

# CHAPTER I

## INTRODUCTION

In this chapter, the researcher discusses five components, they are the background of the research, statements of the problem, objectives of the research, significance of the research, and definition of key terms.

### 1.1 Background of The Research

In the background of research, the researcher discusses about popular culture, popular literature, video game, ergodic literature, hypertext, narrative, character, characterization, and conflict.

The researcher has an interest in the video game genre and conducting an in-depth search to find information about popular games with zombie-themed video game in various sources such as Instagram, Facebook, Game forums, and YouTube. The researcher makes a list of potential video game works that suit the research topics that discusses with considering the quality of gameplay, story, graphics that are considered important. After that, the researcher found and choose one video game work namely *The Last of Us* then searching about the synopsis, gameplay, and player's reviews. The researcher playing the game and then searching the game play in YouTube that have a full game scene. The researcher found on MKIceAndFire account with title *THE LAST OF US PART 1 Gameplay Walkthrough FULL GAME* and *THE LAST OF US PART 2 Gameplay Walkthrough FULL GAME*.

In the digital era, literature has become all around us. Literature that includes themes, modes of presentation, language, and writing techniques is favored by the public and known as popular literature or popular culture. According to John Storey in his book *Cultural Theory and Popular Culture* (1996), popular culture encompasses a wide range of cultural forms and practices, including music, film, television and digital media that characterized with consumed and enjoyed by a

large audience. In other words, popular culture is a product of the mass media and is subsequently consumed and enjoyed by a mass of consumers. The story is written through various problems with sincerity, which are presented in works of fiction from the researcher's point of view. In popular culture, digital media have important impact since it is the reason for the existence of popular literature.

Similar to popular culture, popular literature refers to literary works that can be found in the middle of society and almost everyone talks about this. Popular literature is a part of popular culture. Popular literature always had implications for talking about background, the social system that gave birth to it that talks about events at a certain time, in a certain society, and with itself in its own way of interacting. According to Nurgiyantoro (1995:18), popular literature is a kind of literature that is very popular in its time or in the eyes of young people. Popular literature tends to be easier to read and understand, and has predictable plots, themes, plots, language styles and messages that are simple and easy to understand, as well as character portrayals that are appropriate for modern times.

Both popular culture and popular literature reflect and shape societal values, beliefs, and trends. Technology and current trends have an important role in popular literature and popular culture. Popular literature influenced by popular culture by shaping the themes, narratives, characters that resonate with readers that can reflect the cultural or social. When a book becomes widely read and discussed it can generate fan communities, adaptation into other form such as films and even influence cultural trends such as fashion. Both of them reflect and shape cultural landscape with entertainment that gave the opportunities for cultural engagement and expression. This statement in accordance with John Storey (1996) that popular culture and popular literature are mutually influential and interconnected. Popular literature promotes popular culture trends and phenomena, and popular literature in turn supports these trends in society.

However, nowadays literary works have been adapted into video games and considered as a form of popular literary work, because of the closeness between both kind, video games can be analyzed as literary works by equal value. In the new

form, literature is not only about writing but also visual. It means that literature grows up from textual to visual type. Nevertheless, as time goes by with advances in technology, the interactive trick is performed by narrative video games. In the last decade, video games have become increasingly popular over time, consumed and enjoyed by a mass of consumers. Video games have had a significant impact on popular culture and quietly become a new literary frontier. Technology has developed video games with realistic and engaging storylines, graphics, and interfaces. Cope and Kalantzis (2003) stated that in everyday family and community life, the narratives of gaming have become an even bigger business than Hollywood over the past decade. From the most impressionable of ages, children of the Nintendo, PlayStation, and Xbox generations have become inured to the idea that they can be characters in narratives, capable of determining or, at the very least, influencing the story's end.

Same as other literary works, video games have narratives that include conflict, suspense, dialogue, rules, and characters. Anna Anthropy (2012:3) stated that “a painting conveys what it is like to experience a subject as an image; a game conveys what it is like to experience a subject as a system of rules.” Players as Anthropy describes, play by the rules, assess the state of the system, look for opportunities to abuse, identify and implement the best strategy, and modify or disrupt the rules to improve the experience. In other words, a video game is not only achieved through direct interaction with the game itself but by engaging as a player and experiencing its challenges first-hand.

