Chapter II
Characterization on Ainz Ooal Gown in Overlord Anime

This chapter discusses about theory from the expert that related to the problem study. There are several parts like anime, narrative, fiction, themes, plot, setting, character, and characterization.

2.1 Previous Research

Writer use several previous research for avoid plagiarism and useful as a references For the first research, writer uses Dewangga Rendragraha's research (2018) Title about "*Karakterisasi Risa sebagai tokoh antagonis di dalam film Power Rangers.*" Dewangga Rendragraha's research focused on Rita Repulsa as antagonist character use three dimensional character methods. Therefore the result of this research is psychological, physiological, sociological can effect to character, of course in this research the object is Rita Repulsa as a antagonist.

For the second research, writer used Imam Faqih Al-Ansas's research (2019) Title about "*kepribadian tokoh utama dalam anime Guilty Crown Karya Sutradara Tetsuro Araka sebuah kajian psikoanalisis.*" Imam Faqih Al-Ansas's research focused on analyzing Ouma Shu as a main character, especially for his personality, using psychoanalysis theory by Sigmund Freud. The result is Ouma Shu a weak and naive character can change with what happened to him. He becomes a cool and strong character.

For third research, writer used Oliver Candra Kurniawan's research (2022) Title "*Pembentukan karakter 3 dimensi tokoh Angkasa, Aurora, dan Awan dalam film nanti kita cerita tentang hari ini sebagai penguat dramatisasi melalui metode karakterisasi tokoh.*" In his research try to analyze three character, Aurora, Angkasa, and Awan, used three

dimensional character by Lajos Egri and used direct (telling) and indirect (showing) theory by Albertine Minderop. The result of this research is Aurora, Angkasa, and Awan treated differently by their father, so that their psychological, physiological, and sociological are different.

Title (author)	Object	Theory	Differences	similarities	Result
Karakterisasi Rita sebagai tokoh antagonis di dalam film power rangers (Dewangga, 2018)	analyze antagonist character (Rita repulsa)	Three dimensional character methods	writer using different theory for analyze character	analyze the antagonist character in the film	three dimensional character psychological,physiological,socological can effect on character
Kepribadian tokoh utama dalam anime guilty crown karya sutradara Tetsurou Araki sebuah kajian psikoanalisis (Imam Faqih Al-Ansas, 2019)	analyze main character (Ouma Shuu)	psichoanalysis Sigmund Freud	writer using different theory for analyze character	analyze the main character in anime	Ouma Shu the main character in guilty crown anime Change personality from weak, naive to strong and smart.
Pembentukan karakter 3 dimensi tokoh Angkasa, Aurora, dan Awan dalam film nanti kita cerita	analyze main character and additional character (Angkasa, Aurora,	Direct (telling) and indirect (indirect) characterization by Albertine Minderop and use 3D	writer just analyze main character	Writer will using indirect (showing) characterization	Angkasa, Aurora, Awan are siblings, they are treated differently by their father so

tentang hari ini sebagai penguat dramatisasi melalui metode karakterisasi tokoh (Oliver Candra Kurniawan, 2022)	Awan)	character by Lajos Egri			they differ from physiological, physiological, and sociological aspects.

2.2 Literary review

2.2.1 Kind of Animation

In simple terms, the film is a collection of moving images shown sequentially, usually with the aim of at least entertaining or educating the audience. In the film, at least have two important elements to build a movie, first Narrative element and second cinematic element. According to Pratista (2017:23) in the book entitled "*Memahami Film*" : "*Film secara umum dibagi atas dua unsur pembentuk, yakni unsur naratif dan unsur sinematik. Dua unsur tersebut saling berinteraksi dan berkesinambungan satu sama lain untuk membentuk sebuah film. Masing-masing unsur tersebut tidak akan dapat membentuk film jika hanya berdiri sendiri.*"

In statement above can say that narrative element and cinematic element are a unity that cannot separated. Narrative element can function as which drives a story because it contains such as characters, plot, theme, setting, characters, and so on. Meanwhile, cinematic elements can function as which makes a film look interesting. Cinematic element has a four important thing, *mise-en-scene*, cinematography, editing, and voice.

mise-en-scene refers to everything that is in front of the camera, cinematography refers to who creates visual images in the movie, a cinematographer is responsible for controlling the camera, lighting, and others. Editing refers to selecting several shots that have been taken and then arranging and assembling them into a story line that can be enjoyed. The sound here comes from the film that has been shown, it can be in the form of sound effects, dialogue from actors and actresses, and music. These four things are the most important cinematic elements.

