

**UNRAVELING SCARLETT DRAGNA'S CHARACTER  
DEVELOPMENT IN STEPHANIE GARBER'S *CARAVAN***

**THESIS**



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S U R A B A Y A**

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IN STEPHANIE GARBER'S *CARAVAN*

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## ABSTRACT

Inayah, N. 2023. *Unraveling Scarlett Dragna's Character Development in Stephanie Garber's Caraval*. English Department, UIN Sunan Ampel Surabaya. Advisor: (I) Dr. Wahyu Kusumajanti. M. Hum., (II) Sufi Ikrima Saadah, M. Hum.

**Key words:** character development, character and characterization, new criticism.

This study aims to examine the character development of Scarlet Dragna in Stephanie Garber's *Caraval*. This work tells about Scarlett's struggle to go beyond herself to be brave in determining her path in life and to be free from her cruel father. Based on that, the researcher is interested in discussing two points of the problem formulation, (1) how Scarlett Dragna's character develops and (2) the causes that influence Scarlett Dragna's character development.

This study uses a qualitative descriptive approach in analyzing the narrative and conversations in the novel to explain the issues studied systematically. Data was collected through the close reading of the novel. The researcher creates a data table to facilitate a detailed and in-depth interpretation process. All data that has been collected is then classified and analyzed. The analysis begins with a description regarding the depiction of Scarlett Dragna's character development from before to after going to *Caraval*. The analysis is continued with an explanation of the factors that led to the development of Scarlett Dragna's character.

The study results show that Scarlett Dragna experienced character development during her presence in *Caraval*. Before she went to *Caraval*, Scarlett was obedient, cautious, hesitant, self-accusation, and truthful. However, Scarlett's character changed after she went to *Caraval*, where she became more open, deceitful, decisive, bold, and recognized her values. Character development in the figure of Scarlett does not occur without a cause. Some causes that influence this change are the presence of significant people, the environment, and the motivation to save her sister. Significant people in Scarlett's life include Marcello, Julian, Aiko, and Nigel. Environmental adjustment is how Scarlett adapted from her previous self in Trisda and then moved to Isla de los Sueños, where *Caraval* was held. Besides, the strongest motivation driving the development of Scarlett's character is to save her sister in *Caraval* game and take her away from her abusive father. With all these influences, Scarlett could finally go beyond her limitations and develop into a better person.

## ABSTRAK

Inayah, N. 2023. *Menguraikan Perkembangan Karakter Scarlett Dragna dalam novel Caraval karya Stephanie Garber*. Program Studi Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: (I) Dr. Wahyu Kusumajanti. M. Hum., (II) Sufi Ikrima Saadah, M. Hum.

**Kata Kunci:** perkembangan karakter, karakter dan karakterisasi, kritik baru.

Penelitian bertujuan untuk meneliti perkembangan karakter Scarlet Dragna dalam novel *Caraval* karya Stephanie Garber. Karya ini menceritakan tentang perjuangan Scarlett untuk menjadi berani dalam menentukan jalan hidupnya sendiri dan terbebas dari cengkraman ayahnya yang kejam. Atas dasar itulah, peneliti tertarik untuk mendiskusikan dua poin rumusan masalah yaitu (1) bagaimana karakter Scarlett Dragna berkembang, dan (2) penyebab perkembangan karakter Scarlett Dragna.

Penelitian ini menggunakan pendekatan deksriptif kualitatif dalam menganalisis kalimat narasi dan percakapan dalam novel sehingga dapat memberikan penjelasan yang sistematis pada isu yang diteliti. Data dikumpulkan melalui *close reading* pada novel. Peneliti selanjutnya membuat tabel data untuk memudahkan proses interpretasi yang detail dan mendalam. Semua data yang telah dikumpulkan kemudian diklasifikasikan dan dianalisis. Analisis dimulai dengan penjelasan mengenai penggambaran perkembangan karakter Scarlett Dragna dari sebelum hingga sesudah pergi ke Caraval. Analisis dilanjutkan dengan penjabaran mengenai faktor-faktor yang menyebabkan perkembangan karakter Scarlett Dragna.

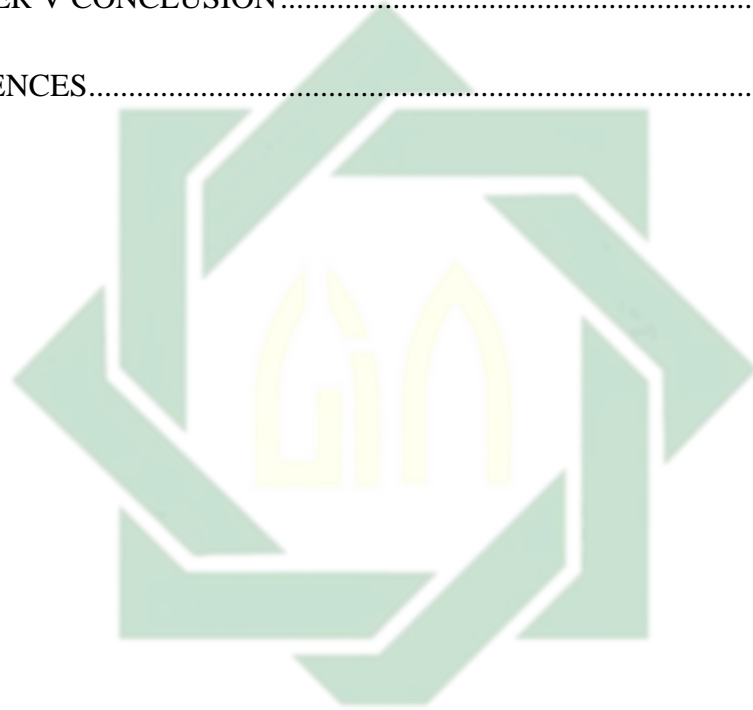
Hasil study menunjukkan bahwa Scarlett Dragna mengalami perkembangan karakter selama dirinya berada di Caraval. Sebelum dirinya pergi ke Caraval, Scarlett adalah sosok yang patuh, berhati-hati, sangat ragu-ragu, selalu menyalahkan diri sendiri, dan jujur. Namun, karakter Scarlett berubah setelah dirinya pergi ke Caraval, dimana ia menjadi sosok yang lebih terbuka, dapat memuat kebohongan, tegas, berani, dan mengenali nilai-nilai dalam dirinya. Perkembangan karakter pada sosok Scarlett tidak terjadi tanpa adanya penyebab. Beberapa faktor yang menyebabkan perubahan ini adalah hadirnya orang-orang penting, terjadi penyesuaian terhadap lingkungan baru, dan adanya motivasi yang kuat terhadap suatu kejadian. Hadirnya orang-orang penting dalam hidup Scarlett termasuk dengan keberadaan Marcello, Julian, Aiko, dan Nigel. pada penyesuaian lingkungan adalah proses dimana Scarlett beradaptasi dari sebelumnya dirinya di Trisda kemudian berpindah ke Isla de los Sueños, tempat Caraval diadakan. Lebih jauh, motivasi terbesar yang mendorong perkembangan karakter Scarlett adalah keinginan untuk menyelamatkan adiknya dalam permainan Caraval dan membawanya pergi dari ayahnya yang abusive. Pada akhirnya, dengan semua pengaruh tersebut, Scarlett akhirnya dapat melampaui batasan yang ada di dalam dirinya dan berkembang menjadi sosok yang lebih baik daripada sebelumnya.

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

Character (in Greek, charaktēr) has a meaning as "mark or distinctive quality" (Merriam-Webster, 2023). The term refers to the depiction of a person in a literary work that has unique qualities and varies from one another. Moreover, a character is a personage represented in narrative work with moral, intellectual, and emotional attributes seen from how they say or act (Abrams & Harpham, 2014, p. 48; Mays, 2019, p. 211). Lynch-Brown et al. (2014, p. 37) acknowledge that as the "actors" in a story, they serve a vital role in the enjoyment of the reading experience. The readers show the experiences shaping their enjoyment through how they care and pay full attention to what happens and how it happens to the character. Without the existence of "someone" in a narrative text, it is unlikely that something will happen (Mays, 2019, p. 210). In other words, a story begins with the existence of a person.

Furthermore, the art and method used by the authors to depict the character are called characterization (Mays, 2019, p. 214). Remarkably, the author helps the reader to know a character by describing their characterization through their physical appearance, personality, emotions, moral traits, what they say and do, and their relationship with other characters (Lynch-Brown et al., 2014, p. 37). In other words, characterization is a way to bring a character to life (Bodden, 2008, as cited in Fitria, 2021). The way to get these characters to life, however, can be achieved through narration, description, and also conversation (Fitria,

2021). Thus, it is common to consider that the presence of a character and its characterization can shape and carry out the storyline.

Certain characters in a narrative may develop over the course of time (Fitria, 2021). The development of character in a story happens, whether from good to bad or vice versa, whose changes are influenced by psychological factors or intrinsic elements (Hasanah et al., 2018; Lynch-Brown et al., 2014, p. 37). Adams (2020) concur that one of the intrinsic elements that drive the development of these characters is conflict. Without the urge or conflict, character development will not occur. This opinion is also supported by a famous scriptwriter, Joss Whedon, who said, "You take people, you put them on a journey, you give them peril, you find out who they really are" (Goodreads, 2023). It means that we can entirely understand a person when they are confronted with a problem. The way a person solves and handles a situation reveals his true nature. Additionally, when someone studies the characters in literature and evaluates how the characters react to the problems, they can learn and understand how the character's personality is portrayed. As a result, in a literary work, the role of conflict and the development of characters through conflict become intertwined.

