

FROM EXPOSITION TO RESOLUTION: CHARACTER DYNAMICS AND PLOT IN "THE CHILDE 2023"

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Abstract	Article Information
<p><i>Understanding the plot of a movie is essential for fully appreciating its narrative and themes. By exploring techniques such as dialogue presentation and implicit character traits, the study aims to provide a deeper understanding of how these elements contribute to the narrative structure of a film. Through a qualitative descriptive method, this paper examines the progression of the plot from exposition to resolution, shedding light on the interconnectedness of characterization and plot development in cinematic storytelling. The renowned film "The Childe 2023" showcases dynamic characterizations throughout the storyline. This analysis explores the intricate interplay between character evolution and the narrative techniques employed in movies to develop each character's persona and to shape and reinforce the plot. There are at least 17 distinct personality traits depicted. Techniques for portraying these personalities have also been identified, including explicit presentation through dialogue and implicit portrayal through actions and interactions. Along with that, personality depiction techniques have been identified, such as presenting explicit dialogue from others and implicitly showing how characters speak, dress, act, and think. By examining these elements of characterization thoroughly, the researcher could also determine the main structure of the film, including the exposition, rising action, climax, falling action, and resolution. The interconnectedness of characterization elements and plot development was evident, as character arcs intertwined with the narrative trajectory, shaping the film's overarching storyline.</i></p> <p>Keywords: <i>Characterization techniques, Character traits, Narrative Structure, The Childe 2023.</i></p>	<p><i>Received:</i> 13/01/2025</p> <p><i>Revised:</i> 23/01/2025</p> <p><i>Accepted:</i> 25/01/2025</p>

INTRODUCTION

The study of literature has been shown to facilitate the development of various aspects of life, both personally and intellectually. The process of delving deeper into literature has

been found to allow for the expansion of the mind through the imagination. Literature, encompassing a rich tapestry of narratives, emotions, and ideas, serves as a window into the complexities of society. Through the exploration of literary works crafted by an author, one can decipher the interconnectedness of various societal elements such as culture, philosophy, and religion (Roberts, E. V., et. al., 2012). The author's perspective about life and events is logically conveyed through the existences of characters and its characterization process, which are illustrated in a manner that encourages readers to comprehend the author's thoughts and emotions.

In the landscape of literature, storytelling is depicted through characters who act as important elements that not only provide depth and complexity to the narrative but they are also a means for the author to create a connection between the reader or viewer and the world they are building. Through the presence of various characters such as heroes, villains, and supporting cast, the author plays them to evoke emotions in the storyline, and of course to increase the attraction and attention of the reader or viewer's focus. The introduction of characters imbues the illustrated narrative with a sense of reality.

LITERATURE REVIEW

A character represents a psychologically realistic depiction of an individual (Kirsznner, L. G., & Mandell, S. R., 2007; Lethbridge, S., & Mildorf, J., 2003) and is presented with specific traits and characteristics to serve distinct roles within the narrative. While not all characters receive the same degree of development, for example, flat characters who are simple in nature, also referred to as one-dimensional, who tend to occupy only one role in a narrative and usually act as minor characters (Barnet, S., et. al., 2008; Gill, R. (2006), certain characters are afforded the opportunity to evolve and assume their respective developmental positions. For instance, characters with a round personality and a proclivity for individuality and unpredictability can thrive in this capacity. Round characters, typically all humans, are inherently dynamic and multi-dimensional and act as major characters, exhibiting a multitude of traits that are influenced by the circumstances of a particular narrative (Roberts, E. V., et. al., 2012; Gill, R. (2006). Through character and their development, authors enhance the believability and engagement of their storytelling. Characterization, a fundamental aspect of literary analysis, involves employing diverse techniques to flesh out the personalities, motivations, and complexities of characters.

In the realm of literature, authors generally use two main types of characterization, explicit and implicit (Lethbridge, S., & Mildorf, J., 2003), as fundamental tools to help readers explore the intricacies of the human condition and connect readers with characters on a deeper level. In literature, explicit characterizations are usually made through narration by the author or other characters, dialogue, or the character's own thoughts. This characterization directly tells the reader about the traits, motivations and/or qualities of a character. As the term implies, it is the author's intention that the reader or audience will understand a character's personality through these explicit portrayals. Alternatively, authors may utilize

implicit characterization, wherein readers or viewers are prompted to derive character insights through the characters' thoughts, actions, interactions, speech, or contextual elements. The substance of this characterization is that the reader can gain a deeper understanding of the personality of each character through the use of narrative techniques of direct storytelling and indirect performance (Wurth, K. B., & Rigney, A., 2019; Gill, R., 2006).