Ian Bogost (2007) argued that video games have a unique form of expression, which he refers to as “procedural rhetoric.” This means that games use rules and procedures to make arguments, tell stories, or convey messages. In this view, the rules and mechanics of a game can be seen as a kind of “text” that players interact with, interpret, and derive meaning from it, much like readers engage with the text of a novel or poem. In essence, Ian argues that video games are interactive mediums that can be literature, one that expands our understanding of what literature can be in the digital era. Narrative in video game d

Espen Aarseth (1997) came up with the concept of cybertext. Ergodic literature and Hypertext Literature. According to Aarseth (1997), “I refer to the idea of a narrative text as a labyrinth, a game, or an imaginary world, in which the reader can explore at will, get lost, discover secret paths, play around, follow the rules, and so on”. Aarseth (1997) agreed that Cybertext is a perspective on all forms of textuality, a way to expand the scope of literary studies to include phenomena that today are perceived as outside of, or marginalized by, the field of literature-or even in opposition to it, for (as I make clear later) purely extraneous reasons. Consisted to Aarseth (1997), “The cybertext reader is a player, a gambler; the cybertext is a game-world or world-game; it is possible to explore, get lost, and discover secret paths in these texts, not metaphorically, but through the topological structures of the textual machinery.”

Aarseth (1997) added, “A hypertext path with only one (unidirectional) link between text chunks is much more authoritarian and limiting than (say) a detective novel, in which the reader, is free to read the ending at any time.” Aarseth (1997) explained that hypertext has gained in popularity in the last decade after personal computer programs such as Hypercard were made available and educators started to take an interest in its pedagogical potential. At the same time, literary authors started to experiment with hypertext and have received considerable attention from literary circles. Aarseth (1997) added “Hypertext can therefore ~ well be fiction without being narrative; it can simply be fiction i~an different form. (It can also contain narration without being narrative, just like certain other literary genres.” Aarseth used the term ergodic literature to describe texts that demand active participation from the reader, where the reader has to put in a lot of effort to navigate and understand the work. Aarseth extended this concept to video games, emphasizing that video games are a form of cybertext. Aarseth's concepts are interconnected, with cybertext being an umbrella term that includes all digital and non-digital texts that are machine-dependent. Ergodic literature focuses on the reader-effort aspect, encompassing both digital and non-digital texts, while hypertext literature is a part of ergodic literature that refers to digital or electronic literature with a non-linear, networked structure. It emphasizes the reader's active

role in navigating through interconnected nodes or passages by selecting hyperlinks.

The narrative is one of the important elements that can tell stories, or inform things that have happened. Narrative can be defined as ‘chains of events.’ It contains actions and events that are linked together and usually revolve around people and the character within the story. Narrative has become such a core part of how we interpret events around us. This statement is in accordance with H. Porter Abbott’s (1978), which is “Narrative is the representation of an event, or a series of events.” Technology makes narratives that can be experienced more than ever before, due to the amounts of media we consume through the internet and our devices. Video games are the ones that are able to do things with narrative that no other medium has done before. Video games have a different way that narrative can be shown and conveyed to the player in a game.

The game’s developers have designed the game to give the player a narrative experience that cannot exist in other mediums such as literature or film. Narrative allows players to interact and choices that have an impact on the outcome of the story. According to Chris Stone (2019), “The player can explore the world, and take part in other questlines. In all of these optional questlines, the player must make choices that affect the characters and the following quests they can take concerning that questline. The open world nature of the game and its non-linear gameplay allow this narrative structure to work.” It is clearly stated that the narrative in video game starts when the player takes control and moves out the character. There is no narrative if the player doesn’t take a role.

Narrative in video games and narrative in other literary works have something in common. Both use a narrative to describe the story for the reader or player and are supported by elements such as characters and conflicts that make up the overall story. The difference lies in the interaction. Video game narratives can be created through the speech of the characters themselves, which is automatically presented by the developer, and can also be created through the reactions of the player of the video game itself, whereas in other literary works, the reader only

observes and follows the story written by the author. This statement supported by Ryan (2005) that player offered different forms of interaction to keep play interesting. This statement is supported by Ryan (2005) that players are offered different forms of interaction within a narrative to keep the game interesting.