*Caraval* is the debut work of an American writer named Stephanie Garber. This work was published in 2017 and received significant attention from readers, so it was successfully entered in various award nominations. *Caraval* tells the story of magic, dreams of freedom, and Scarlett's struggle to find her missing sister, Donatella. Growing up with dreams and magical stories of *Caraval* from her grandmother made Scarlett and Donatella want to come and participate in the

game one day. Nevertheless, some things do not work out the way they should. Her Grandma died, her mother disappeared, and her father turned into a figure they never recognized. With all the events she faced, the seventeen years old's Scarlett slowly changed.

Several researchers have attempted to uncover various issues in the *Caraval* novel in recent years such as Yuliana (2018) and Mubarokah (2021). Yuliana (2018) studied the issue of Reflection of Altruistic Love experienced by Scarlett and Julian. This study uses an intrinsic elements approach and applies Stephen Garrard Post's altruistic love theory to investigate the depiction of the two main characters in the story. The study shows that the two main characters in the story, Scarlett and Julian, represent the existence of altruistic love between the two. This depiction can be known through the characters and characterization, and plot in the story.

Mubarokah (2021), on the other hand, scrutinized the existence of human being reflected in Stephanie Garber's *Legendary A Caraval*. This descriptive qualitative study examines the second of the three *Caraval* series. The researcher utilized existentialism theory to analyze and find answers regarding this novel's reflection of human existence. Furthermore, the researcher found out that the main character in this story, Donatella, is aware of how she exists philosophically in this world. After experiencing many things, Donatella realized she was only an ordinary human who could be killed in Caraval game.

However, previous researchers have yet to raise the topic of character development in this novel. Thus, this recent study, as the title suggests, fills the

gap by examining issues on the character development of Scarlett Dragna in Stephanie Garber's *Caraval*. The researcher also believes that the presence of this novel as the debut work of Stephanie Garber makes it worthy and exquisite for further research.

This paper also provides answers about the nature of a person formed from the environment in which they grow. Conflict encourages these characters to change for the better or worse. In the end, as readers, we can learn from them that, to some extent, a complex human character can develop and be improved.

## **1.2 Problems of the Study**

Based on the above explanation, the researcher is interested in discovering and discussing two issues, as follows.

1. How does Scarlett Dragna's character develop?
2. What are the causes of the development of Scarlett Dragna's character?

## **1.3 Objectives of the Study**

This study has two objectives, as in the following lines.

1. To reveal the character development of Scarlett Dragna before and after going to *Caraval*.
2. To investigate the causes that influencing Scarlett Dragna's character development

#### **1.4 Significances of the Study**

The researcher hopes that the results of this recent study can be a reference for students in English Department who want to learn about character and characterization or any related issue. Furthermore, the existence of literary works acts as a description and reflection of human life, which is very close to the readers' lives. Thus, the researcher hopes that with this study, the readers can take lessons from these written stories.

#### **1.5 Scope and Delimitations**

The scope of this study is the novel written by Stephanie Garber entitled *Caraval*. This research is limited to the issues studied. The researcher only focuses on the development of Scarlett Dragna's character portrayal and the causes of the developments in this character. In analyzing the depiction of these characters, the researcher relies on the intrinsic elements in the story in the form of quotations or narrations, which show the character and characterization of Scarlett Dragna. In addition, to discover the causes of Scarlett's character development, the researcher will also examine the conflicts that occur in the story.

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

#### **2.1 Theoretical Framework**

This section discusses the theory that was implemented in this study. Theory serves as a tool and connective tissue in assessing the novel and addressing research questions. Furthermore, the researcher presents studies conducted by earlier researchers on themes relating to the current research.

##### **2.1.1 New Criticism**

The term new criticism is an approach to literature that emerged from the writings of John Crowe Ransom's *The New Criticism* in 1941 (Abrams & Harpham, 2014, p. 241). Moreover, the movement has occurred over the previous two decades, appearing significantly in the works of important figures such as I. A. Richards' *Principles of Literary Criticism* (1924) and *Practical Criticism* (1929) and the critical essays of T. S. Eliot. Other important figures who brought this approach as the predominant method of teaching literature at the American college level are Cleanth Brooks, Robert Penn Warren, Allen Tate, R. P. Blackmur, and William K. Wimsatt. Initially, this approach predominantly used poetic texts as the central issue, but over time, Mark Schorer developed and applied this method to various fictional literary works (Carter, 2006, p. 26). With a new method by Mark Schorer, it indicates developments in the next period, which uses New Criticism as an approach to a broader type of literary work.

The main idea of the New Criticism approach is that literary works are not seen from external situations or effects or historical positions of the work, but as unique independent entities (Abrams & Harpham, 2014, p. 242; Carter, 2006, p. 27). In other words, literary works are considered an isolated world, untouched and disconnected from anything by the author or anything in the world around him. In this method, every element in the work is seen as having a balanced integration between one element and another, leading to overall coherence. However, the isolation of literary works in this approach is not entirely carried out. Carter (2006) points out, in contrast to formalism which completely closes the outside elements of a literary work, New Criticism somehow incorporates the outside world into itself. So that in practice, New Criticism concentrates on the paradoxes and ambivalences built into the text.

In its procedures, this approach emphasizes explication or close reading in analyzing a literary work (Abrams & Harpham, 2014, p. 243). Furthermore, Abrams & Harpham (2014) also defines close reading as "the detailed analysis of the complex interrelations and ambiguities (multiple meanings) of the verbal and figurative components within a work." This technique emphasizes something singular and specific rather than something general, so the main concern is the unique universe within the work and how the author represents the world based on the actual event in society (Childs & Fowler, 2006). Furthermore, since this method is used to identify "the text itself," all the evidence are sought through formal elements such as setting, characterization, plot, conflict, rhythm, meter, point of view, symbols, metaphors, images, and setting (Tyson, 2006, p. 137).



These elements can also be referred to as intrinsic elements, which can form or shape the literary work. Further explanation of some of the intrinsic elements used in this study will be discussed in the next point.

### **2.1.1.1 Character and Characterization**

Various experts variously define character. According to Abrams & Harpham (2014), the character is someone who is present in a dramatic or narrative work that is represented by the reader with certain morals, intelligence, and emotional qualities that are judged based on what he does or says. Moreover, Childs & Fowler (2006) argues that fictional characters tend to represent people who may change both in their literary presence and as objects of critical attention as they change in society. Since the character serves as a personage of human social order, individuality, and self-determination, all of these elements are imitated and set forth by authors in their works.

#### **2.1.1.1.1 Types of Characters**

Classification of character types was coined variously by experts. For instance, Henkle (1997) divides character types into major and minor characters. The main character holds an essential key in the structure of a literary work where this character is the standout among the others throughout the story (Ramadyani & Sayuti, 2019). Meanwhile, minor characters appear as supporting roles in a story. Minor characters have an essential role in helping readers form interpretations and attitudes towards major characters, although their role is often considered less critical and less complex than the major characters (Mays, 2019, p. 212). In other

words, the minor character functions as a foil character who helps to expose the distinctive features of the major character.

Unlike the previous opinion, Lutters (2006) classifies character roles into three types, protagonist, antagonist, and the tritagonist. Further explanation of the three types of character roles is as follows.

#### 1. Protagonist

Protagonist characters tend to represent positivity and optimism (Alvinindyta & Rusmana, 2018). Protagonist is often portrayed as someone who struggles and often experiences injustice in their life so that they get sympathy from the readers. Furthermore, with their almost God-like depiction, these characters stimulate readers to admire and even imitate them (Mays, 2019, p. 245). As the story's central character, the protagonist's presence determines the storyline's development in literary works.

#### 2. Antagonist

An antagonist is a form of negative and pessimistic depiction (Alvinindyta & Rusmana, 2018). The antagonist is present as a character with goals that always conflict with the protagonist. As the "bad guy" that tends to represent villainously, their character thwarts the protagonist's efforts (Mays, 2019, p. 245). This role is often the role readers tend to hate the most. Like the protagonist, this character also has a hand in determining the plot's direction in a story.

#### 3. Tritagonist

Tritagonist can be called a companion role (Alvinindyta & Rusmana, 2018). Unlike the previous two roles, the tritagonist's presence is not always present in a

story, but their presence can be substantial. Tritagonists can serve as a supporter or opponents of the prominent role. They can also be a central actor in resolving conflicts between the two.

Characters can also be classified based on how they develop (or not) throughout the storyline (Brown, 2021). According to Abrams & Harpham (2014, p. 48), E.M Foster introduced a new term in character classification in his book *Aspect of the Novel* (1927). This classification consists of flat, round, static, and dynamic characters. Further explanation is as follows.

#### 1. Flat Character vs. Round Character

Flat characters (or two-dimensional characters) are constructed and presented in a story without much identity detail and are instead described in simple single sentences or words (Abrams & Harpham, 2014, p. 48). Characters of this type tend to behave the same throughout the story without significant movement in their self-portraits.

On the other hand, round characters (or tridimensional characters) have complex temperaments and motivations, are fluid, and tend to contradict themselves throughout the story (Abrams & Harpham, 2014, p. 48). Round characters do not always act as central figures; their presence sometimes becomes significant and influences the plot. As a character with multiple layers of personality traits, this character often gets excellent attention from readers and becomes a severe challenge for authors to develop their character.