The process of characterization cannot be underestimated. This course will examine the various ways in which characters are presented and the manner in which they emerge. In particular, we will explore how a character's identity is present in the individual elements that comprise their identity through how characters speak, how characters think, the appearance of characters, how characters dress, the social standing of characters, the names of characters, the company of characters, and what characters do (Gill, R., 2006). The author employs a variety of characterization techniques to portray the depth of the characters in various situations, including motivations, desires, and conflicts. This depth can enhance the narrative tension, foster empathy, and elicit emotional responses. Additionally, the author engages the viewer in exploring human nature and propels the narrative forward along the desired path. Furthermore, authors can elucidate broader social issues such as humanity and morality, thereby making their stories more impactful and thought-provoking for the audience.

As a fundamental intrinsic element of storytelling (Nurgiyantoro, 2014), characterization is also used as a basis for narrative development to structure the direction of the story. Through various characterizations, both complex and simple, writers can effectively shape the trajectory of a story, guiding it through various stages such as exposition, rising action, climax, falling action, and resolution. There has been a great deal of research into the role of character and its characterization in the shaping of narrative. Research conducted by Rahma, E. A., & Kasih, E. N. E. W. (2023) reveals that this novel uses a progressive plot structure, starting from exposition to resolution. In the exposition, the characters are introduced and the tension rises until conflicts arise between the characters, such as when Jacques breaks his promise to Rose after learning of her pregnancy, causing her to hide. It shows the progression of the narrative through various stages of tension and resolution. The other research also discusses the importance of understanding characters is conducted by Baron, R. (2021). Overall, the findings conclude that the novel effectively portrays characters and imparts valuable lessons, encouraging readers to apply them in living. In conclusion, these two previous studies have concluded the importance of character portrayal in literary works in advancing the plot, and at the same time emphasized that every event and situation faced by the characters is used to convey moral and educational values to the reader.

However, this research is intended to explore the complex interaction between character development and narrative techniques used in films to develop each character's personality and shape and strengthen the plot, shaping the direction of the story and influencing the main plot of a film or literary work.

RESEARCH METHODOLOGY

This research was developed using a qualitative descriptive method with the aim of examining the development of plot from exposition to resolution, highlighting the relationship of characterization and plot development in the storytelling of the acclaimed film "The Childe 2023". The analysis explores the complex interplay between character development and the narrative techniques used in the movie to develop each character's personality and to shape and strengthen the plot.

To obtain accurate results, the researcher structured his research systematically starting with the identification and categorization of characters primarily based on their roles, traits, and narrative significance. Thereafter, each character underwent careful analysis that included physical descriptions, personality traits, motivations, relationships with other characters, and development throughout the narrative, supported by textual and pictorial evidence. Next, the narrative structure is dissected, delving into plot development, chronology, and the use of literary devices such as flashbacks or foreshadowing, focusing on how characterization is interwoven with the narrative structure. Thematic elements in the film are then explored, particularly in relation to character development and narrative structure, to examine how the characters and their interactions contribute to the overarching theme. Textual quotes and excerpts from the film were collected to support the analysis, systematically documenting the observations and interpretations. The data collected was then interpreted in accordance with the research objectives and theoretical framework, drawing connections between characterization techniques, narrative structure, and thematic elements. Finally, the study concludes by summarizing the main findings, explaining their impact on the understanding of narrative and characterization in "The Childe 2023," reflecting on their significance, and suggesting avenues for further study.

FINDINGS

1. Kang Tae-Joo / Marco Han

Marco Han is one of the main characters in this story. He is a 24-year-old man of mixed Filipino and Korean descent. He is a skilled boxer who does various odd jobs to pay for his mother's surgery. His journey becomes the main character, supported by various characters that appear in the story, such as Strong affection or heroic deeds, selflessness and courage in taking risks, industriousness, simple or modest yet neat appearance and gullibility or credibility.

a. Strong affection or heroic deeds

Marco displays a positive character trait in his demonstrated concern for his mother's well-being. He employed various strategies to procure funds, even resorting to self-sacrifice, in order to provide for his ailing mother. When his mother was ill, he devised a plan to provide financial support for her while she was undergoing treatment at the hospital. With considerable determination, he attended a boxing club

to participate in a fight and secure the prize money necessary to fund her operation. The strong affection can be figured out implicitly by another character comment:

“You're an amazing guy, you can beat a strong boxer from Thailand.” (kamu melakukan kerja bagus, Man. Kamu bisa mengalahkan pria kekar dari Thailand itu.) (Minutes 07.50)

The previous dialog is an indication of how strong his desire to win in order to make money is. He did that only for his mother. At the same time, it is another characterization, implicit self-characterization, when Marco reminds Charlie of his promise to give money for his mother's medical needs if he wins.

