and it's a belief that the place is cursed.

Kenny (1966) states that a spiritual setting is a description of a place, time, or situation that consists of a certain value. For example, a rural setting suggests not just grass, cows, and burns, but certain values which must be called spiritual. As long as the setting is only vaguely and conventionally rural, the values suggested are likely to be vague and conventional as well. But as the physical setting becomes more specific and more vividly rendered, so does the spiritual setting. By the spiritual setting, we mean that values are embodied in and or implied by the physical setting.

2. Character

Character is the most important element in literary work. It is the backbone of the story itself. The event that is developed by the character in the story through his or her actions. This is the assumption that what is being done and what is being said by the characters in the form of actions such as like, laugh, fight, angry, love and other actions would develop a sequence of events. Klarer (2004:19) stated that character is the image of people shown through his or her actions and utterance without interfering commentary, thereby suggesting an objective perception that leaves interpretation and evaluation solely to the judgment of the spectator.

Character is any person, persona, identity, or entity whose existence originates from a work of fiction. The process of creating and developing characters in a work of fiction is called characterization. Readers vary greatly in how they understand

fictional characters. The most extreme ways of reading fictional characters would be to think of them exactly as real people or to think of them as purely artistic creations that have everything to do with craft and nothing to do with real life. Most styles of reading fall somewhere in between.

Although most of the characters in fiction are imagination, it is one of the important things in developing the story. The characters not only have a function to play the story but also have a role to articulate ideas, motives, plot, and theme. The conflicts revealed in the story which underlying the plot can not be separated from the characters, protagonist or antagonist, of the story. Therefore, the ability of the writer to describe the characters created based on the demand of the story can take as one of the indicators of the fiction's power.

Abrams (2002) states that evaluating the characters can be viewed from *what is said* and *what is done*. This identification is based on act consistent, morality, attitude, and thought to solve, view and do something in various circumstances. In other words, the characters can appear from several circumstances and how they give reaction to the current circumstances.

The characters in the story revealed in various performances depend on the writer's characterization. He creates the characters that he wants based on the story taled. Here, the writer like god created humankind as he describes the whole appearance in the form of willingness, of course in this context, appropriate with a sense of art and literature in developing characterization. For, Abrams (2002: 87) divides the writer's characterization into two elements. They are:

1. Physical Performance

Here, the writer tells the story through the physical performance including the features of the characters. Moreover, he describes in more detail the attitude, background, family, and life of the characters, usually in the opening of the story. This description gives more information to the reader before entering the story. The main point of this expression is the physical description of the characters in the story because it would bring the reader understands to the attitude, circumstance, character, and habit, although the writer doest not portray them directly. For example, Melancholy face of one character indicates that he or she has a soft personality. It means that if the character is described in the appropriate form, it would make the expression of the story not suitable with the current character itself in the whole story.

2. Abstract Performance

In this performance, the writer presents the characters indirectly. For instance, the writer illustrates the characters through their thought, habitual action, making decision, or built the characters based on the other characters, included the information has been taken from other character's conversation. Sometimes, this expression related to the past circumstances or digression. Usually, the writer portrays the major character through other characters and makes presentation of *state of mind* side by side associated with the unit of circumstances. The personality of character is built by the writer along with the situation happen, such as how the characters solve the current problems, what they think, attitude consistent, awareness, emotional changing, and what language they

used when look the problems. However, here, the readers understand well how far the morality, mentality, thought, character, and attitude of the character from the dialogues expressed by the writer.

According to Koesnosoebroto (1988: 67-68) to be convincing characterization must be plausible. The first, the character must be consistent in their behavior; they must be behave one way on one occasion and a different way on another without a clearly sufficient reason for the change. In other word, a character behavior should remain “stable” from the beginning to the end of the story, or he/she may undergo a radical change, either through gradual development as a result of an extreme crisis. However, whether the behavior remains stable or changes, consistency is required of a character. The second, the character must be clearly motivated in whatever he does, especially when there is a change in his behavior. The reader must understand the reason for what he does immediately or at least by the end of the story. Third, the character must be plausible or life-like and acts like natural human being. Whether the reader has observed anyone like the character in his own life or not, he must feel the character has come from the author’s experience or imagination that they put appear somewhere in the normal course events.