#### 2. Static Character vs. Dynamic Character

Static characters are often considered the same as flat characters, but in fact, they are different. Even though static characters don't experience significant changes, they can become interesting or even turn into round characters to some extent (Brown, 2021). Flat characters, on the other hand, are more one-dimensional characters that don't have deep characters—rather only have one or two traits that make up their whole personality.

Moreover, dynamic characters are almost the same as round characters. Both experience changes in behavior throughout the story. Mays (2019) argues that roundness and dynamism are frequently associated. Yet, the two attributes are separate, and one does not always need the other. Moreover, Mays (2019) describe it as “not all round characters are dynamic, and not all dynamic characters are round.” However, another thing that distinguishes the two is that the round character shows a fluid and gray character where we cannot fully judge whether he is good or bad, and changes can occur at any time. Conversely, dynamic characters will only change once certain circumstances force them to change (Brown, 2021). This circumstance can be a conflict or an important event in their life.

#### **2.1.1.1.2 Characterization**

In helping readers recognize the characters in a work, the authors use various methods to do so. Therefore, characterization exists as a method used by the author to reveal a person's distinctive character in a story (Abrams & Harpham, 2014, p. 48). Characterization is an important part that builds a story by depicting

ideas, feelings, motives, and goals that a character wants to achieve (Fenanie, 2001; Literary Elements Characterization, n.d.). Abrams & Harpham (2014, p. 49) added that in characterizing process, two ways could be done, namely by telling (or direct method) and showing (or indirect method)—a further explanation as follows.

a. Telling/Direct Characterization

In direct characterization, the author usually intervenes authoritatively in describing the information, motives, and qualities of the character directly to the reader (Abrams & Harpham, 2014, p. 49). In this way, readers will find it easier to understand the characters in a story.

b. Showing/Indirect Characterization

Indirect characterization occurs when the author simply shows how the characters act, think, and speak without describing the character (Abrams & Harpham, 2014, p. 49). This method allows the reader to interpret the reasons behind the character's behavior.

In this study, New Criticism is used as a tool to explore formal elements in Stephanie Garber's *Caraval*. In addition, like the essence of this approach which emphasizes "the text itself", analysis in this study is presented to describe the character and characterization of Scarlett Dragna throughout the storyline.

### 2.1.2 Character Development

Character development is a process of changing the nature of whether from good to bad or vice versa, whose changes are influenced by psychological factors

or intrinsic elements (Hasanah et al., 2018; Lynch-Brown et al., 2014, p. 37). In other words, changes in character cannot occur if there are no driving factors in the form of conflicts or events that arise throughout the plot. Since the character development is closely related to the conflict. The nature of the characters dramatically influences the conflict in the story, and vice versa; conflict can affect changes in character traits (*Literary Elements Characterization, n.d.*). When the characters face a problem, they will take lessons from it, or a change in personality occurs due to adjusting to the situation. Character development is used in this study to define changes in the aspects of views, beliefs, behaviors, and values experienced by Scarlett Dragna.



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## **CHAPTER III**

### **RESEARCH METHODS**

This chapter discusses several points, including the research design, data source, data collection, and data analysis. Further explanations about the method of the study are as follows.

#### **3.1 Research Design**

This study is based on library research on Stephanie Garber's *Caraval*. The researcher utilized a descriptive qualitative method to discover and gather data. Case studies, personal experiences, life stories, interviews, observations, textual, historical, and interactional aspects are used in qualitative approaches to describe situations or events from an individual or group's perspective (Denzin & Lincoln, 2005). This study provided an in-depth analysis written descriptively based on the researcher's interpretation.

##### **3.1.1 Data Sources**

This study's data sources include both primary and secondary sources. This study's primary data is solely drawn from Stephanie Garber's novel *Caraval*. The data obtained is in the form of written text. The researcher will examine words, narrations, dialogues, and quotes that depict the main heroine's character development. Furthermore, the secondary data was collected from journal articles, theses, books, and other sources relevant to the study.

### **3.1.2 Data Collection Technique**

The data of this study is collected through several steps as follows.

1. The researcher read the novel closely at least four times to ensure thorough comprehension.
2. The researcher created the data table to begin the representation procedure.
3. The researcher gathered all pertinent quotations to examine Scarlett Dragna's character development. The quotations are complete sentences, phrases, or entire conversations.
4. The researcher divided the information into several categories, including Scarlett Dragna's character before and after attending Caraval and the variables that affected these changes in her personality.
5. In addition, data were gathered by the researcher from books, articles, and journals to support data analysis.
6. As a final step in supporting the analysis, the researcher included references from secondary data sources that provided theory and other details.

### **3.2 Data Analysis Technique**

The researcher went through a process in order to provide the data analysis.

Following is further explanation.

1. The researcher divided the discussion points into two key issues: Scarlett's character development and the factors that contributed to the change in Scarlett's character.



2. The researcher described Scarlett's character development. The explanation is broken down into minor elements emphasizing how Scarlett's characters develops before and after she enters Caraval.
3. After elaborating Scarlett Dragna's characters, the researcher examined several factors that contributed to the development of Scarlett's characters.
4. After a thorough investigation, the researcher interpreted the study's findings.
5. In the end, the researcher concluded the research that had been done.



## CHAPTER IV

### ANALYSIS

#### 4.1 The Portrayal of Scarlett Dragna's Character's Development in *Stephanie's Garber Caraval*

This chapter discusses the portrayal of Scarlett Dragna's character and the developments in her character caused by various things that happened throughout the story. Scarlett Dragna is the narrator of this novel. She and her sister, Donatella Dragna, suffered from the presence of her father, who did not hesitate to be abusive if they made a mistake. Since she was a child, Scarlett lived with a magic story from Caraval from her grandmother, which made her dream of attending one day. She also really wants to leave her abusive father someday. With the status quo, the researcher aims to discuss character changes in Scarlett Dragna. There are two main points of discussion: the portrayal of Scarlett's character before and after going to Caraval and the causes that influence Scarlett's character development. In order to make the discussion in this chapter understandable, the researcher presents background on Caraval and Scarlett's life.

*Caraval* is a story about Scarlett Dragna, a seventeen-year-old girl, and her one-year younger sister, Donatella Dragna. On the Isle of Trisda, the Dragna sisters lived with their father, Marcello Dragna. Marcello, in his forties, serves as Governor of the island. The Isle is one of the Conquered Isles, which the Meridian Empire conquered alongside four other islands over sixty years ago. The island's inhabitants are still considered "the uncouth and undereducated peasants they had

been when the Empire had first subjugated them" (Garber, 2017, p.28). Scarlett, who has lived on this island her entire life, compares the warm, muggy island air to be "thick as soup." She claims that the scent of fish is always there and is "damp, salty, and pungent" (Garber, 2017, p.33). Trisda is a black-sand island with rocky coves and withered shrubs (Garber, 2017, p.44). Del Ojos Beach and the Dragna estate are two crucial places in Trisda mentioned later in this story.

Scarlett's father, Marcello, used to be gentle with his family. Nevertheless, everything changed once his wife disappeared. He deteriorated into someone abusive to his two daughters. He did not hesitate to beat one of them if the other made a mistake (Garber, 2017, p.28); he tore up a portion of the letter Scarlett's fiancé had sent and shattered the wax seal (Garber, 2017, p.31); and he did not hesitate to murder anybody who helped the Dragna sisters in their escape from him (Garber, 2017, p.37). Marcello's cruel treatment has long affected the lives of Scarlett and Donatella.

Marcello Dragna possesses more fortune than any other island leader. Despite his role as the island's leader, none of his subjects are aware that he is executing rum trades and black-market operations to acquire wealth. However, no matter how much fortune Marcello accumulated, he lacked the power and dignity he craved from the Meridian Empire's nobles. Moreover, it is also due to the fact that Trisda is one of the Conquered Isles, so none of the Empire nobles acknowledge his influence. With his obsession with power, which he does not get easily, Marcello then makes a deal with the Count from Valenda, the empire's capital city, to marry off his daughter.

With this marriage being held, Scarlett could do nothing but obey her father's orders. However, Scarlett hopes that she and Donatella can escape her father's influence and freely leave the island by getting married.

However, things changed when one morning, a letter came to Scarlett. It was a letter from Legend, the master of Caraval. After years of writing to him and this is the first time Legend has answered her letter. The letter made Scarlett torn between two crucial choices in her life, whether to fulfill her childhood dream of being able to come to the Caraval show or stick to her original plan to marry The Count from Valenda.

Caraval itself is basically a game held by a famous magician named Legend. This game is only held once a year, where participants must find and solve clues in order to win the hidden prizes. Clues will be placed everywhere. One thing to remember is they want the participants to get swept away, but they warn them not to get too swept away; otherwise, they will go insane or, worse, they will die.

The next point is a further analysis of the changes in Scarlett's character before and after she came to Caraval.

#### **4.1.1 Scarlett's Characterization Before Going to Caraval**

Scarlett Dragna's character before she went to Caraval was described in five traits, including obedience, cautious, hesitant, self-accusation, and truthful.

Further explanation is as follows.

#### 4.1.1.1 Cautious

Scarlett is a figure who is always cautious. Throughout her life with her father, she was used to many hidden dangers that always threatened her. This made her not readily believe in anything.