“You promise to pay me more in this fight, right? because I would like to take care of myself and my mother who needs to be operated on.” (janjimu akan membayarku lebih kan? kamu sudah tahu kan, aku harus mengurus diriku dan ibuku yang butuh di operasi.) (Minutes 8.03)

This is when Marco reveals his character as a heroic deed. The next character revealed in this story is selflessness and courage in taking risks.

b. Selflessness and courage in taking risks

The character in question plays a role with another character trait. He also displays characteristics of selflessness and an inclination to take risks. This is evidenced by the situation in which a lawyer visited his house to inform him that his father was also ill in Korea.

Certain situation illustrates how Marco is brave, as well as demonstrating that he does not act selfishly despite the challenges the situation presents.

Law-
yer
Kana : “Your father is seriously ill right now and you were asked to come to him as soon as possible, so we have to leave quickly, so get ready to go.” (Kamu harus tahu, ayahmu sedang sakit sekarang dan jelasnya dia ingin dia bertemu dengan kamu, jadi ayo siap siap!)

Marco : “Right now?” (harus sekarang?) (Minutes 24 .43)

Through how Marco responded to what lawyer Kana said, it shows implicitly he is resilience despite being tired. This self-characterization elucidates his courage to take risk as well as his selflessness.

Marco : “What about my mother who is sick”?
(bagaimana dengan ibuku yang sedang sakit parah?)

Lawyer Kana : “This woman will take care of your mother for a while, and your mother's operation is nothing to your father”. He'll solve your problem quickly, so hurry up.

(wanita ini akan merawat ibumu untuk sementara , dan biaya operasi untuk ibumu tidak seberapa untuk ayahmu . Dia akan cepat mengatasi masalah ini dengan cepat, jadi bersiap siplah.) (Minutes 24 .43)

His desire to see his sick father and to earn money for his mother's operation shows not only his deep affection, but also his heroic risk taking, including leaving his sick mother to be looked after by his father's underlings. The dialogue above again implicitly explains his bravery and selflessness when his parents were ill and needed his presence. He will do anything, even at the risk of his life.

c. Simple or modest yet neat appearance

Another trait exhibited by the author in this work is his simple and modest appearance, despite a certain neatness.



(Picture taken at minutes 19.30)

Certain situations experienced by the characters in the work lead to the observation of character traits (Gill, R., 2006), including the characters' status in society. The wearing of luxurious or shabby clothes by the characters allows the reader to perceive different dimensions of wealth and social status. The character under discussion is unable to afford expensive clothes but desires to maintain a certain level of cleanliness. His or her clothes therefore reveal an implicit self-characterization through his or her socioeconomic condition and trait.

d. Gullibility

Not only that, developing the main character in such a way through difficult situations and conditions to provoke empathy and emotions from the audience or readers (Keen, S., 2007). Sometimes the main character is placed in a certain position, such as being trapped, to show how he will behave.

Marco : “What are you talking about? fuck you!”
(apa yang kamu maksud dengan cara seperti ini?
kamu bukannya siapa siapa , brengsek.)

The Childe : “Okay seriously you're going to die there
and your liver is going to be taken for your father.
Your father doesn't care about you.”

(baik, kamu harus tahu kamu pergi kesana hanya untuk sebagai medium untuk membantu operasi ayah mu. dan jangan ...jangan takut . omong omong ayahmu tidak peduli kamu siapa tadi dia butuh hati kamu ini.)
(Minutes 31.19)

2. Kim Seon-ho or The Childe

Kim Seon Ho in the story is the second main character and depicted as a man who disrupts Marco's life but is actually a skilled hunter. He asks Marco for money under the guise of helping with construction, hinting at a deeper connection as he suspects Marco might be his lost son. Despite his initial intentions, he assists Marco for his safety. However, he later tries to extort money from his brother. Kim Seon Ho is a prominent character in the narrative and the cinematic adaptation. He embodies confidence, decisiveness, physical strength, cleanliness, wealth, and straightforward communication, often lacking subtlety.

a. Confidence, decisiveness, and courage to take risks

He is meticulous detail oriented, a risk-taker, and unafraid to embrace challenges. He accompanied Marco Khan to Korea until he encountered significant hurdles. Marco Khan was apprehended and transported to the surgical suite, but not

before engaging in undercover operations and formulating a strategy. He consistently monitors Marco's activities and is vigilant in safeguarding him. In fact, until the end of their journey, he never deviated from Marco's side.