To understand well about the character and characterization that deal with the whole story, Kenney (1966) also explains the following kinds of characters based on the role and the personality of the character:

1. A protagonist character is the central character who engages the reader’s interest and empathy. It is traditionally behaved that the protagonist is usually attractive,

and good-hearted (although, there are variations in this recent years) in fiction however, the protagonist may sometime be portrayed unsympathetically.

2. The antagonist character is the character force or collection of forces of the story. The character, here, causes the problem for the protagonist. The antagonist may be the *Villian*, or (more neutrally) a counter-character to the protagonist.

The role of character can be viewed from general categories. They are major and minor characters. The major character is someone who has the important role in the story and the minor character is the character that only helps the major character. Major character is the most important character in the story, basically, a story about the major character, but he can not stand by he himself. He needs another character to make story more convincing and alive. Furthermore, if character has a large influence on the plot or if the characterization has a significant effect on outcome of the story, it is considered as a major character. On the other hand, if character has a small influence on the plot and the characterization has not a significant effect on outcome of the story, it is considered as a minor character.

Major character is one who plays a major part in the story and has a hand in shaping of events. Central character do meaningful thing and have meaningful thing done to them. It is also called central or main character. Minor character is normally not “on stage” very much, at least in comparison with the central character. He can serve many purposes: he can help create atmosphere but straight background character do not affect the plot line in any significant way. It also called background character.

Actually, there are many terms of this character that has the same purpose. They are static and dynamic character, and, simple and complex character. These kinds of characters are in the same purposed, namely, describing the character based on the personality. These different terms expressed by different literature figures, Kenny mentions them as a simple or complex character, while Foster, in the *Aspects of the Novel* called as flat or rounded character, and Static and Dynamic character. But here the writer would use the flat and round terms because they are a common terms for students.

Kenny (1983: 36) explains that the flat character is expressed from characterization, attitude and obsession of the character. Therefore, flat character is static for they do not perform a change from beginning until the end of the story. It is defined by a simple quality without much individuality detail. Flat character is usually bad or good. Flat character is one sided figure, a character who exhibit only one or two character traits, usually in exaggeration. Such as a character speech and actions are never very surprising because the character spring from the same motivation and preoccupation, and he normally does not change at all in the course of the story. Real people are never as simple as figures like this. The characters are superficial and static.

Round character, on the contrary, has complexity which is in the norm in real life. It is a complex individual who has many evident qualities, many faceted, and capable of changing. They are flexible and change in response to changed circumstances fully developed. Therefore, round choose dynamic character because it is able to change his destiny in the story of novel.

Behavior, character and personality are distinct levels in the evolution of the human being. At the next level, when they have character, they can accomplish something. At a further level, being endowed with 'personality', they can create something original. When a person has developed character, he can accomplish something by himself. Character is organized in the mind. It has a memory and never forgets. When the essence of the vital experience which is behavior is received in the mind and organized well so that the mind accepts that as its central direction, then it becomes character.

When the mind comes into play, it generally acts on an opinion or bases itself on an idea. It tries to understand and begins to think and organize itself. The vital does not think, it responds to the situation, but the mind listens to an idea. On the basis of this idea, the mind organizes its values. The mind gives its sanction to certain behaviors which it has accepted as right. This behavior then becomes a pattern. The essence of that pattern is based on respectability, on social values.

Mental understanding is based on the idea that what is valuable must be respected. Once the mind accepts this, every behavior would be directed by that characteristic. This one idea becomes a guide for all of his behavior, which becomes character. That is called self- direction. In other words, the behaviors of the child that polite toward elder relatives, the emotional impulses, are guided by the mental understanding which has accepted the value of polite behavior towards elder relatives.