Scarlett's cautious attitude stems from a significant event that changed her and Donatella's life. "Have you forgotten what Father did the last time we tried to leave Trisda?" (Garber, 2017, p.23). The quote refers to the incident when Filipe was killed. Scarlett cannot forget how Filipe was killed by her father just because he helped Scarlett and Donatella escape. After the accident, Scarlett was more alert and did not take her father's orders lightly. She did not want to cause more trouble and hurt herself and Donatella. Not with her father's warning that Donatella would become the next victim if Scarlett persisted against what he said.

However, when Scarlett was younger and cared for by her grandmother, Scarlett, and Donatella spent much of their time listening to magical tales from Caraval. Her grandmother, Annalise, describes Caraval as "it doesn't compare to the reality. It's more than just a game or a performance. It's the closest you'll ever find to magic in this world" (Garber, 2017, p. 25). Therefore, Seeing Caraval's magical performance was Scarlett's biggest dream in life since she was a kid. Annalise also tells Scarlett about the story of Legend as the master of Caraval.

Legend comes from the Santos family of performers who have long been known as playwrights and actors. This family has long struggled with the

"unfortunate lack of talent" (Garber, 2017, p. 39). One thing that made them successful was their appearance which was described as "beautiful as angels" (Garber, 2017, p. 40). Legend is rumored to be the most handsome of all his brothers.

Legend fell in love with a girl named Annalise Dragna, a wealthy merchant's daughter, a long time ago. Annalise believes their relationship will not work if her father finds out she will marry a poor man. The young Legend, who did not have talent and magic, then went to look for a witch named Esmeralda. The witch was known as someone who could grant someone's wish when someone wanted it more than anything. Esmeralda is willing to help Legend. Legend expressed his wish "to lead the greatest troupe of players so that he could win his true love" (Garber, 2017, p.41). However, Esmeralda says that Legend can only get one wish from her. So, Legend says he wants Caraval's performance to be legendary since he believes he can win Annalise's heart with fame. As Esmeralda promised, Legend gets what he wants. Before leaving, Esmeralda warns Legend that there are consequences to his request, where "the more he performed, the more he would transform into whatever roles he played" (Garber, 2017, p.41).

Later, when the Caraval had become a magical spectacle and impressed the entire empire, he discovered that Annalise had betrayed him by marrying another man. This truth tears Legend's heart. Since then, he has vowed never to love anyone again. Following that occurrence, Legend decided to halt his travels around the kingdom with his entourage.

Scarlett, who grew up listening to how magical the Caraval show made her always dreamed of being able to come one day. However, knowing that Legend halted his performance until an unspecified time clearly disappointed Scarlett. However, she did not give up on trying. Scarlett then wrote letters to Legend for the last seven years. Scarlett expressed her desire to meet Caraval players in her letter. Even though Scarlett knew that Legend had stopped his travel or the fact that he never came to the same place twice—where fifty years ago he had come to Trisda—she did not stop to write her letters. Legend has never once replied to Scarlett's letters for the last seven years. In her last letter, when Scarlett bids farewell that in ten days will marry and bury her dream to watch Caraval, Legend finally answers her letter. The letter came with a metallic tint on the edges of the envelope that lit up like a golden glow. Scarlett compares the letter to “the color of magic and wishes and promises of things to come (Garber, 2017, p.21).

Knowing that her letter to Legend finally got a reply, Scarlett excitedly wanted to tell it to Donatella. However, she finds her younger sister in her father's rum barn with a young man. Scarlett recognized that the man's name was Julian, a sailor who just came to Trisda a month ago. Scarlett then pulled Donatella away to show her the letter she had received. Not only did the outside look filled with magic, but it also turned out that the paper inside the letter contained magic. In the letter, Scarlett's name appeared as if to indicate that it was intended for her. It continued with Donatella's name appearing there. The word that appears next is "Admit One," which Scarlett interprets as intended for her fiancé. After the names

of the guests, a place name written "Isla de los Sueños" appeared there. In the end, the letter was closed with a long sentence that read,

To be used once, to gain entrance into Caraval. Main gates close at midnight, on the thirteenth day of the Growing Season, during the 57th year of the Elantine Dynasty. Anyone who arrives later than this will not be able to participate in the game, or win this year's prize of one wish (Garber, 2017, p. 23).

Scarlett's enthusiasm dimmed when she learned that the only chance she could attend the invitation was in three days. She does not forget that her wedding will be held in the near future, and leaving Trisda before she gets married will certainly be dangerous for her and Donatella. Scarlett was on high alert to protect herself and her little sister. After all, she did not know the location mentioned in the letter. She only believed that to leave the island and reach the place before three days, they would have to leave tomorrow.

Meanwhile, unlike Scarlett, Donatella thought this was their only chance to escape her father. She tried to persuade her sister to go together immediately. On the other side, Julian was there, deliberately eavesdropping on their conversation. He said that he knew where the island was. Isla de los Sueños is Legend's private isle. In order to reach the island, needed two day's journeys. Julian offered them a lift so they could leave. Of course, the ride is not free. There is a price to be paid.

Nevertheless, later when Julian finds out how the Dragna sisters were treated by their father, he changes his offer. Julian wants to help them willingly run away from their father. Julian knows they do not deserve to be mistreated, especially by a father who is supposed to protect their daughter.



Scarlett was persistent with her decision not to go to Caraval. She had good reason not to go. The warning from her father about Donatella's safety that would be threatened still echoed in her head. She did not want that if she still insisted on going, her father would chase them to the end of the world. On the contrary, Donatella decided to leave regardless of what would happen. She immediately collected her luggage and rushed to meet Julian, who had promised to wait for them on the beach.

After Donatella left, Scarlett also rushed to send a letter to Julian to meet her at Del Ojos Beach tonight. Scarlett plans to save herself and Donatella by letting Julian have the three tickets she has. Scarlett will let him if he wants to sell all three tickets. After all, the ticket was a rare invitation that only a select few could obtain, so that the price would be priceless.

At night when Scarlett met Julian, she was shocked when she suddenly put a cloth on her face, making her lose consciousness. Scarlett regained awake and was shocked to find herself on a boat in the middle of the sea. Scarlett was furious with what Julian did. Nevertheless, he argued that this was Donatella's idea to make it appear as if two of them had been kidnapped. She could not do anything about what had happened.

Moreover, when they made it to the mainland on Legend's private island, the first thing Scarlett did was look for her sister's whereabouts. She was nowhere to be found along the shore. Julian explained that Donatella had most likely entered first. Therefore, they needed to catch up before Caraval's gates closed.

However, their condition is not good. They arrived drenched and cold, so they decided to find someone who could help them. When they walked through a row of shops, none of them were open except for the Casabian's Clocks. There, Scarlett found a dress and menswear with a letter. The letter had Legend's name written on it, so Scarlett assumed that Legend already knew of her arrival. After changing their clothes, a stranger man joined in, entering the shop. The man that called himself Algie knows the purpose of their arrival on this island, so he offers Scarlett the fastest way to the heart of Caraval without the hassle of going through the gatekeepers. In return, Scarlet had to lend Algie her voice for an hour.

But what if he was lying? What if he took more than an hour? Scarlett was uncomfortable trusting a man she'd just met, even more so after Julian's warning. The idea of losing her voice terrified her as well. Her cries had never stopped her father from hurting Tella, but at least Scarlett had always been able to call out. If she did this and something happened, she'd be powerless. If she saw Tella from a distance, she'd be unable to yell her name. (Garber, 2017, p. 63).

Scarlett did not fully accept the offer made by Algie. She was wary of the lousy possibility that might happen if Algie did not fulfill his promise of borrowing her voice only for the next hour. She did not want her ever to meet Donatella but not be able to talk to her, or in the worst scenario, Scarlett would be helpless.

And what if Tella was waiting for Scarlett at the gate? Scarlett only knew how to survive through caution. When her father made deals, there was almost always something awful he failed to mention. She couldn't risk that happening now (Garber, 2017, p.63).

It was hard for Scarlett to believe someone after what she had been through with her abusive father. She had learned a lot through the warnings made by her father. She knew that every deal she did with her father in the past always led to an awful thing, and she could not guarantee that it would also end well, even with other people. Thus, Scarlett rejected the offer and chose to rush through the conventional gate that was supposed to be.

The depiction of Scarlett's character, which always tends to be wary of something, can also be seen in how she acts toward Julian.

A panicked vermilion moved inside of her chest as she recalled how specific Legend's letter had been. The other ticket was meant for her fiancé. Not the wild boy who stood across from her, untying his cravat. Scarlett was risking enough by deciding to stay and play the game for one day. Pretending to be engaged to Julian made her feel as if she were asking to be punished (Garber, 2017, p.71).

Scarlett spent much of her life enduring punishment from her father. This naturally made Scarlett apprehensive of anything dishonest or breaching the rules. Julian lies to the guard at the Caraval gate, claiming that he and Scarlett were in a relationship in order to get access to the Caraval. Knowing what Julian did was pretending to be something untrue made Scarlett feel as if she was asking to be punished. She is wary that she will be punished if someone finds out the truth. Alternatively, worse, if someone deliberately told her father, he would drag her back to Trisda. Scarlett had made enough mistakes, and in the end, she would have to pay the price. Living with her lighthearted father is a testament to what she is up against.