Kim Seon-Ho is an extraordinary figure in the story, implicitly through his dialogue demonstrating a willingness to act benevolently and to sacrifice himself for Marco.

Kim Seon-ho : “Hey, you're up! you're awake. stand up when you're up.” (hai kawan, bangun. kita harus cepat pergi dari sini . berdiri dan bangun lah.)

Marco Han : screaming ... huhh..

Kim Seon-ho : “I'm here for you, man. Didn't I always say we were friends? I'm never late.” (Aku sudah bilang , aku adalah teman mu , aku sudah pernah bilang sebelumnya , aku tidak pernah terlambat.) (Minutes 1.23.50)

This dialog tells us that the filmmaker uses self-characterization. In addition, it also shows the child's attitude/action that he has confidence, decisiveness, and courage to take risks to accompany Marco. He began the narrative by accompanying Marco, attempting to mislead Marco to prevent him from encountering malevolent individuals. Despite Marco's initial distrust and animosity, the two developed a rapport in the film, with Kim Seon-Ho striving to reassure Marco when his brother sought to take Marco's heart in the hospital.

In this situation, the child is implicitly telling us how easily Marco can be deceived. This information tells us that Marco is in a difficult or dangerous situation. On the other hand, the audience is encouraged to think about what he will do next and how his struggle for survival will unfold. The author presents these events as implicit characterizations that encourage the audience to consider the reasons behind the protagonist's actions and the possible consequences of his actions.

b. Robust, well-built physique, clean, and well-groomed

One of the most compelling aspects of film is the portrayal of complex and unpredictable characters. Frequently, viewers are placed in intricate situations where they must confront their own prejudices. Ultimately, they must grapple with a complex moral dilemma and discover that their predictions are far from reality, to their surprise.



(Picture taken at minutes 35.02)

The child introduces a number of complex nuances. Through the image above, the self-characterization is emphasized by looking at his gesture and expression. This shows that he is a neat and clean character. Even from his smile, the audience is invited to believe that he is a kind and intelligent person. The audience was initially surprised by the character of the Childe, who was depicted as a professional killer holding a gun with a silencer attached and ready to carry out his mission. The character's dynamic was further enhanced by the addition of several actions that made him appear both humorous and disturbing. Ultimately, the audience is made to realise that the character's appearance serves as a mirror to examine our own humanity and the choices life forces us to make. In the narrative, Kim Seon Ho's character exemplifies the multifaceted nature of human experiences.

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a. High social status or wealth

The creativity of filmmakers is increasingly demonstrated by the settings and appearances of the characters. The filmmaker deliberately brings his characters to places and situations that imply placing the audience as investigators to assess the attitudes and traits of these characters (Lethbridge, S., & Mildorf, J., 2003).



(Picture taken at minutes 22.01)

The image above shows the character Kim Seon-Ho as a successful person, despite his status as a big businessman. Through the image above, the self-characterization is one more time emphasized by looking at his gesture and expression and portrays this character as someone very graceful with a charming appearance with the aim of capturing the attention of the entire audience. The scene depicts a situation in which the character is awaiting the arrival of a lawyer who will provide a letter of approval for Marco's trip to Korea. Given that the character is presented as a wealthy individual, the filmmakers introduce another character to engage in a duet with him. This character is paid to participate in his scheme and assist him.

c. Direct, straightforward communication, often lacking subtlety

In addition to the physical characteristics and the setting in which a character is placed, filmmakers can also deliberately choose to have certain characters speak in a particular style, which can be dynamic or fixed.

In this scene, the filmmaker depicts Marco's journey to meet his father. At this juncture, the character of The Childe is revealed. The situation is that on the plane trip to Korea, he directly revealed what would confront Marco when he was in Korea.

Marco Han : “you know where you're going, you want to die.”

(kamu pasti tidak tahu kamu kemana bukan? kamu sudah salah, kamu harus tahu bahwa kamu harus mati.) (Minutes 31.20)

Through this dialogue, self characterisation takes place to inform audience implicitly about this character's personality. Furthermore, his words lacked compassion when he informed Marco that he had to shoulder the burden of his entire family

leaving him and his mother. Marco was unaware of the implications of Kim Seon-ho's words and became enraged, despite the latter's awareness of the eventual outcome.