A person with a mere behavior can follow instructions, but he cannot think on his own, whereas character comes from the mind and enables the person to carry out a task with self-direction. Without mind coming into the picture, character cannot be

formed. The center of character is mind, while the center of behavior is the transient vital emotions. Character has greater energy than behavior because it is backed by thought and issues from a more central part of the being. Behavior shows itself in a short-lived individual situation, whereas character shows itself in all situations which the society has accepted and evolved. Character guides every behavior. If a man with character is ambitious, his ambition would be shown in everything he does.

Personality is deeper than character. It does not confine itself to an organized expression as character does. Character needs the support of the social and psychological milieu. Because mind is a narrow organism which functions on thought, it draws its values from the general level of thought in the society. Something in the person feels safe in that climate and then the mind understands, the heart is able to be enthused about that understanding and the body is able to work. Usually when mind has to think of something original, it begins to shake. Personality cannot be centered in the mind.

It does not care whether anyone else has attempted a certain work before. It has the initiative to start a fresh work in a new field. Personality does not require the extraneous support of the social sanction. After it has understood and the mind has consented, it has the imagination to give a mental emotion to that consent. Once the mind is able to visualize something in its own imagination, the heart does not hesitate to release its enthusiasm for the accomplishment of the work. The support for the work comes from the Being which is above the mind. If the mind is clear and the Being supports, it doesn't need the support of the society. That is the difference between character and personality. Character is an efficient mental organism functioning within

the social fabric of accomplished levels. Personality is an energy which comes from the Being, able to understand on its own, be enthusiastic on its own and be a trail blazer for the society. Whether the field is in literature or scientific discovery or in industry or in founding a college, this is the basic difference between character and personality.

What personality requires is pure understanding, independent of a second person. The general endowments of personality are: pure intelligence in the mind, warmth and expansiveness in the heart, dynamism in the vital, endurance and perseverance in the physical. If these things are there on their own, they would include all the capacities of character. For personality, the capacity of the mind to take an idea to an idealistic level, for the achievement of the ideal is where it differs from character. A man with personality would be open-minded. He won't be bound by his opinions or have rigid preferences. He would prefer what is best at that moment and be willing to change his habits if necessary.

Sometimes personality degenerates into character, or character matures into personality in the same person. A person may have personality in administration, but not in politics. People who have founded banks, or colleges, or small institutions, or people who have decided to move away from their country to another country are people who have personality at that level. All people who are responsible to their families, to their children, to their parents, who live up to certain levels of accomplishment materially, who are just, fair, and ethical, have ethical characters, social characters, physical characters. Behavior is the external appearance without being confirmed or supported by the mind and feelings. Character is what is supported

by the mind and feelings. It is a behavior which is endorsed and directed by the mind. Personality is on its own. It is self-directed.

3. Plot

Plot is the author's arrangement of events according to their relationship (Kenney, 1966:14). Plot in fiction make the us realize that events was not only as element in some series but also as a pattern of cause and effect. One event is influenced and can be built by itself without correlation one to another. In addition, plot is some structure of projection of thematic that help to build up of the theme.

It can be described here again that fiction, for example novel, is a story telling which presents an account of various incidents. The incidents presented in it are usually taken together, form the plot of a story, and suggest the method of development. All the incidents presented in a fiction sometimes do not bear directly on the plot, and sometimes they do; that is why, when reading for a fiction, the readers must know which of the incidents are essential to the development (advancement) of the actual story. According to Reaske (1970:196), some certain incidents sometime form a discernible subplot which in turn is subordinated to the main plot. Some incidents introduce emotional intensity and others introduce comic relief.

The most traditional stories, novel, and plays are structured according to time: they begin at the beginning of a sequence of events and move right through to the end. Many of the events which are narrated from the beginning to the end of the story include flashbacks; that is a narrative technique in which the writer begins at some

point in the action and then moves into the past in order to provide crucial information about characters and event.