Julian laughed but Scarlett was aghast. “This isn’t funny. We can’t sleep in here together. If anyone finds out, I’ll be utterly ruined.”

"There you go being dramatic again. You think everything is going to destroy your life."

But if anyone found out, it would destroy her engagement to the count.

"You met my father. If he ever discovered I—" (Garber, 2017, p. 89).

When Scarlett and Julian made it through the Caraval gates, a guard gave them a pair of keys to the room at La Serpiente. The lock has a different number engraving—one with eight and the other with nine. Surprisingly, the two keys with two different numbers led to the same room. Scarlett assumed the guard was giving them the same room because they said they were a couple. This fact made Scarlett once again feel uncomfortable. Scarlett could not possibly lie and break her promise to her father not to cause any trouble. She does not want to sleep in the same room as Julian. Even though Julian had helped her, they were neither close friends nor real partners. Scarlett has not forgotten that she has a real fiancé, and they are getting married next week. If someone finds out about this, her marriage will be threatened. The worst thing that terrifies her is the fact that her father would find out about this, and she will be destroyed.

Scarlett chose to leave her room to avoid bad events that would happen if she stayed in the same room with Julian. Before she left, Scarlett found an envelope containing a handful of rose petals and a room key numbered five. A name was written on it: Donatella Dragna. Scarlett later discovered that the envelope also contained hidden words conveying game-related clues. Scarlett stated unequivocally that she had no desire to play. Her primary purpose is to find

her sister. On the other hand, Julian believes that if he wants to find her sister, she must solve the clues and win this game.

The finding of the first clue also heralds the start of the Caraval. Scarlett dashed to the room indicated by the number etched on the key she found. There was a thud on Donatella's door when she knocked. Scarlett begged Donatella for permission to enter her sister's room, but she refused. A weird male voice was heard speaking in Donatella's chamber.

At the end of the hall, Scarlett slumped to the floor. Rough wooden boards rubbed awkwardly beneath her. It was colder on this lower level than it had been up the stairs. Or maybe she only felt chilly because of Tella's dismissal. She'd chosen someone else over Scarlett. A young man whose name Tella probably didn't even know. While Scarlett often feared men, Tella was the opposite, always chasing after the wrong ones, hoping one might give her the love their father withheld. (Garber, 2017, p. 93).

Scarlett was sad that her sister opted to be with strangers rather than herself. Unlike her, who was cautious about the existence of men, her younger sister was the complete opposite.

A young man introduces himself as Dante. Scarlett met him in the corridor of La Serpiente's rooms when she was almost asleep. Dante gave favor to Scarlett by letting her sleep in his room. He promised he would not do anything to her while she was there. Dante informed Scarlett that he would be sleeping in his sister's room.

“You don't have to explain,” he said. “I'm sure you had a good reason for sleeping out here, but I don't think you should stay. I'm in room number eleven. You can sleep there.”  
From the way he said it, Scarlett was fairly certain he didn't intend to stay in the room with her—unlike another young man

she knew—yet Scarlett was so used to hidden danger, she couldn't help but hesitate (Garber, 2017, p. 94).

On the other hand, Scarlet could not deny that she was wary of a man she had only known a while ago. Too frequently, encountering concealed threats causes Scarlett to question whether or not someone has genuine intentions for her.

#### **4.1.1.2 Hesitant**

Scarlett is described as someone who finds it difficult to make decisions for herself. She has always hesitated to be brave and fight for her dreams. When she received the letter containing an invitation for her to come to Caraval, Scarlett's mind became contradictory between her desire to leave and her fear of the worst that might happen.

A part of Scarlett still desperately wanted to experience the splendor of Caraval, but she knew better than to believe its magic would change her life. The only person capable of giving Scarlett or her sister a brand-new life was Scarlett's fiancé, the count (Garber, 2017, p. 25).

Indeed, the invitation was very tempting for Scarlett. Like a dream that had finally come true, Scarlett desperately wanted to leave. However, she knew that she could not just leave. The wedding will be held in a week. Thus, Scarlett is faced with two difficult choices that make her hesitate.

Even so, Scarlett realized that no matter how great Caraval's magic is, it will not help her to change her life for the better. The only promising solution was to marry her fiancé, the Count. Therefore, when Julian offered a favor to take her and Donatella away from the Island, she refused it.

“No,” Scarlett said, sensing what Tella wanted before she said any words aloud. “If we leave, things will be worse when we return,”

“I don’t plan on returning.” Tella opened her eyes. They were watery but fierce.

Scarlett was often annoyed by how impulsive her younger sister was, but she also knew that when Tella finally set her mind to a plan, there was no changing it. Scarlett realized Tella had made her decision even before the letter from Caraval Master Legend arrived. That’s why she’d been with Julian. From the way she’d ignored him as he’d left, it was obvious she didn’t care about him. She just wanted a sailor who could take her away from Trisda. And now Scarlett had given her the reason she needed to leave. (Garber, 2017, p. 29).

Unlike Donatella, who made her decision to leave and never return, Scarlett chose to stay and obey her father's orders. Scarlett is steadfast in her decision not to leave Trisda. She was too hesitant and worried about ruining her marriage by going to Caraval. When Scarlett and Donatella disobey their father, too many horrible things happen to them. Scarlett did not want to have another horrible experience. Scarlett had promised her father that she would not make a mistake. As a result, she will stick to her commitment to obey her father until she is married and free of her father's grip.

The contradictions in Scarlett's mind did not just stop there. When Julian kidnaps her and heads to Legend's private island, Scarlett wakes up with many questions in her head. Where is this island located? What day is today? Why is she the only one on this ship with Julian? Where is Donatella? Is she okay? Moreover, did her father know that they had left Trisda? Luckily, Julian was patient enough to answer all her questions.

Isla de los Sueños lies between the Conquered Isles and the southern part of the empire. The day that Scarlett gathered her consciousness was the thirteenth day, the last day the gates of Caraval were opened. Donatella had been on the island first because Julian's ship was too small to carry both of them together. However, before she left, Donatella had cleverly left a ransom note in their room as if they had been kidnapped.

But maybe a visit to this isle is worth the risk. The wind seemed to whisper the words, reminding her that the thirteenth was also the date on Legend's invitation. Anyone who arrives later than this will not be able to participate in the game, or win this year's prize of one wish (Garber, 2017, p. 44).

Part of Scarlett thought that, after all, this trip might be worth the risks that would arise later. Caraval has been her biggest dream since childhood. She always dreamed of coming to the show. Moreover, this is where Scarlett is. The island looks closer and closer.

However, the feeling of doubt in her chest did not wholly disappear. She did want to experience the magic, but the main thing for her right now was her and Donatella's safety. Julian responded that if it was the safety that Scarlett was worried about, then he could take her back right away. Alternatively, even if it were not Julian, someone would not take long to return her to Trisda. Moreover, if Scarlett were brave enough to stay on the Isla de los Sueños for the next few days and let Julian continue rowing, then she would know that perhaps there was something more precious than security. Hearing Julian's response, Scarlett slowly changed her mind. Maybe it is okay for her to come to the island. She will only stay one day and return to Trisda with Donatella the next day.



Scarlett met Nigel, a fortune teller, when she had successfully entered Caraval and tried to solve the clue to find her sister's whereabouts. Scarlett could not help but ask about her fiancé to the fortune teller.

“Wait!” Scarlett called as he started walking again. “It was the heart,” she blurted. “Every time I looked at you I saw the heart around your lips and it made me think of my wedding, which is only a week away. I really want to get married, but I’ve never met my groom, so there are things I don’t know about him and—” Scarlett didn’t want to admit how she really felt, but she forced out the words: “I’m scared,” (Garber, 2017, p. 124).

Scarlett wanted to know if her fiancé was a decent man, as he had appeared to be up to her or not. Even though Scarlett may be trying to repeat her words about how she wants to marry The Count, deep down in her heart, she still hesitates that things do not work out as she expected. She began to question whether her fiancé was a really good person or just trying to look good in Scarlett's eyes. Coupled with the fact that she had never met her fiancé in person, it made Scarlett gradually doubted him.

#### **4.1.1.3 Obedient**

Scarlett and Donatella have faced their father's cruelty since their mother disappeared seven years ago. At that time, Scarlett was ten, and Donatella was nine. Paloma, Scarlett's mother, is also known as Paradise The Lost (Garber, 2018). She is well-known in Valenda as a thief. Her stunning looks captured the hearts of many guys when she was younger. She, on the other hand, is opposed to marriage. Paloma is merely looking for adventure and a challenge, so she agrees to take something valuable. She was asked to steal Decks of Destiny. Decks of Destiny is a cursed deck of cards. This card contains the Fates (demigods)

imprisoned for millennia by the witch Esmeralda. Knowing the great danger her daughter would face, Paloma then decided to find a way to save them from the Fates in the deck. Donatella later realized that her mother could not return because she had been trapped in the deck with the Fates. Later, Donatella managed to save her mother even though she had to free all of Fate trapped inside the deck for a long time. Nevertheless, after successfully getting her mother out, she ended up in a coma.

Yet despite everything, Scarlett always thought of her mother as a magical person, full of glittering smiles, musical laughter, and dulcet words; when she'd been on Trisda there'd been joy in Scarlett's world, and her father had been softer. Governor Dragna had not been violent toward his family before Paloma had left him (Garber, 2017, p.47).