3. Kim kang woo or Director Han

The character of Director Han (Kim Kang Woo) is presented as an antithesis to the other main characters. The filmmaker's decision to cast Director Han, whose personality is characterised by unpredictability, adds a further layer of tension to the drama. The character is depicted on several occasions as a money-oriented individual, willing to engage in any action to obtain financial gain, including the sacrifice of his brother. This dynamic character also symbolises an emotional figure, but also a formidable opponent, as he strives to advance his and his father's business interests. The character's progression towards the central role is facilitated by the introduction of various other characters, each of whom embodies a distinct quality. These include traits such as carelessness, caution, malevolence, and ambiguity.

a. Carelessness

In cinematic narratives, characters are frequently constructed to evoke emotional responses from audiences. It is not unusual for filmmakers to present characters who appear at odds with the protagonists of a film. However, this approach can be employed to prompt audiences to engage in discourse regarding the portrayal of such characters. By doing so, filmmakers can enhance the dramatic nuances and tensions of their narratives.

The characterisation of this character is initiated upon Marco Han's entry into the house. The portrayal of this individual is one who demonstrates a profound lack of concern for others, and is even depicted as exhibiting a cunning disposition.

Director Han	:	“Smile, asshole motherfucker.” (senyum, bocah sialan. (Minutes 1.20.30)
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In this scene, Director Han is observed to be impatiently awaiting the implementation of a plan to harvest Marco's liver, with the intention of replacing his father's liver which has become dysfunctional. Self-characterization reflected in the dialogue above implicitly evinces a lack of concern for Marco's emotional state. It is evident that he was tacitly cruel and indifferent towards his siblings.

b. Cautiousness

In fictional works, whether literature, film, or television, the depiction of malevolent characters is often accompanied by the portrayal of other characters who illustrate their dynamics. This serves to enhance the depth and intrigue of the narrative. Typically,

the depiction of malevolent characters occurs through their interactions with other characters, especially those who enhance the portrayal of the malevolent character or serve as a foil to the malevolence of the character.

Director : “Dad, I will solve this problem until they die. Those bastards
Han are disrupting our whole plan.” (Ayah, aku akan menyelesaikan masalah ini dengan tuntas , dan mereka harus mati . orang orang sialan itu menghancurkan semuanya dengan menculik si bajingan itu.)

President : “What they ask for, uhuk uhuk huk (President Han cough)
Han (Apa yang mereka minta?)

Director : “they're asking for 10 million dollars to trade the bastard, “I'll
Han go and get that bastard.” (mereka meminta uang tebusan untuk si bajingan itu., aku akan pergi dan akan mendapatkan si bajingan itu kembali datang ke sini.) (Minutes 57.50)

In the dialog above, the self-characterization is used to convey that Director Han is a cautious and calculating individual. This scene depicts the circumstances surrounding the discovery of a problem preventing Marco's arrival. In response, Kim Seon-Ho requests financial assistance from Director Han as a substitute for Marco. This prompts Director Han to devise a strategy to facilitate Marco's arrival. The decision to intervene in this situation reflects a cautious approach, as it necessitates consideration of potential risks and the need to devise a plan to mitigate them. It is evident that he wished to ensure that everything proceeded according to plan and to minimise any potential risks should Marco fail to arrive. Failure to do so could have fatal consequences for his father, who relies on Marco. This situation exemplifies the archetype of the malevolent character who meticulously selects his allies and plans to enhance his chances of success. Director Han mitigates risks and ensures that his plans have a greater chance of fruition.

c. Villainous demeanor;

Within the expansive realm of fiction, few characters elicit as much fascination as those of the antagonist variety, largely due to their inherent unpopularity. The portrayal of characteristics that evoke feelings of threat, strength and a certain degree of mystique effectively instils a sense of unease and concern amongst audiences, particularly in instances where the good protagonist is placed in a perilous situation.

Over time, however, it has become common practice in storytelling to intentionally create characters who embody an archetypal evil demeanor, with the intention of creating a sense of foreboding and imminent danger. Those with this character are often depicted as mysterious figures, often with sharp or scary faces, wearing dark

clothes, and exuding an aura of malice. Villains with evil attitudes occupy a unique place in the pantheon of fictional antagonists.



(Picture taken at minutes 01.12.10)

The image above provides an insight into the character of Director Han. The self-characterization is depicted through his expression and gesture. The way he dresses implicitly serves to highlight a character trait that the filmmakers wish to emphasize. Clothing and its colors can be used to mark certain characters. The dark clothing and cruel attitudes of the character in question serve as powerful symbols of malevolence, captivating the audience and driving the narrative forward. However, it is important to look beyond the surface and explore the complexity of their characters. By investigating the motivations and examining the implications of their actions, we gain a deeper understanding of the human psyche. As we peel back the layers of their enigmatic personalities, we uncover truths that resonate far beyond the boundaries of fiction.

d. Easily misunderstood

The term "interesting filmmaking" is typically defined by the presence of a multitude of plots that emerge organically and are never even predictable. These plots are often introduced through the introduction of new characters or the emergence of new problems that influence the storyline.