The inclusion of the flashback in the story also serves purposes like giving background or motivation at an appropriate place. Beside in the technique of flashback, the movement of events narrated from the beginning to the end of the story is also chronological or progressive, but they skip time. The chronological or progressive movement, according to Muller (1982:661), means the forward movement or succession of acts, events, or ideas presented in a story

In literature, the movement of the sequence of the events from the beginning to the end is often referred to as 'plot.' In its function as the structure of events, plot constitutes an important element of fiction. Plot constitutes a very important element in fiction because a story of a fiction can not move and change if this element does not exist in the intrinsic structure of the fiction. Plot is the sequence of incident or events of which a story is composed. According to Perrine (1978:42), it may include what a character says or think, as well as what he does, but it leaves out description and analysis and concentrates ordinarily on major happenings. Besides, Aristotle, according to Reaske (1970:166), also says that plot is the soul of tragedy.

To some literary critics, plot is also described as the soul of fiction, and one thing which all fiction has in common. Plot is an important element in a fiction because it connects an event with the others in a cause and effect manner. Conceivably, a plot might consist merely of a sequent of related actions. Every novel or story has a different 'method of development, but every novel must either have its incident working toward a unified whole or else have some incidents working with independence. Generally, as

Reaske (1970:168), says, incidents are dramatically juxtaposed; an incident of emotional despair, for example, is perhaps followed by one of polite conversation or emotional relief.

According to Kenney (1966:13), plot reveals events to us, not only their temporal, but also their causal relationship. In other words, plot makes us aware of event not merely as element in a temporal series but also as an intricate pattern of course and effect. It is arranged from the events of the story, and becomes the basic idea, motif, tendons, and messages, which are shown from incidents or from the characters. This element is also the one which make up the story. In making up the story, it works altogether with the other intrinsic elements because each of these intrinsic elements is related to each other. Without the support of the other intrinsic elements, the plot can not further make up a story. The relationship of the plot with the other intrinsic elements is, therefore, very close.

Actually, plot is a link of a story which is formed by phases of event in order to compose a story which is presented by characters involved in the story. A work of fiction deals with events that act in temporal sequence- that is one after another. The story of a man's life, for example, would include his birth, his growing up, his marriage, his growing old and his death. Obviously, these events occur over a period of time. More commonly, according to Kenney (1966:13), a story would deal with a more limited series of events, for example: a young man meets a girl, he is attracted to her, he courts her, he proposes marriage, and she accepts the quarrel, they separate, they patch up their differences.

Artistic unity, according to Perrine (1978: 48), is essential to a good plot. To make a good plot, there must be nothing in the story that is irrelevant, that does not contribute to the total meaning. Nothing that does not advance the central intension of the story must not be included in the story. Besides, to make a good plot, the incidents and episodes should be placed in the most effective order, which is not necessarily the chronological order, and when arranged in chronological order, should make a logical progression

It can be stated that the plot of the narrative story can actually be examined from several cases. The cases relevant to the plot which can be analyzed are, for example, its structure elements and also the developments and qualities of each part of the plot structure of the story. Further, the theoretical concepts of the plot structure, the plot developments, and also of the qualities of the plot of the story are described in the following subs.

According to Klarer (2004: 15), the plot has four sequential levels or stages which are:

a. Exposition

The exposition or presentation of the initial situation is disturbed by a complication or conflict which produces suspense and eventually leads to a climax, crisis, or turning point. (Klarer, 2004: 15). This is the beginning of the story where the writer sets up the story.

b. Complication

The complication is the beginning of the conflict (Learner.org). This is the part where the conflict being introduce in the story.

c. Climax or turning point

Climax is the turning point in the story that occurs when characters try to resolve the complication (Learner.org). The climax is followed by a resolution of the complication (French denouement) which is the text usually end (Klarer, 2004: 15)

d. Resolution

Resolution is the set of events that bring the story to a close (Learner.org). This is the conclusion of all the problems in the plot are resolved.

4. Theme

Theme is the point about the story and the most vital part in the story as aim of the maker of story to tell the audience through his work. Based to Kenney (1966:91), theme is a main meaning from the story, it is not illustrated but it is not hidden too. It is the totally the purpose from the story.

5. Point of View

Point of view is connection between the author's idea and the audience's opinions. The point of view told about the person in the story. There are some kinds of point of view. The point of view is the perspective from the audience about the person in the movie (Kenney, 1966:46-55).