One of the cinematic elements is animation. In animation there are also cinematic elements. It's just that in some parts there are slight differences, such as in the cinematography. In animation, you can be called an animator as the person responsible for choosing viewpoints, framing, and so on. According to Wells (2013:10): "*A working definition, therefore, of animation in practice, is that it is a film made by hand, frame-by-frame, providing illusion of movement which has not been directly recorded in the conventional photographic sense.*"

Anime is another form of animation, the only difference is where it is made, taken from the word animation in English. which is a type of animation originating from Japan. Quoted from an article entitled "does anime means" written by Ashcraf stating that the word animation is only used by people who work in the japanese anime industry. Japanese people call it differently for cartoons that appear either on television or in cinemas, namely manga eiga (漫画映画) "film manga" or manga terebi (テレビ漫画) or "manga TV" which refers to anime.

Anime or Japanese animation is adapted from manga (Japanese comics) this is what Cavallaro (2015:16) said: "*The term anime designates Japanese animation and is*

closely related to manga not solely because several anime films are based on stories told and illustrated in manga but also due to their stylistic features."

The process of making anime usually uses two stages, the first is hand-drawn animation and the second is the use of computer technology. In the past, the process of making anime used hand-drawn animation techniques due to technological limitations, but as time progresses this technique is rarely used because it takes a lot of time and effort. Frame by frame animation is more often used because it is more effective because can create animations with the help of computer technology. Whereas now many animation studios can take advantage of computer technology such as motion capture, which records human movements, then transfers to the animation to be made. these two techniques can be used simultaneously in addition to saving time and effort, can make the animation quality better.

According to Parents (2001: 32-33):

"*The principles are squash and stretch, timing, secondary action, slow in and slow out, arcs, follow through and overlapping action, exaggeration, appeal, anticipation, staging, solid drawing, and straight ahead and pose to pose.*"

Anime can also be related to narrative, because in anime there are aspects that build a story, such as plots, characters, settings, points of view, themes and so on. It is just that what distinguishes between anime and other literary works lies in the visuals. The visuals presented in anime are usually done using hand-drawing techniques or with the help of computer technology, or a combination of both. Just like films, anime also has two interrelated elements, namely narrative elements and cinematic elements.

2.2.2 Narrative

In general, narrative is methods communication to tell a story based on sequence of events. Narratives are semiotic representations, that is, they are made of material signs (written of spoken words, moving or still images, etc.) which convey or stand for meanings that need to be decoded or interpreted by receiver Ribo, (2019:2). Pratista (2018:63) in his book title "*Memahami Film*": "*Naratif adalah suatu rangkaian peristiwa yang berhubungan satu sama lain dan terikat oleh logika sebab-akibat (kausalitas) yang terjadi dalam satu ruang dan waktu.*"

The writer will explain this with an example, there are two pictures, the first picture shows a small child carrying a bicycle. In the second picture, the kid fell off their bicycle because his bicycles accidentally ran over a rock. From the example above, this could occur because of a cause-and-effect relationship (causality). The cause was that the little boy fell on a rock, while the result was that the kid fell off the bicycle.

Because the narrative is related to cause and effect (causality), the narrative is indirectly related to space. The space is mean the place where the story actors are located, the location and area of a story. Sometimes the stories in fictional films are mostly located in places full of fictional creatures such as dragons, ogres, trolls, and others. Pratista (2018:65):

"*Ruang adalah tempat dimana para pelaku cerita bergerak dan beraktivitas.*"

Apart from being related to space, narrative is also related to time. Time here refers to time sequence. In the time sequence, there is a linear pattern, which means it corresponds to the sequence of events that occur in the film, this will make it easier to

know the law of causality. There are also nonlinear patterns, where the time sequence changes.

Narrative is closely related to a method of telling a story to the listener. The listener will try to understand what the speaker is saying. Narrative is also related to space and time, space means the location where a story is located, while time is the sequence of times that occur.

2.2.3 Fiction

Fiction is a story that comes from the imagination of the author, not bound by the rules of the real world, its nature is only limited to fiction or imagination that cannot be proven empirically. This is stated by Nurgiantoro (2018:2) :

"*Karya fiksi, dengan demikian, menunjuk suatu karya yang menceritakan sesuatu yang bersifat rekaan, khayalan, sesuatu yang tidak ada dan terjadi sungguh-sungguh sehingga tidak perlu dicari kebenarannya pada dunia nyata*."