In video game narratives, the player is the active participant who drives the story. The player has power over the character they play, which makes the player feel connected to the characters in the game world. In certain video games, such as *The Last of Us*, players are empowered to protect the characters they play. for example, if the player is playing the Ellie's character, the player is empowered to protect Ellie from attacks by zombies or kill other survivors who are trying to harm Ellie. It is important to note that the player's decisions throughout the game can impact the outcome, resulting in various possible endings.

Character is one of the important elements in literary works because it drives the story as a whole. The definition of a character in a video game is generally the same as the meaning of a character in other literary works since exists the narrative elements and visual depictions of the characters. The types of characters involved in a story create different types of conflicts and tensions that make the story more interesting. Edgar V. Roberts (1983: 65) stated that characters in literature are broad representations of human beings, especially in determining themselves through thought, speech and behavior. This theory clearly states that dialogue, actions and statements are verbal representations of human beings or have the most important dominance in literary works to create some character interactions around them.

With this definition of character, Edgar V. Roberts (1983) came up with the theory to analyze the character. Roberts (1983) said that there are four ways to analyze character, namely:

1. What the character says about himself.
2. What the character does.
3. What other characters say about the character being analysed.

#### 4. What the author says about the character.

The writer can create characters through different conflicts in different situations in accordance with the story that is being made, this is the characterization process. Characterization is the process of naming and categorizing characters so that they become a quality. The term characterization can be used to refer to the perceived qualities of a character, as well as to the whole process and the result of the assignment of characteristics to that character. This process may take place directly, when an attribute is clearly attributed to the character, or indirectly, when inferences are drawn from the text based on knowledge of the world and various forms of knowledge about the character. The name of the character is important, so in the *The Last of Us* video game, there is a character named Ellie that has a characterization that sticks with her. Therefore, these two things are very closely related, because the meaning of characterization itself is related to the creation and depiction of characters in literary works. This includes describing the character's physical characteristics and what their personality is like, as well as the character's actions, thoughts, and words.

Wellek and Warren (1976:227) divided characterization into two. They are flat characterization and round characterization. Flat characterization which commonly overlaps “static” presents a single trait, seen as the dominant or socially most obvious trait. However, round characterization is like “dynamic,” and requires space and emphasis; is obviously usable for the characters focal point of view or interest. In other words, static characterization leaves no significant change. Whereas dynamic characterization involves permanent changes in some aspects of the character. What is meant by developing or dynamic characters according to Nurgiyantoro (2010:188) is a character who undergoes changes and developments that actively interact with the environment, both social and natural environments, so that it can affect the character’s attitude, and behavior. The changes that occur outside of the character, and the relationships between humans that do affect each other, can touch his psyche and this conflict can cause changes and can make the character develop.

The surrounding environment or something that the author finds interesting such as family, close friends, or people who live close to the author was made the author create a character, and gets inspiration from it. This can be done because building a character must be done carefully and built it in detail so that the character that is built can look as if it really “lives.” The statement is appropriate with the statement from Brereton (2008: 26) “Characterization is the depiction of characters through gestures, actions, dialogues, and some subtleties about motivations or feelings”. Therefore, the appearance of a character in a video game would help the audience understand the development of the character as the character throughout the video game based on social conflicts.

The process of creating a character in personalities becomes real which can describe the behavior of characters from a people, the environment, and also in daily life that can make the character develop. According to Nurgiyantoro (1995:188), “developing character is a character that has change and development of character for developing and changing events and plot. He or she interacts in the environment actively, and everything can affect his attitude, character, and behavior.” It means that developing characters can change according relationship between man to man or outside themselves. Thus, the change and development of the character are related to the plot and do not just happen without the conflict that triggers it. Nurgiyantoro (2005:258) said that character development is influenced or even shaped by the setting. This means that the character can be understood and clarified by the background conditions that raise him. Development itself refers to the act, process, or result of developing something or someone. Development in literature’s context refers to the progression and evolution of characters, themes, ideas, and societal reflections throughout literary work that create a rich and dynamic experience. The development of characters in literary works involves the exploration of their personalities, motivations, relationships, and inner conflicts. Through development, characters become more complex and relatable to the reader. The development of themes in literary works involves as the story unfolds, gaining deeper meaning and complexity. Ideas and concepts can be explored, challenged,

and expanded upon throughout a literary work, leading to intellectual and emotional growth for both the characters and the readers.