Prior to this scene, Director Han believed that Yoon Ju, his live-in friend, was attempting to assist in the apprehension of Kim Seon-Ho and the subsequent delivery of Marco to him.

“I'm just doing my job, huh? I told you to bring that bastard to me. Have you forgotten? Ask Yang's lawyer, He's given this to me all his time and I won't do business with you. “We are not partners anymore.”

Yoon-
Ju : (aku hanya mengerjakan tugas bagian ku. Aku sudah pernah mengatakan bahwa aku akan membawa si bajingan ini untukmu. apakah kamu sudah lupa?

itu adalah perintah yang kuterima dari Pengacara Yang, dia memberikan pekerjaan ini saat itu. tetapi sekarang aku tidak bekerja lagi untuk mu. aku sudah dibayar lebih oleh orang lain. kita bukan siapa siapa lagi.) (Minutes 1.06.15)

However, Yoon-Ju's dialogue implicitly depicts the personality of director Han. Han's trust in Yoon Ju ultimately led to a betrayal. In this instance, Yoon Ju, a friend who had previously assisted the director in his investigation of his father's case, betrays him. The director had previously believed that he could easily confront Kim Seon-Ho to stop his evil plans with the assistance of Yoon Ju. The betrayal is made evident in the scene when they are involved in a chase, and is reinforced by the dialogue above. Yoon Ju has apparently collaborated with Kim Seon-Ho, and they have the same goal of obtaining money from the director through the arrest of Marco. This situation adds tension and complexity to the narrative, as well as illustrating the character's susceptibility to being deceived or misunderstood by those around them.

4. Go Ara or Yoon-ju

The next character to influence the plot is Yoon Ju. She is a woman with a mysterious character, as filmmakers have prepared her for this role. She had met Marco in the Philippines and then met him again in South Korea by chance.

a. Strong affection or Heroic Deeds.

Characters who appear in certain situations are sometimes used to help the main character overcome difficulties or even add to them. Characters who appear in certain situations are sometimes utilized to assist the protagonist in overcoming challenges or even increasing the intensity of those challenges. Yoon-ju's character initially met by chance in the Philippines and subsequently reunited in Korea.

In this scene, Yoon-ju exhibits a profound compassion for saving lives.

Yoon Ju : “Sorry, I'm not there by accident and we have to go to

the hospital... you have to come with me now for your recovery.” (*Maaf, Aku tidak sengaja dan kita harus pergi ke rumah sakit, kirannya kamu mau!... kamu harus berjanji datang lagi kepada ku. Kamu harus cepat sembuh.*) (Minutes **17.00**)

The self-characterization is depicted implicitly through what she said to Marco. She has a strong affection by considering Marco's health. This is evidenced by Marco's rescue by Yoon-ju when Han's men abducted him to Korea. Yoon-ju also assists Marco when he is being pursued by his half-brother. The preceding scene depicts Marco's clandestine entry into the shop, which occurs when he is being pursued by individuals. Yoon-ju becomes aware of this and attempts to intercept Marco during his escape, with the intention of preventing the pursuers from continuing their pursuit. This demonstrates Yoon-ju's concern for Marco

Marco : “Are you cured? you can take medicine and here's
Han money for you for my apology ". (*apakah keadaan mu sudah membaik? ini obat dan juga uang atas permintaan maaf ku atas kejadian tadi malam.*) (Minutes **17.10**)

Yoon-Ju's characterization is also shown implicitly through Marco's dialogue. Her kindness is well-received by Marco. He realizes that Yoon-Ju has done a heroic act by helping him. His action tells the reader how good she is.

b. Blunt or direct speech

Certain behaviors, such as suspicious behavior, are employed to strengthen curiosity and create a mysterious charm that exists between good and evil. In essence, these unexpected appearances are often employed to enhance the narrative complexity, particularly in relation to the character traits of the individuals involved.

Yoon Ju is one such individual who pursues and attempts to apprehend Marco. In certain scenes, he is presented as a benevolent figure who will rescue Marco from the clutches of malevolent individuals who seek to capture him. She is a woman who is direct and to the point when speaking.