All the stories that happened to his wife were entirely unknown to Marcello Dragna. Marcello was warm and affectionate for as long as Scarlett could remember before her mother left. However, when Paloma disappeared, he became more emotional and violent. Marcello did various cruel things. Without hesitation, he tore the seal of the letter sent by Scarlett's fiancé so that her daughter would not know whom she was going to marry.

The rest of the page was missing. Not only were her groom's words cut off, but her father had been kind enough to remove any traces of the letter's wax seal, which might have given Scarlett a further indication of who she was marrying (Garber, 2017, p.31).

Marcello also will not hesitate to kill someone if that person goes against his will. The last time Scarlett and Donatella planned to leave Trisda with the help of someone they know named Filipe, a tragic incident happened. They could only

reach the ship's deck before one of her father's guards pulled Donatella back into their house. Meanwhile, Scarlett "... was forced to stand on the edges of the rocky beach, where the water from glowing blue tide pools sunk into her boots, and she watched as her father took Felipe into the ocean (Garber, 2017, p.37)." Scarlett witnessed how her father, who felt no remorse at all, drowned Felipe in the sea. In the future, people thought Felipe drowned accidentally.

The incident really hit Scarlett. Marcello warns Scarlett, saying, "If you ever do something like this again, your sister will suffer the same fate " (Garber, 2017, p.37)." Scarlett, who loved her sister very much, took her father's warning seriously. She is determined to protect her sister from her father by not saying anything about the tragedy that happened to Donatella.

Scarlett had never told her sister the entirety of what their father had done as retribution; she'd not wanted Tella to live in that much fear, to constantly look over her shoulder, to know there were worse things than their father's standard forms of punishment (Garber, 2017, p.24).

She does not care if Donatella thinks she is overprotective. She would still do that if she could protect her sister. Therefore, the only way to keep Donatella safe from their father is for Scarlett must get married.

Scarlett never told a soul. She guarded Tella by letting her believe she'd just become extremely overprotective. Scarlett was the only one who knew they could never safely leave Trisda unless she had a husband who could ferry them away (Garber, 2017, p.37).

Scarlett willingly complied when Marcello wanted his daughter to marry a man she did not know. Staying in Trisda means that Scarlett would have to live with her violent father for the rest of her life. As long as she lived in Trisda, she

was under her father's authority. Therefore, this marriage was the chance. She believes that she could start a new life away from her father by marrying a man, even if she does not know about him in person.

Marcello does not let Scarlett know anything about the identity of her future husband. She always received every letter sent by her fiancé with the seal open and the ends of the letter torn. However, in the letter that Scarlett's fiancé sent, he seemed to have a kind and gentle heart. He promised to look after Scarlett and her sister after they married. Later, Scarlett knew that her fiancé was the Count living in Meridian Empire's capital, Valenda.

Even though this marriage was the result of her father's coercion, a part of Scarlett had her own reasons for agreeing to it.

A part of Scarlett knew there was a chance the count might not be everything she hoped, but life with him had to be better than living with her father. Furthermore, she could not risk defying her father, not when his vicious warning still echoed through her head: If anything gets in the way of it, more than your sister's face will bleed (Garber, 2017, p.32).

If Scarlett had two choices having to live with a fiancé she never knew or with her father, she would prefer to live with her fiancé. Even though from the bottom of her heart Scarlett knew that Donatella might be right, her fiancé might not be a good person, as seen from the letters he sent. But the fact that she had to live with her father became the worst nightmare she did not want at all. Besides, the last warning from her father is still stuck in her mind. If she made another mistake, then Donatella would have to bear it. Therefore, Scarlett would be as obedient as she could until her wedding day to save them both.

#### 4.1.1.4 Self-accusation

Scarlett is described as someone who constantly blames herself when something terrible happens to her sister. When Scarlett found Donatella at her father's rum warehouse with Julian, she panicked at the possibility that her father would find out if Donatella brought men into the house. Her father certainly would not be happy with this fact. However, the worries became real. Marcello caught the three of them. Marcello looked at the three as if to see who would step forward to account for their mistakes this time. Instead of listening to his two daughters explain what happened, he accused one of his daughters had slept with Julian.

Donatella was the first to voice her defense that she was not down there with Julian, but Scarlett did. Instead, Scarlett told the truth. She knew that it was Donatella who had done it with Julian. They argue to defend the truth they believe in until Marcello stops them. He wanted Julian to tell the truth. Julian insisted that this was just a misunderstanding, but the famously arrogant Marcello did not heed Julian's words. All Governor Dragna wanted was one name as an excuse to punish one of his daughters.

Scarlett tried to grab Julian's attention, tried to tell him he was making a mistake, but she could see the resolve in the sailor's face even before he answered. "It was Scarlett."  
Reckless boy. He no doubt believed he was doing Tella a favor, when he was doing quite the opposite (Garber, 2017, p. 27).

Julian felt compelled to say that he was with Scarlett. He thought he had helped save Donatella from their father's punishment, but the reality was the opposite. That answer led Donatella to the punishment that her father would give.

Governor Dragna mercilessly punishes one of his children if the other does something wrong. This reversed punishment was her father's way of making her daughter no longer dare to make the same mistake.

"Father, please, it was only a very brief kiss." Scarlett tried to step in front of Tella, but a guard pulled Scarlett back toward the barrels, grabbing her roughly by the elbows and yanking them behind her, as she fought to protect her sister. For it was not Scarlett who would be punished for this crime. Every time Scarlett or her sister disobeyed, Governor Dragna did something awful to the other as punishment.

Her father struck Tella once more. "For lying," he said. The second blow was harder than the first, knocking Tella to her knees as streams of red poured down her cheek (Garber, 2017, p.28).

Scarlett does everything she can to defend her sister. She is willing to take responsibility for her sister's mistakes as long as Donatella is in fine shape. Her father, on the other hand, was adamant. Even though Julian had stated that it was Scarlett, Marcello did not inflict any harm on Scarlett. Instead, he seized Donatella and made her take her sister's punishment.

What happened to her sister, Scarlett, holds herself responsible for what happened to Donatella. As Donatella's older sister, she felt she had failed to protect her. Scarlett was prepared to accept responsibility and any punishment her father may dish out as long as she could keep her father from beating Donatella.

"I'm sorry, Father. I made a foolish mistake." It was the truest thing she'd said all morning. She might not have been the one Julian had tasted, but once again she had failed to protect her sister. "I won't repeat it," (Garber, 2017, p. 28).

She believed that by promising not to make the same mistake again, her father would cease punishing her. Scarlett's apology, however earnest, could never

halt what her father was doing. Marcello only stopped after he had had enough of venting his rage.

The description of how Scarlett blamed herself for what happened did not disappear even though Julian had tried to comfort her.

Julian stopped walking and slowly turned to face her. His steady gaze was even softer than his voice. It reached out to the broken parts of her like a caress. The type of touch that moves through damaged flesh, past fractured bones and into a person's wounded soul. Scarlett felt her blood go hot as he watched her. She could have been wearing a dress that covered every inch of her skin and she would have still felt exposed to Julian's eyes. It was as if all her shame, her guilt, the awful secret memories she tried to bury, were laid bare for him to see.

"Your father is the one to blame," he said. "You've done nothing wrong."

"You don't know that," Scarlett argued. "Whenever my father hurts my sister it is because I have done something wrong. Because I failed—" (Garber, 2017, p. 189).

Julian tries to make Scarlet realize that whatever has happened to her and Donatella is not her fault. Julian also stressed that the one to blame here was her father, and Scarlett had not made any mistakes. However, Scarlett still felt otherwise. Scarlett was harsh on herself. That every bad thing that she or Donatella experienced resulted from her mistake. As an older sister, she felt she had failed to protect Donatella.

#### **4.1.1.5 Truthful**

Scarlett is someone who always tells the truth. Living with her father, who would beat her if she did something that made him angry or said something untrue, Scarlett did not have the courage to lie. So, the first time she and Julian

managed to enter Caraval by lying that they were a couple, Scarlett was really scared.

Who knew what she and Julian might be pushed to do together as part of the game?

Even if Julian had helped her earlier, lying for him had been a mistake, and there were always consequences for that. Her entire life was evidence of this (Garber, 2017, p.71).

Scarlett believes that every lie she commits will have consequences that she must bear, and she has received concrete evidence during her seven years of life. She could not risk her own safety just to save a man she had only met for less than seventy-two hours.

#### **4.1.2 Scarlett's Characterization After Going to Caraval**

During Scarlett spending time in the Caraval and on her mission to find her missing sister, Scarlett slowly experienced significant changes in how she behaved and acted. These characters changes include becoming more open, deceitful, decisive, bold, and knowing her values. Below is a further explanation.

##### **4.1.2.1 Openness**

Scarlet, who previously was always wary of men or kindness given by others, slowly turned into someone who more open to other people. Scarlett, one of them, shows this openness and trust to Julian. On her first night at Caraval, Scarlett meets a fortune teller called Nigel. Nigel asked Scarlett about her thoughts on Julian. The fortune teller revealed the truth based on what his customers saw. He used the painting on his body to see the future. When Nigel asked about Julian, Scarlett's eyes could not stop looking at the heart on the corner



of Nigel's lips. Even so, Scarlet tries to cover up her true feelings by saying, "Julian is selfish, dishonest, and opportunistic" (Garber, 2017, p. 120). However, Nigel could not be fooled. He knew that what Scarlet said was not her true feelings.