Character development is always related to the social background of the character or it can be called a conflict. A conflict also related with plot. According to Stanton (1965:14), a plot is a story that contains a sequence of events that are connected causally, that is, one event causes or leads to another event. According to Nurgiyantoro (2005), the development of the plot of a narrative work will be influenced - not to say: determined - by the form and content of the conflict, the building of the conflict, which will determine the level of interest, the level of suspense, and the resulting story. It is clearly stated that the series of events or what is commonly called the plot will directly affect the story by including conflict in it that will affect the quality of the story or the literary work itself.

The quality of a literary work may create credibility with the reader, an emotional effect and a certain satisfaction. To make the story meaningful and interesting to read, there is always conflict. According to Stanton (1965: 16), there are two types of conflict: external and internal. External conflicts are those that the character encounters with something external to himself or with the natural or human world. On the other hand, internal conflict is something that happens within the soul of a character in a story. This means that the conflict is divided into two, there is an external conflict and there is an internal conflict. External conflicts are problems between people because of something different happening between them, or conflicts between people and nature, like viruses, catastrophes, or so on. Internal conflict is a character's conflict among themselves versus their emotions or sometimes like a dilemma that arises. It can be a character that has two sides such as a bad behaviour and a good behaviour in his or her own.

*The Last of Us* is an interactive, experiential literary form that allows the player to become deeply enrolled in the narrative. Playfully, the players can explore characters, themes, and moral dilemmas in video games. *The Last of Us*, an American zombie-filled post-apocalyptic world video game is filled with powerful, emotional writing and a morally nebulous ending, developed by Naughty Dog and

published by Sony Computer Entertainment. There are two parts in this video game. *The Last of Us Part 1* (2013) that set in a post-apocalyptic world where a fungal infection called *Cordyceps* has turned most of humanity into aggressive infected creatures. The story follows Joel, a hardened survivor, who is tasked with escorting Ellie, a teenage girl with immunity to the infection, across the country to a group of resistance fighters known as the *Fireflies*. Along their perilous journey, Joel and Ellie face dangers from both the infected and ruthless human survivors. As their bond deepens, the game explores themes of loss, survival, and human relationships. The game is renowned for its emotionally charged storytelling and immersive world-building.

The story continues in *The Last of Us Part II* (2020), which takes several years after the events of the first part of the game. Players primarily control Ellie, now a young adult, as she embarks on a quest for revenge against the Washington Liberation Front (WLF) and its leader, Abby. The game is structured with a dual perspective, also allowing players with Abby's experience side of the story, and providing insight into her motivations. The narrative delves deep into themes of trauma, violence, morality, and revenge, challenging players' preconceptions. Intense combat, hostile factions, and the ongoing threat of infection are central elements. The game explores complex character development and builds to a powerful climax, offering players choices that impact the outcome of the story.

This research explores how Ellie's Character Development in *The Last of Us* and also examine what causes Ellie's character development in the story.

## **1.2 Statements of The Problem**

In video game narratives, character development is a crucial element that enhances the emotional engagement of the player and deepens the storytelling experience. However, understanding the specific factors that drive character evolution within interactive media remains underexplored in academic research. This study seeks to address this gap by examining the character development of

Ellie in *The Last of Us*, a video game renowned for its complex narrative and emotional depth.

The research aims to explore how Ellie's character is constructed throughout the game and identify the key factors that contribute to her development. By investigating both the internal and external influences on Ellie's character transformation, this study will provide insights into how video games can portray nuanced and multifaceted character growth in a post-apocalyptic setting. From the Statement of Problem above, the researcher has decided on the research questions as follows:

1. How is Ellie's Character development constructed in *The Last of Us* Video Game?
2. What factors causing Ellie's character develop in *The Last of Us* Video Game?

### **1.3 Research Purposes**

Based on the statement of the study, the aim of this study is:

1. To find out Ellie's Character Development in *The Last of Us* Video Game.
2. To analyze the factors that causing Ellie's character develops in *The Last of Us* Video Game.