Even though fiction works just imagination from the author, however the story is presented must be interesting. According to Wellek and Warren (1956:212), "the notion of fiction is a coherent structure that still has aesthetic purposes. This interesting element will be an attraction for the readers which will indirectly make them feel, learn, and even reflect on what the author has presented."

Fiction contains human problems that occur, these problems are contemplated and applied to a work of fiction. Fiction the opposite of fiction itself is non-fiction. The characters, events, and places found in non-fiction stories must be factual, which means their truth must be proven.

2.2.4 Themes

The theme usually represents the author's experience or the experiences of other people, be it the author's colleagues or his family in real life. then, the writer puts it into writing and mixes it with imagination, so that a story is created. The theme can also be the contents of the author's heart, meaning that there is a message to be conveyed to the reader. A good theme is a theme that can summarize the essence of the story made by the author.

Themes are elements of discourse, not of the story. They tell us what the story means, not for the characters in the story world, but for anyone who has an interpretative perspective on the story Ribo (2019:96).

Ribo (2019:106) stated that themes are meanings identifiable in narrative discourse by anyone who has an interpretive perspective on the story, whether it is the narrator, the author, or the reader. In the theory above theme can be interpreted by anyone who can understand the story. The results of these interpretations may vary according to the point of view of each individual.

In general, the theme is a reflection of the story writer's imagination and experience, its function can simply be to express his worries or indeed have a message that he wants to convey to many people. Each person will have a different interpretation of the theme conveyed by the story writer, according to their point of view and experience.

2.2.5 Plot

According to Aminuddin (1991:126) "*plot adalah rangkaian cerita yang dibentuk oleh tahapan-tahapan peristiwa sehingga menjalin sebuah cerita yang*

dihadirkan oleh para pelaku dalam sebuah cerita." Based on the theory above that Plot is the sequence of events that occur in a film, novel or other. Plot is important because every event that occurs will definitely have an impact on other events, this is what is known cause and effect (causality). The plot can be arranged in such a way by the author, the goal is good to make the story more interesting. Without the plot will make a reader confused and failed to understand the story that author create.

The purpose of making plots is not only to attract readers' interest, but also can connect between one event and another and is related to cause and effect (causality). From these events usually character development will occur. The plot can function to determine the development of the character.

According to Nurgiantoro (2018:168) state that:

"*Jika kita membutuhkan definisi tentang plot, plot tampaknya dapat dipahami sebagai berbagai peristiwa yang diseleksi dan diurutkan berdasarkan hubungan sebab akibat untuk mencapai efek tertentu dan sekaligus membangkitkan suspense dan surprise pada pembaca.*"

Ribo (2019:27) stated that the plot can divided into several points in schema Freytag's pyramid. There is exposition, Rising action, climax, falling action, and resolution..

1. Exposition: at this point, the environment, character with his background, ambition, motive, and goal just introduced, there no conflict yet.

2. Rising action: conflict starts, the character faces the challenges and obstacles. Tension in the story started higher.

3. Climax: the tension of story reaches its highest point, usually protagonist

character fight with antagonist, then the action of character can affect the story.

4. Falling action: at this point, character slowly settle the conflict. The tension of the story starts to decrease.

5. Resolution: the conflict has been solved by the protagonist character.

Plot has a very important role in a story, plot is a sequence of events that occur to develop a character and how a character will overcome challenges, conflicts, difficulties and find solutions to existing problems. In the plot there are also elements that form the foundation, namely exposition which means the introduction of the story, rising action which means the story begins to have conflict, climax which means the conflict is at its peak, falling action which means the conflict subsides, resolution which means the conflict has been successfully resolved.

2.2.6 Setting

According to Roberts and Jacob (1987:29) stated that setting refers to the natural and artificial scenery or environment in which characters in literature. Setting in prose fiction represents the place, time, or situation where the character lives. with this setting can strengthen the characters and plots that have been made. for example, a character who lives in a conflict area will usually have a high survival instinct.

The environment directly can contribute to worldbuilding. It means that the environment in which these characters live can build the atmosphere of the story. The existence of objects such as plants, furniture, and animals can explain the nature of a character.

According to Ribo (2019:35) state that:

"In most narratives, environments tend to be the existents of the story that contribute more directly to worldbuilding. An environment is everything that surrounds the characters, including landscapes, trees, animals, buildings, rooms, furniture, and any other natural or man-made objects or structures that characters may inhabit or move through."