Yoon-Ju : “Your father has a serious illness” your father and brother need this” (pointing to Marco Han's heart)
...but relax, I'm here to kill you on the other side...Just you're dead so I can get my money...”
(*Ayah kamu sedang sakit parah, ayah dan kakak laki tiri kamu butuh ini. sambil mengarah ke hati Marco...tetapi tidak ada yang perlu di khawatirkan, karna disini aku juga berniat ingin membunuh kamu!...setelah kamu meninggal, pastinya aku*

akan menikmati uang hasil dari pekerjaan ini.) (Minutes 1.14.20)

She stated clearly her intention to kill Marco before his brother arrived to kill him, and he was informed of this by his associate. This indicates a self-characterization that tells audience her personality. At that moment, Marco had already formed a positive impression of Yoon Ju based on her kindness in assisting him when he was almost hit by a vehicle. Yoon Ju's intentions were initially benevolent, but her actions were influenced by the financial incentive offered to her by Marco's stepbrother, who sought to kill Marco by shooting him. This is where Yoon Ju's true intentions become evident, as she openly reveals her motives. However, this character often exhibits suspicious behavior, the truth of which will later be revealed.

5. Marco Han's Father (President Han)

While minor characters may occupy a smaller space in a story, their influence is vast and varied. They range from triggering key moments in the plot to providing exposition, contributing to the atmosphere of the story, and representing broader themes. Their presence is both a milestone and a trigger for the overall problem.

The first minor character here is President Han, as Marco's father, with his cruelty and his selfishness. He vents his frustrations over divorce and business challenges to Marco Han.



The initial scene depicts Marco, a half-blood of Korean and Filipino descent, residing with his ailing mother. Marco turns to his Korean father for financial assistance to cover the costs of his Filipino mother's medical procedures. In a twist of events, Marco receives news that his father's lifespan is shorter than his mother's. However, he is compelled to meet his father to secure financial support for his mother's treatment. This leads to a series of complex and challenging circumstances, setting the stage for the onset of conflict. Furthermore, the deteriorating health of Marco's father also serves to precipitate the conflict and subsequent search for him.

6. Marco Han's mother (Kang Ae Shim)

The next minor character is Marco's mother, who plays an important role in triggering major plot moments and contributing to the overall atmosphere. Marco's mother's illness certainly contributes to the mood of the story.



Through her health, this situation encourages Marco's activities to earn money and increases the adrenaline and motivation of the main character. Marco's mother in the story does not act as an actor who often appears in the story, but Marco's mother is the beginning of Marco Han's life story because he lived a very difficult life.

DISCUSSION

In literary works, figures or actors are referred to as "characters," not "people." This distinction is intended to remind readers that characters are literary creations, products of characterization created in a particular way (Bennett, A., & Royle, N., 2023; Klarer, M., 2013; Pope, R., 2005). Characters in books, movies, or other literary works may depict people we encounter in our daily lives and behave as if they are real. However, we only encounter them in books or movies. Indeed, they possess personalities that are comparable to those of other human beings. These personalities are dynamic and evolve over time, influencing the experiences of individuals throughout their lives (Schultz & Schultz, 2013). The personalities of characters are shaped by the author through the introduction of new people or situations. As situations and experiences vary, so do the qualities that each character possesses. In essence, personality is a psychological quality that plays a pivotal role in shaping the patterns of individual feelings, thoughts, and behaviors (Cervone and Pervin, 2013). By grasping the patterns of feelings, thoughts, and behaviors exhibited by each individual in a specific role, it becomes possible to gain insight into their personality or character.

Major Characters and Their Development

Major characters in stories are often portrayed as multidimensional and dynamic (Lethbridge, S., & Mildorf, J., 2003). They are main characters (Klarer, M. (2013) who typically undergo significant changes and personal growth in various aspects such as decision-making abilities, awareness, intellect, attitude towards others, sensitivity, and moral capacity (Roberts, E. V., et. el., 2012. These characters are to introduce a degree of complexity that distinguishes him from other characters. They are more highlighted than any other characters.

Through major character, people can explore the depths of the human soul through their experiences and lives, creating a canvas on which events unfold. Each event serves as a spotlight to illuminate different aspects of their characters. The events in their lives are replete with intricate details, meticulously crafted to elucidate the multifaceted personalities within them. The viewers or readers are engaged in an investigative process, uncovering the multifaceted nuances of their existence, layer by layer, to reveal the hidden depths. Their lives serve as a portrait of these enigmatic protagonists, adept at assuming different roles to adapt to their surroundings.

The principal characters undergo significant changes at unexpected moments. They embark on a tumultuous journey of self-discovery and growth. The process of character development can provide insight into the theme or overall theme of the story (Kirszner, L. G., & Mandell, S. R., 2007). These transformations usually occur as a direct result of their interactions with other characters and their efforts to resolve conflicts and challenges. In *The Childe 2023* film, there are several main characters who play important roles. They are Kang Tae-Joo / Marco Han, Kim Seon-ho or *The Childe*, Kim Kang Woo or Director Han, Kang Won Seok, Go Ara or Yoon-ju. The main character or major character usually determines the scene with a major event or upcoming conflict (Kirszner, L. G., & Mandell, S. R., 2007).