### **1.4 Significances of the Research**

The purpose of this research is to make both theoretical and practical contributions. The significances of the research are this research is generally directed to the English Literature students, the other readers, and the researcher. This research can give an impact and add a comprehensive study on literature, especially about the character development constructed by a character in literary works especially in video game. This research also can share some knowledge about how Ellie's character development in *The Last of Us* hypertetxt literature. This

research can be useful for the researcher, readers and Literature students to get more knowledge regarding analyzing literary works such as video games. The significances are:

1. Theoretically, the research is generally directed to the English Literature students the other readers, and the researcher. The researcher can give an impact and add a comprehensive study on literature, especially about the character development that represented by a character in literature works or video games. The researcher also wants to share some knowledge about how character development is represented by Ellie in the *The Last of Us* video game.
2. Practically, this research might be useful for the reader to get more knowledge regarding analyzing literary works such as video games. Besides, can make the reader will be interested in literary work especially video games. From that, the readers might be understanding in many perspectives regarding the issue in some video games. This research can be used as material for character development and how their character is built and it can make the readers interested in literary work, especially video games. The readers might be understood from many perspectives regarding the issue in some video games.

## **1.5 Definition of Key Terms**

In making easy to understand the research, these following definitions of key term provide as important terms to comprehend the content of the research as below:

### **1.5.1 Video Game**

Video games, as a dynamic form of digital literature, offer immersive storytelling experiences through interactive narratives, player agency, and thematic exploration.

### **1.5.2 Hypertext Literature**

Hypertext literature is a digital form of storytelling that allows readers to interact with the narrative through links and other interactive elements, creating a personalized and nonlinear reading experience.

### **1.5.3 Relations between Video Game and Hypertext Literature**

There are some interesting relationships between video games and hypertext literature, both in the way they tell stories and in the way they engage the audience.

#### **1.5.3.1 Non-linear**

In hypertext, the reader's choice of story line is through links. In a similar way, some video games, especially those with a narrative focus, offer a storyline that branches based on the choices of the player. The traditional linear narrative has been abandoned in both media.

#### **1.5.3.2 Interactive**

Hypertext and video games both are interactive in their nature. Hypertexts allow readers to take an active part in navigating the story, while video games give players control over their characters and actions. This interactivity allows for a more enthralling and engaging experience.

#### **1.5.3.3 Meaning**

Hypertext literature and video game allows the player or reader to actively create the meaning of the story. This is different from traditional media such as poetry, where the meaning of the story is usually determined by the author.

#### **1.5.3.4 Media**

Digital technology is used to tell stories in hypertext literature and video games. This is different from traditional media such as painting, which uses physical media such as paint and canvas.

## **1.5.4 Character**

Edgar V. Roberts (1983) suggests that characters in literature are primarily defined by their thoughts, speech, and behavior, emphasizing the importance of dialogue, actions, and statements in shaping character interactions and overall narrative.

### **1.5.1.1 Characterization**

Characterization in video games involves portraying characters through their actions, dialogues, gestures, and subtle cues to reveal their personalities, motivations, and development. A character's appearance can also contribute to understanding their development within the context of social conflicts.

### **1.5.1.2 Character Development**

Character development is a term used to describe how a character within a story is gradually given more insight into their identity for the audience.

## **1.5.5 Conflict**

Conflict is a fundamental element of storytelling, often arising from social interactions and influenced by factors like economics, culture, and psychology.

## **1.6 Previous Studies**

Previous research is a collection of research found by researchers and used as a benchmark for this research. The researcher found several previous studies that can be used as comparison material in this study in order to analyze Ellie's character development in *The Last of Us* video game. There are several researchers who has analyzed the personality of the character in the previous video game. However, the research has different with other previous studies, because in this research the researcher discussing the development of the Ellie character in *The Last of Us*.

This research was inspired by several previous studies, including Andre Atrio's (2018) titled "Silenced Women; Gender Representation and Narrative Technique in Naughty Dog's Video Game *The Last Of Us*." In this study, Atrio found narrative techniques in the representation of female characters in *The Last of Us*, such as two main narrative tropes used in the story that serve Joel's character development at the expense of women. This is the case of Sarah, Tess, and Marlene, three powerful women who have destroyed Joel's heroic role as soon as they establish themselves as dominant presences in the narrative.

The second is a thesis by Ira Angraini Safitri (2015) titled "The Changing Characterization of Nick Adam in Ernest Hemingway's *The Nick Adam Stories*." Angraini (2015) found Nick's changing character, that is, when Nick was a child, he had an innocent, idealistic, and have his perspective on what he saw, such as the concept of "light and dark" in the second short story titled Indian Camp.