"Yet you've agreed to play the game with him. Those must not be your only feelings." Nigel paused. He'd seen her look at the heart. Why it mattered, Scarlett wasn't sure, but she could tell it did. She heard it in the way he asked, "Do you find him attractive?" (Garber, 2017, p.120).

Nigel knows that Scarlett is attracted to Julian. In the depths of her heart, Scarlett silently admitted that it was true. Despite her distrust of any man after what her father did, she slowly realized that she saw Julian differently from other men. The presence of Julian made Scarlett less fearful and made her feel safe. She admired the courage that was in Julian.

Scarlett's trust in Julian also grew when Julian willingly risked his life to save Scarlett. The incident that harmed Scarlett's life began when she met Aiko, a histographer. She is someone who records all events that occur in Caraval through pictures. Knowing this, Scarlett became curious to look further at the journal that Aiko had brought with her. She remembered the first point of the clue that could lead her to Donatella, where it said, "This girl was last seen with Legend" (Garber, 2017, p.153). Scarlett believes that if she knows where Legend is, she will definitely know where Donatella is. So, she did not need to spend more time on the island and immediately returned to Trisda.

However, like many valuable things in this world, not everything will be easy to get for free. Aiko asked Scarlett to pay for any vision she would get by buying three dresses for herself. In the end, Scarlett decided to buy two dresses.

While in the dress shop, Scarlett gets into trouble. The shopkeeper asked Scarlett to tell her worst fear and grandest desire to pay for the two dresses she bought. Alternatively, Scarlett can buy it by giving two days of her life for each dress. Scarlett chose to reveal her fears and desires. The first question is about Scarlett's fears. She said that her biggest fear is her father. Then, the brass scales proved that what she said was true. Later, when answering the shopkeeper's question about her greatest desire, the brass scales showed no reaction indicating that Scarlett's answer was a lie. Since Scarlett only managed to answer one question, she was forced to give up two days of her life to pay for another dress.

When Scarlett returned to her room before passing out, she met Julian. Scarlett told Julian what had happened. Julian answered that he had heard of a similar incident to Scarlett, so he knew what to do to save her. Julian cuts off his and Scarlett's finger so they can exchange blood.

Scarlett had never felt so close to another person. She knew she would give him what he asked for—whatever he asked for—that she would eagerly let him drink a part of her the way she had him. “Julian,” she said in a whisper, as if anything louder would destroy the delicacy of the moment, “why are you doing this?” (Garber. 2017, p. 164).

Julian's deed touched Scarlet. Never in Scarlett's life had someone bravely sacrificed for her, and Julian had been the first. With his action, Scarlett's view of

Julian slowly changes. She became more open and trusted Julian, as if she was willing to give whatever he wanted, even if it included giving her life.

#### **4.1.2.2 Decisive**

Scarlett, who previously always acted and made decisions hesitantly, was finally able to make a decision for her life in the future when she found out that her fiancé was conspiring with her father.

On the fourth day, Scarlett regained consciousness from her temporary death due to buying a dress Aiko requested. After spending a day without trying to find Donatella, Scarlett finally rushed over. However, when she walked through the alleys of La Serpiente, she could smell a distinct scent that she recognized as her father's. That fact made Scarlett scared of how her greatest fear come true. Now she knew that her father had found them here on this island. Not only her father, but her fiancé, whose name she never knew, was also on this island.

When Scarlett tries to find the last clue of this game, where it says, "and number five requires a leap of faith," she thinks this has something to do with Legend. A distinctive legend with a top hat and buttons made Scarlett sure that this clue led her to a hatter or haberdashery shop. She decided to go to both. However, there is something peculiar within the shop. There she saw the silhouette of a man who introduced himself as Scarlett's fiancé. Count Nicolas D'Arcy, that was the name the man spoke. Finally, Scarlett found out about her fiancé's real name, which her father had always hidden from her. When she saw the man's face, Scarlett seemed to get the impression that he was far from the image she had created from his letters. He looks like someone who is not

transparent and likes to keep many secrets from her. Not long after looking at her fiancé, someone Scarlett thought was familiar appeared behind the Count. He is her father, Marcello.

She'd already made her choice, and she'd made it before she'd run out of the haberdashery with Julian. She didn't know the exact instant when it happened, but an arranged marriage to a man she knew only through letters was no longer something Scarlett wanted. Finally, she understood what Tella meant when she'd said there was more to life than being safe (Garber, 2017, p. 207).

Scarlett was terrified when she realized her fiancé had made a pact with her father. She knows that anyone who cooperates with her father must always be not on good terms. Therefore, Scarlett made a firm decision that marrying a man she knew only through letters was not what she wanted anymore. She finally realized what Donatella said: there was more to life than just feeling safe.

When she saw her father, a panicked Scarlett immediately grabbed Julian's hand to run away with her. However, when she saw her father's face, the man seemed to show a worried and scared expression. For a moment, she imagined that if only her father had not been a cruel person or if only he had loved and cared for her and Donatella, maybe they would have had a better life.

Even if her father was still capable of kindness, and even if the count had actually seemed like the type of man she'd thought he would be, Scarlett still couldn't have brought herself to go back to either of them (Garber, 2017, p. 206).

However, Scarlett had already made her decision. Although some things changed, even if her father made things right for her and Donatella, or even if the count looked precisely as she imagined, Scarlett still would not return to them.

She'd just made a huge error by going to the haberdashery, and she wasn't eager to make another mistake. But Aiko had been right when she'd said some things were worth the pursuit regardless of the cost. Scarlett now felt as if she were trying to rescue herself as well as Tella. She'd not given much thought to this year's prize—the wish—but she was thinking about it now. If Scarlett did win the game, maybe she really could save them both (Garber, 2017, p. 212).

Scarlett acknowledges that she is making a mistake by going to the haberdashery where she met her fiancé. Hence, she did not want to make the same mistake again. She realized what Aiko said was right about something always worth achieving no matter how high the price was. Scarlett's thoughts began to change. She no longer just wanted to participate in this game. Instead, she is ambitious to be able to win this game. By being victorious, Scarlett thought that Legend would undoubtedly grant her wish to save Scarlett and Donatella at this game and from her father.

#### **4.1.2.3 Bold**

Scarlett experienced many things when she came to this island. Starting from her being kidnapped by Julian, Donatella, who disappeared, the identity of her fiancé being revealed, and even her father, who knew her whereabouts, so he followed her to this island. Therefore, with all the events that she experienced, Scarlett finally developed from a figure who was always obedient to her father to be able to overcome her fears and be brave in what she really wanted.

Scarlett gets a new perspective on the last clue. When it is about a leap of faith, she needs to find the right balcony. Nevertheless, there are too many balconies in Caraval, and it is impossible for her to check every balcony there.

Scarlett then realized that there was always a rose in every clue she found. However, from all the clues, Scarlett's mind was fixated on a soft melody from a rose-covered carousel that was located close to the river bank. That is where she goes. At the carousel man, Scarlett asked to play the song and the merry-go-round. The longer the song played, the faster the carousel also spun until a bunch of rose petals fell from above. Scarlett tried to grope in the bushes and rose thorns until she found a Caraval emblem there. When she pressed against the surface of the emblem, the carousel also got out of control. Julian told him to jump quickly before both of them were hurt.

Yet, before Scarlett jumped, Julian said a parting sentence and gave her a pocket watch with a long chain on the lid containing the coordinates of a ship. She told Scarlett that if they really got separated or something terrible happened, then she could go to the ship with Donatella and get away from her father immediately.

Scarlett jumped into the cold river with a relatively swift current. After trying to calm down and swim aimlessly, Scarlett finally made it to the surface. She approached a broad set of stairs to stand on.

Not long after, a man's voice echoed around Scarlett. Scarlett recognized the man as Legend, judging from the top hat and cravat tie. She eventually met Legend after successfully solving all of the clues. However, behind that man, she saw a figure she had recently been with. Scarlett was shocked by the fact that Julian stood behind Legend. When she looked at him, he looked different from the last time they were separated. Julian was chilly and did not even glance at her. This is the point at which she discovers Julian is a part of the Caraval. Scarlett is

disappointed with Julian. She could still remember them holding hands a few moments ago. Julian even gave her a watch with the ship's coordinates that could transport her and Donatella away from her father before they parted ways.

When Legend talked to Scarlett, he noticed that there was something on her hand. Legend then forcefully grabbed Scarlett's hand to seize the object she was hiding. Thus, he now understood that Julian had betrayed him, and in a single breath, a dagger was lodged in Julian's neck. Scarlett was terrified after Julian was murdered right in front of her eyes. She cannot stop crying. After what he has done, Legend vanishes, leaving Scarlett with a letter containing the invitation to Donatella's funeral if she is not saved her immediately.

Through the set of stairs, Scarlett rushed to the top of it. Scarlett finally found Donatella in the highest room of the castle in Caraval. She was relieved to be reunited with her sister. Instead, found in an unfavorable condition, Donatella looks happy and unharmed. Donatella said she had been waiting for Scarlett for too long until she got bored. Nevertheless, Scarlett did not really care about what her sister said. At this time, they must immediately leave the island. Scarlett hurriedly packed her sister's clothes and grabbed her hand to follow her.

Donatella did not flinch. She thought Scarlett had lost her mind in the Caraval game, like the stories of players she had heard. Donatella wanted to realize to her sister that everything that happened here was not real. It is only part of the Legend's game. They argued until suddenly, Marcello reached their room. Donatella was shocked knowing her father was on this island. She then threatened her father that she would jump off the balcony if he still insisted on bringing them

back to Trisda. Donatella said she would rather die than live in agony with her father.