Minor Characters and Their Development

Every film will undoubtedly feature minor characters who are not particularly highlighted. However, they are by no means unimportant. Minor characters also play an important role in enriching the narrative structure of a film and serving the main character (Galef, D., 2010; Lethbridge, S., & Mildorf, J., 2003). Their presence is often presented in order to add depth and complexity to the world depicted on screen. On occasion, their role is used as a trigger for the main character to take certain actions, and they are able to provide exposition and context in order to offer a contrasting perspective. It is possible that these individuals' roles are relatively minor but have a significant impact on the overall narrative. Furthermore, filmmakers frequently utilize minor characters as catalysts for the protagonist's development, driving the storyline through their interactions and conflicts.

Additionally, minor characters can contribute to the movie's overall atmosphere and tone, serving valuable literary purposes (Grossman, J., 2012). Their presence and situation can serve as the foundation for the main storyline. Minor characters are frequently situated within the protagonist's world, offering insights into various aspects of society, culture, and human nature. These characters are not limited to those who appear briefly in a scene; rather, they often leave a lasting impression, adding layers of texture and complexity to the story. They are utilized to serve the main character (Jung, J. J., You, E., & Park, S. B., 2013), as well as to differentiate them from other characters. The purpose of minor characters is to enhance the audience's comprehension of the central themes and characters, while also contributing to the narrative's overall coherence.

The Interplay Between Character Development and Plot Progression

It is evident that the characterization and development plot are inextricably intertwined throughout the narrative of a film. When a character's development is influenced by

motivation and conflict, the storyline that describes the narrative structure is driven by this development. This relationship is inherently dynamic and is evident from the structural framework of a film, from the initial exposition to the eventual resolution.

Exposition serves to elucidate a character's background, traits, interests, and goals. Whenever something new appears, it is part of the exposition (Roberts, E. V., Zweig, R., Stotler, D. S., & Lemmon, L. S., 2012). In the analysis of this film, the characters have undergone several changes, giving rise to new traits. This is an introduction to the storyline, which is presented through events experienced by the characters and the beginning of a storyline with a new character. The introduction of the characters is the initial situation (Klarer, M., 2013) driven by their goals and interests, which in turn lead to complications or conflict that result in a major conflict between the protagonist and antagonist. Marco's mother's illness and his father's illness serve as the initial introduction to the situation that leads to complications. The arrival of new characters introduces tension and leads to a crisis. The film depicts betrayal between characters, such as Yoon-Ju, Marco's struggle to escape from certain situations, and fights between important characters in the story, such as the child, Marco, Yoon-Ju, and Director Han. These elements are depicted in detail and structured in a way that marks the climax, which is the high point of the story (Barnet, S., Berman, M., & Burton, W., 2008). Finally, the demise of the malevolent character, Marco, and his subsequent triumph mark the conclusion and resolution of the narrative. The release of this tension is a significant moment in the film.

CONCLUSION

In conclusion, this research reveals that each character, especially the major character, has dynamic and multi-dimensional traits. They are characters who are highlighted more than other characters. Every event becomes the basis for triggering a change in the character's personality. This differentiates them from minor characters, which are static with little change or even remain unchanged. This character is slightly highlighted, but his presence and situation become one of the determinants of the storyline. This research found at least 17 distinct personality traits depicted, such as Strong affection or heroic deeds; Selflessness and courage in taking risks; Industriousness; Simple or modest yet neat appearance; Gullibility or credibility; Confidence and decisiveness; Robust, well-built physique, clean, and well-groomed; High social status or wealth; Direct, straightforward communication, often lacking subtlety; Carelessness; Cautiousness; Villainous demeanor; Untamed nature; Easily misunderstood; Deceptive and cunning behavior; Overly perfectionistic tendencies; and Impoliteness or malice, which are portrayed both explicitly and implicitly.

Moreover, situations and events serve as tools for characterization, either explicitly or implicitly. The audience is invited to engage with the characters' lives, beginning with their words, clothing, manner of speaking, acting, and every gesture they make. Furthermore, the actions and reactions of other characters can also be a sign of personality disclosure. These elements carry significant meaning. Each development in character and plot explains

the structure of the story itself. The narrative arc of this film can be divided into four distinct stages: exposition, complication, climax or turning point, and resolution

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