Third is a thesis by Tesa Helly Rondonuwu (2020) titled "Analisis Karakterisasi Tokoh Utama dalam Film *Barbie of Swan Lake* (2003)". Helly (2020) used Rene Wellek and Austin Warren (1976) in Theory of Literature in her research. The research shows the meaningful characterization and development of the main character in the film *Barbie of Swan Lake* (2003). The research showed the characterization of the main character and the character development of the main character in the film is influenced by the situation, human idea, and words.

Fourth is a thesis by Jein Jeyklin Byl (2016) "Analisis Karakter Tokoh Utama dalam Novel *Lolita* Karya Vladimir Nabokov". Jeyklin (2016) used Robert's theory about character and Wellek and Warren's theory to describe the leading factors development of the main character. The intrinsic approach is used in this research to analyze the interrelation between the characters in the novel. The research showed several unique characters in the main character, those are imaginative, polite, possessive, clever, calm, and economical.

Fifth is a thesis by Aricha Hikmah Andari (2018) titled "The Representation of Father Figure in *The Last of Us* Video Game." Hikmah (2018) used Carl Jung's

theory of Archetype and Movie Studies to identify the character's personality, characterization, and the development throughout the game. The research found the father archetype of Joel in his relationship with Ellie as her primary caregiver. Hikmah (2018) found several positive sides of the father which are the manifestation and projection of The Ruler, The Caregiver, and The Wise Old Man archetypes and into what so-called Father archetype as well as its negative traits which is Control or dictatorship as projected from the weakness of the Ruler archetype.

Sixth is a study by Jeroen Jansz and Raynel G. Martis (2007) titled “The Lara Phenomenon: Powerful Female Characters in Video Games.” Jansz and Martis (2007) studied the portrayal of men and the race of both male and female characters. They did a content analysis on the introductory films of twelve contemporary video games. The results showed that female characters appeared as often in leading parts as male characters did. They were portrayed with a sexualized emphasis on female features. Most game characters belonged to the dominant White race, the heroes exclusively so.

Eight is a thesis by Kelsey Cameron (2017) titled “Narrative and Gameplay Design in the Story-Drive Video Game: A Case Study on *The Last of Us*.” This thesis uses the theories of game design and narrative. Cameron (2017) studied how narrative and gameplay design are interconnected in story-driven video games, using *The Last of Us* as the object of research. Cameron (2017) argued that effective narrative in story-driven video games is not only delivered through cutscenes and dialogue, but also deeply integrated with gameplay design. Cameron (2017) showed the relationships developed between *The Last of Us*'s players and *The Last of Us*'s characters through interactions and conversations during the game influence the narrative.

Ninth is a study by Paul Hackman (2011) titled ““I am a Double Agent”: Shelley Jackson’s “Patchwork Girl” and the Persistence of Print in the Age of Hypertext.” This study uses the theories of media to analyse the relationship between hypertext and print media. Hackman (2011) argued that Jackson's

*Patchwork Girl* used hypertext features to provide a new and interactive narrative experience. Hackman (2011) showed non-linear links that allow readers of *Patchwork Girl* novel to explore the narrative in their own way.

Tenth is a thesis by Andrew C Turley (2018) titled “Reading The Game: Exploring Narratives in Video Games as Literary Texts.” This thesis uses the cultural studies theory, to show how video games can be used for the exploration of complex social and cultural issues, Narrative theory to examine narrative structures in video games and how they compare to traditional narrative forms and Interactivity theory to show how interactivity makes video games a unique and involving expression of the visual art form. Turley (2018) argued that videogames possess literary value and suggest videogames as potential tools for teaching narrative analysis in literature classrooms.

## **1.7 Organization of Writing**

This research report is divided into five chapters.

Chapter I: This chapter is introductory information, this chapter introduces a general overview of the research. Chapter I also explains background of the research, statements of the problem, research purposes, significances of research and definitions of key terms.

Chapter II: The chapter explains several theories that would be used in relation to this research. The chapter begin by discussing hypertext literature, video game, the rules of *The Las of Us* hypertext literature, character, characterization, character development, plot and conflict and a synopsis of the objects that would form the base of the theory explained in this chapter.

Chapter III: The chapter discusses the research methods that researcher used in this analysis, apart from that what elements are in this chapter, including what research methods were used.