Ribo (2019:39) stated that there are four kinds of settings: first irrelevant, functional, mental, and symbolic. Irrelevant settings are those whose existence is only slightly or not alluded to by the narrator, and the characters in it are not affected. The functional setting is important because, to support the development of character and plot, the narrator just give the narrator only provides limited information for the continuation of the story. The mental setting is often used in the point of view of a character, the goal is to show inner experience so that the story can be more interesting. Symbolic setting related to plot, characterization, and theme, aims more to highlight the elements of the story and build relationships with certain environments.

The setting is the location and time in which a story is taking place. For example, this is in the form of the main character's house as an introduction. The existence of the setting can influence the story because the presence of animate or inanimate objects such as plants, animals, and other equipment can make the story feel more alive. In settings, there are four important elements, namely, irrelevant, functional, mental, and symbolic settings.

2.2.7 Character

A character is a person who runs a story from one event to another event created by the author. Characters are the actors contained in a fiction. Characters fiction are the creation of the author, although they can also be depictions of people who live in the real world. According to Nurgiantoro (2018:251) stated that:

"*Tokoh-tokoh cerita yang ditampilkan dalam fiksi, sesuai dengan Namanya yang adalah tokoh rekaan, tokoh yang tidak pernah ada di dunia nyata. Namun, dalam karya tertentu, kita juga sering menemukan adanya sejarah tertentu artinya, tokoh manusia nyata, bukan rekaan pengarang muncul dalam cerita, dan bahkan mempengaruhi perkembangan plot.*"

According Ribo (2019:44) stated that:

"The characters not Always human beings, they can be a living creatures like non-human, animal or other entities who behave like humans."

From the statement above it can be said that a character does not always have to be human, other things such as animals or entities that resemble humans can be called characters. or even inanimate objects can be called characters depending on the author.

Therefore, in a fiction character should be presented naturally (Wiyatmi, 2006: 30). Every character created by the author will have its characteristics, both in terms of character and physical appearance, this is done so that the audience can easily recognize them.

According to Ribo (2019:54) stated that character can divided by their degree of individuation (flat and round character).

1. Flat characters are characters whose existence can be easily recognized by the audience because the characteristics that appear tend to be consistent throughout the story. its appearance is only to strengthen the presence of the main character or other figures whose role is more prominent.

2. Round characters are usually the main characters who have many traits and characteristics, showing strong inner conflicts, complicated backgrounds, to ambitions that are so high. Their role in a story is very important because it can affect the plot.

In their ability to change or evolve throughout the plot, static character and dynamic character.

1. Static character are is a character that does not change in thought, attitude, or personality throughout the plot. most common flat character is static character.

2. Dynamic character they are undergoing significant changes in personality, thought, or trait.

Characters are actors in the story, functioning as people who move the plot. This character can be a human, animal, or inanimate object. A good character is a character that has its characteristics, be it characteristics in physical form or trait. There are two types of characters, namely flat characters and round characters. Flat characters are usually characters who consistently don't change throughout the story, round characters are usually characters who are complex either in terms of their personality or their past. Characters can also be divided based on their changes during the story, namely static characters and dynamic characters. Static characters do not

experience significant changes during the story, while dynamic characters change quite significantly in the story, whether they change from evil to good or good to evil.

2.2.8 Characterization

Character and characterization are two things that can not be separated, if character is person who acts in whole of the story then characterization is how author describe or portrayed the character. "*Karakterisasi mempunyai arti peranan atau pelukisan watak.*" (Minderop, 2013).

And Nurgiantoro (2018:247) stated that:

"*penokohan (characterization) adalah penghadiran tokoh dalam cerita fiksi atau drama dengan cara langsung atau tidak langsung dan mengundang pembaca untuk menafsirkan kualitas dirinya lewat kata dan tindakannya.*"

Minderop's book "*metode karakterisasi telaah fiksi*" tell two methods, first direct (telling) and indirect (showing).

A. Direct (telling)

1. Characterization Use Names

The use of the character's name in a literary work is important because it can clarify the character of the character being made. The use of this character's name can make the character have its characteristics and distinguish it from other characters.

2. Characterization Through Appearance

Appearance is the most important thing in the development of a character. The audience can judge a character very well because, of its charming appearance, or the audience can judge a character badly because in terms of appearance it doesn't match their expectations. The appearance in question is how his physical appearance, behavior, and habits, to the environment in which he lives. The author is given the freedom to display the appearance of the character created.