Chapter IV: This chapter presents a complete report analysis regarding topics and objects found regarding Ellie's character development and the causes based on conflict in *The Last of Us* video game.

Chapter V: This final chapter contains conclusions and suggestions from the research that has been analyzed.

## 1.8 Conceptual Framework

Edgar V. Roberts (1983: 65) stated that characters in literature are broad representations of human beings, especially in determining themselves through thought, speech and behavior. This theory clearly states that dialogue, actions and statements are verbal representations of human beings or have the most important dominance in literary works to create some character interactions around them.

With this definition of character, the researcher tries to analyze the characters in this research using Edgar V. Roberts (1983) theory in the same book. Roberts (1983) said that there are four ways to analyze character, namely:

1. What the character says about himself.
2. What the character does.
3. What other characters say about the character being analysed.
4. What the author says about the character.

In describing character development, the researcher uses Wellek and Warren (1976) Theory of Literature to understand how the characters develop. According to this theory, Wellek and Warren (1976:227) divided characterization into two. They are flat and round character. Flat characterization which commonly overlaps "static" presents a single trait, seen as the dominant or socially most obvious trait. Round characterization, like "dynamic," requires space and emphasis; is obviously usable for characters focal for point of view or interest. In other words, static characterization leaves no significant change. Whereas dynamic characterization involves permanent changes in some aspects of the character.

Nurgiyantoro (2005) stated that characters develop as the plot unfolds, with events and conflicts also increasing. The character develops in order to respond and adapt with the evolving storyline. Thus, the development of character is related to the plot. That is, the development of character does not just happen without the conflict that triggers it. Nurgiyantoro (2005) also said that character development is influenced or even shaped by the setting. This means that the character can be understood and clarified by the background conditions that raise him. What is meant by developing/dynamic characters according to Nurgiyantoro (2010) is a story character who undergoes changes and developments in line with the development in the events and plot being told. He actively interacts with the environment, both social and natural environments, all of which will affect his attitude, character, and behavior. The changes that occur outside of him, and the relationships between humans that do affect each other, can touch his psyche and this conflict can cause character development.

Wellek and Warren (1993) stated that the conflict is something dramatic, inexpediency perception between two people in a story. Sayuti (2000) divides conflict into three kinds. The first, psychological conflict which is showing how the actor's effort fights her/himself in order to solve and determine what will the actor do next. The second is sociological conflict happened between an actor and the people in a society where she or he lives. This conflict appears because of actor's attitude to the social environment concerning the problems occurring in society. The third is element conflict. It is one of conflict in which the actor cannot make the best use of fifth of nature around him/her. The disharmony happened to human toward the nature will turn the conflict up.

Nurgiyantoro (2005) explains that three kinds of conflicts above can be categorized into two kinds, internal conflict and external conflict. Internal conflict is a conflict that occurs within the character. It involves a fight between opposing values, drives, or emotions within the character. For example, a character may experience an internal conflict between the desire to do right and the desire to achieve personal goals. Character development caused by internal factors is a

change in characterization that occurs in a character due to some internal impulses. Unconsciously, these impulses make the character do unexpected things or things he has never done before, which has never been reflected in the story and ultimately presents a new characterization of the character and it is called characterization change or character change. The impetus that causes character change to occur is the personality of the character himself or herself. So, the psychological conflict will be included in internal conflict. Moreover, external conflict is the conflict experienced by an actor to something out of her/himself. Hence, the external conflict will be two category, social conflict and element conflict. External conflicts involve a character's confrontation with external elements such as antagonists, external situations, or physical conflicts. The combination of the two often affects character development.

The development of the main character that is influenced by external factors is the development of characterization that occurs, because of external things that encourage the main character to continue to act until showing a new characterization. In this case, environmental factors are one of the things that influence the main character's character development. The characterization of the main character can grow and develop because of the actions taken by other characters. For example, the action taken by the antagonist against the main character makes the main character feel challenged to fight him. In addition, the different characterizations found in the supporting characters make the main character experience new things in the middle to the end of the story. Characters can also experience conflict with difficult environments or situations. This could be a natural disaster, a difficult journey, or a drastic change in their life circumstances. This kind of conflict can force characters to develop new skills and traits to survive. Those conflicts, external and internal can be occurred in the same time.

This research focused on analyzing factors that causing Ellie's character develops in the story and finding out Ellie's character development in *The Last of Us*.