3. Characterization Through Author's Speech

In this method the author is given the freedom for determine the story. *Pengarang berkomentar tentang watak dan kepribadian para tokoh hingga menembus ke dalam pikiran, perasaan, dan gejolak batin sang tokoh* (Minderop, 2013:15)

B. Indirect Characterization

1. Characterization Through Dialogue

Dialogue is the most important part of describing a character, because dialogue can show the character's character. The dialogue can be in the form of how the character speaks, the high or low voice when speaking, to the choice of words.

2. Characterization Through Location and Situation Conversation

According Minderop (2013:28) "*dalam kehidupan nyata, percakapan yang berlangsung secara pribadi dalam suatu kesempatan di malam hari biasanya lebih serius dan lebih jelas daripada percakapan yang terjadi di tempat umum pada siang hari.*" Based on the quotation above, it states that the situation and location of a conversation can affect what is being discussed. The use of location can be the right way to describe a character.

3. Identity of the Character Addressed by the Speaker

According Minderop (2013:31) state that "*penutur disini berarti yang disampaikan dalam cerita; maksudnya tuturan yang diucapkan tokoh tertentu tentang tokoh lainnya*" The purpose of the theory above is that the writer indirectly describes the characters he makes through the interactions of the characters and the assumptions of the characters about other characters.

4. Characterization Through Mental Qualities of Character

This characterization involves the psychological condition of a character, such as self-confidence, decision-making, emotional intelligence, and others. A character who is used to talking and discussing with other people tends to have an open-minded attitude. Whereas a character who is used to being quiet and careful tends to have a closed nature.

5. Characterization Through Dialect and Tone of Voice

In this method, the reader can indirectly observe a character closely through the way he speaks, dialect, tone of voice, and the choice of words used. For example, a character who has a high educational background will use words that are more complicated for ordinary people to understand, while people who have a poor educational background usually use simpler words.

6. Characterization Through Action

Besides using characterization through dialogue, location and situation, speech, and tone of voice, the character of the characters can be observed from the actions taken by the characters. The actions of the characters usually reflect how the characters feel. Facial expressions (gestures), behavior, and motivation behind them can show the character of a character.

Characterization is how the author describes the characters he creates. In characterization there are two ways to explain it, first direct characterization and indirect characterization. In direct characterization there are three parts, namely characterization through names, which means that the name can be a reflection of a character, characterization through appearance meaning that a character can be observed based on his appearance, characterization through narrative speech meaning that the author can fully understand the character he created.

Indirect characterization is also divided into six parts, namely characterization through dialogue, location and situation of conversation,

character identity based on the speaker's speech, mental quality of character, dialect and tone of voice, actions. characterization through dialogue means that a character's characterization will be known by the way he dialogues with other characters. Characterization through location and conversational situations means the place where a character speaks. characterization through character identity means the views of other characters towards the main character. Mental quality means it involves the psychology of a character. Characterization through voice and tone of voice means how the character speaks and how high and low he speaks. characterization through action means the character's actions and the underlying motives.

Direct and indirect characterization plays a very important role in the character because it will make the character presented more alive and feel very real. combining the two can produce complex characters.

2.2.9. Overlord

The Overlord anime is adapted from the light novel of the same name, written by Kugane Maruyama and illustrated by So-bin. Uploaded online in 2010, 17 volumes have been released. Kugane Maruyama as the writer intends to finish Overlord in the 17th volume, now only 16 volumes have been released.

Anime Overlord gets an anime adaptation for four seasons. The first season was released July 7 to September 9, 2015. The second season was released from January 9 to April 3, 2018, the third season was released from July 10, 2018, to

October 2, 2018, and the fourth season was released from July 5 to September 27, 2022. Every season has 13 episodes.

Yggdrasil's 12-year heyday of games is running out. Therefore the game master from Yggdrasil was forced to close the server. Momonga is the main character in the anime as well as the last player to greet his old friend, Hero-hero who will soon be leaving the game. Momonga who was still active in the game with his subordinates went to the throne room, where he enjoyed the last moments before the server shutdown by reminiscing many things with his friends during his time as a Yggdrasil player. They spend a lot of money and time to build their guild which is Nazarick.

Momonga closed his eyes as he waited for the server's closing countdown. When he opened his eyes Momonga realized that he was still in the game with his heteromorphic avatar. Even the npc's accompanying him seemed to have a sense of their own, Momonga assumed that the entire Nazarick guild and himself had just been sent to another world. Momonga tried to contact the Game Master and attempted to force him out of the game but to no avail. In the middle of the story, Momonga changed his name to Ainz Ooal Gown to honor his comrades and gave a message to other players in the hope that the message would be answered.