As Marcello always did, he completely took Donatella's words for granted. Stubborn Donatella decided to jump from the castle's balcony without hesitation. What was happened really surprised everyone, especially Scarlett. Her heart really hurt, and she could no longer withstand the sadness piled up. She finally realized that perhaps that is what has been called a leap of faith.

At this point, it became the highest peak of how Scarlett changed to be bolder about what she wanted for her life. After losing Julian and now losing Donatella, she was so devastated that her fear of her father disappeared. After the tragedy, Marcello shamelessly forces Scarlett to return to Trisda. He wants the wedding that has been planned to be still carried out.

“Come on.” The governor waved Scarlett forward with an unsteady hand. “We’re leaving.”

“No.” Scarlett was shaking again, but she stood her ground. “I’m not going anywhere with you.”

“You stupid—” The governor swore. “If you stay, he's defeated our family. This is what he wanted. But if you want to come with me, he loses. I’m sure the count will—”

“I'm not marrying him, and you cannot make me. You’re the one who destroyed our family. All you want is power and control,” Scarlett said (Garber, 2017, p. 266)

On the other hand, Scarlett refused his order. It was enough. Her father would not be able to command her to do something she did not want.

“I know your secrets, Father. I was always too afraid before, but now that you can’t use Tella to control me, I have no reason to stay quiet. I know you think you can get away with murder, but I don’t imagine your guards will stay loyal much longer when I tell everyone you murdered one of their own sons. I will tell the entire isle how you killed Felipe, drowned him with your own hands,



just to frighten me into obeying you. How well do you think you'll sleep once Felipe's father learns about that? And I know other secrets too, ones that will put an end to everything you've built," (Garber, 2017, p. 266).

Donatella's death made Scarlett pull out everything she had been holding back. With no one else to protect, Scarlett had no reason to fear her father. She had never felt this brave in her entire life. She is hurt. She felt sorrow. Nevertheless, out of all those feelings, she fears nothing more.

#### **4.1.2.4 Self-awareness**

Scarlett's character development occurred from previously constantly feeling guilty for what happened to her sister to realize that the reality was the opposite. She finally saw for herself how outrageous what her father had done to Julian was. Scarlet failed to escape from her father. She was forced by Marcello back to her room in La Serpiente. However, as they are about to leave, Julian stops Marcello from hurting Scarlett any further. Marcello was furious that he tried to hurt Julian. Seeing what her father did, Scarlet fell into a panic. She always knew how cruel her father's punishment was, so she did not want Julian to get hurt. She begs Julian to leave her with her father.

Scarlett turned to the count. He did not appear as if he was enjoying this. Wrinkles marred his perfect forehead. But he did nothing to stop the governor, and just the sight of him, standing there in his crimson cravat and silver boots, made her ill to her core (Garber, 2017, p. 217).

Nevertheless, Julian persisted in protecting Scarlett. Scarlett then looked at her fiancé, hoping that he would help her. After all, he remained silent. He did

nothing to stop her father from hurting Julian any longer. With her fiancé's reaction to the situation, Scarlett knew he did not care about her.

Tella had been right. You think your marriage is going to save you, but what if the count is as bad as Father, or worse? Scarlett didn't know if Count d'Arcy was actually worse than her father, but in that moment he felt just as vile (Garber, 2017, p. 217).

Scarlett finally realized what Donatella had said was true. She had seen by herself that her fiancé was no better than her father. She finally knew that her fiancé was not far as evil as her father. This time, she was assured that the marriage with that man would not save her life.

Seeing how persistent Julian's actions were to keep Scarlett away from him, Marcello was really angry with him. He mercilessly pointed the weapon he was holding at Julian's body. Scarlett did not stop begging her father to stop, but none of Scarlett's words were considered important by him.

Watching her father hurt Julian, Scarlett finally understood what Julian had been trying to tell her in the tunnels earlier. She had grown up thinking her father's abuse had been her fault—the result of what happened when she made a mistake. However, now she could clearly see. Her father was responsible. Nobody deserved his punishment (Garber, 2017, p. 220).

The moment Marcello hurts Julian let, Scarlett, realizes what Julian had meant previously. Scarlett learned that her father's rage was not her fault. Instead, it is her father's responsibility. Nobody deserves to be punished for something that is not considered a mistake.

After Marcello stopped to hurt Julian, he forced Scarlett to return to her room with her fiancé. Scarlett felt uneasy being in the same room as her fiancé, not after discovering she was the bride bought from her father.

No one else had the right to decide this for her. Yes, her father had always treated her like a possession, but she was not a thing

to be bought or sold. Before, Scarlett had always felt as if she didn't have choices, but now she was starting to realize that she did. She just needed to be bold enough to make the difficult ones (Garber, 2017, p. 220).

Scarlett is able to see things more clearly than before. Her father's treating her as if she were property to be sold was inappropriate. Her father does not deserve to treat her unfairly. Besides, no single person has the authority to make decisions about her own life. Scarlett now understands that she does not have any option but that she just needs to be braver to make crucial life decisions.

#### **4.1.2.5 Deceitful**

Scarlett's character also developed where previously she would always tell the truth, becoming someone who can make up lies even if it is just part of Caraval's game. Scarlett was in the tavern waiting for Julian when a couple of people approached her. They all knew that she was Donatella's sister, and they wanted to know where Donatella was. Scarlett said she did not know anything and repeated those phrases several times until they left her alone. Then, a girl with a journal in her hand spoke to her and said that Scarlett should try to have some fun with them since the thing they wanted was an adventure, not the truth. The girl is known as Aiko.

"Actually, my sister asked me to meet her—near a fountain with a mermaid." The lie sounded ridiculous to Scarlett's ears, but the couple lapped it up like a bowl of sweetened cream, their faces alighting at the prospect of a clue (Garber, 2017, p.144).

Therefore, when the next person approached her with his foreign accent, Scarlett concocted a story about her plan to meet her sister instead of telling them the truth that she also did not know where Donatella was.

## **4.2 The Causes That Are Influencing Scarlett Dragna's Character**

### **Development**

The development of Scarlett's character occurs due to several causes, including the significant people, the environment, and motivation to save her sister. Further explanation is as follows.

#### **4.2.1 The Significant People**

The existence of other characters in the story can affect the character development of the main characters. In this novel, Scarlett's views and behavior change are influenced by the existence of several people, including Marcello, Legend, Julian, Aiko, and Nigel.

##### **4.2.1.1 Marcello**

As a parent, Marcello has an important share in the formation and development of the Scarlett character in this novel. Marcello, who has no compassion and care for his two children, makes Scarlett grow into a closed figure, always doubtful, too vigilant, and feeling inferior.

##### **4.2.1.2 Julian**

Julian has a crucial role in the character development that occurs in Scarlett. Julian helped Scarlett to know her self-worth. He is the one who tells Scarlett that anything done by her father to Donatella is not her mistake. Julian also always emphasized to Scarlett that no one deserves to be treated badly by her father.

When spending a few days in Caraval with Julian. Scarlett could not lie if Julian's existence made her grateful. Although at first, Scarlett was always

suspicious and skeptical thinking of Julian, in the end, she could open up to him. The peak of Scarlett's trust was when Julian risked his life to save Scarlett when she had to bear the price of the two dresses she bought. Julian was willing to give Scarlett one day of his life so she could get up one day faster and continue searching for Donatella. After Julian's heroic action, Scarlett began to think that he was a person who was meaningful to her.

Before meeting him, she'd believed she could be content as long as she married someone who could take care of her, but Julian had brought out a desire for something more.

She remembered thinking falling for him would be like falling in love with darkness, but now she imagined he was more like a starry night: the constellations were always there, constant, magnificent guides against the ever-present black. (Garber, 2017, p. 207).

During these latest four days of looking for Donatella, Julian always accompanied and helped Scarlett. Julian had done many things to protect Scarlett. He helped her to escape from her father and was willing to be beaten when he wanted to reclaim the earrings left by Scarlett's mother, which was stolen by one of the Caraval's player. Julian made Scarlett want more than just someone she would marry or who would care for her when they married. She wants someone who guides and protects her even in the darkness.

In the end, Scarlett turned into a braver and bolder figure with Julian's support, who was always by her side.

#### **4.2.1.3 Aiko**

Aiko was someone Scarlett met while she was waiting for Julian at a tavern. She is a histographer, someone who records all events that happened in Caraval.

She is the one who encourages Scarlett to enjoy this game instead of just sitting and waiting for something uncertain. Because of Aiko's suggestion, Scarlett finally tries to be bolder. When the other participants asked her where Donatella was, Scarlett finally made up a story for them. Moreover, that was the first time Scarlett lied to someone.

What Aiko said encouraged Scarlett to be bolder to chase what she really wanted. When Scarlett lied to another participant, she was not completely happy with the lie she made. She felt guilty about it. Meanwhile, according to Aiko, Scarlett lost points from the game in Caraval. According to Aiko, the participants did not care whether Scarlett's words contained the truth or not. They just wanted adventure.

“Oh, poor you. Here you are on a magical isle and all you can think of is what you don’t have.”

“But it’s my—”

“Your sister, I know,” said Aiko. “I also know you’ll find her at the end when all of this is over and you’ll wish you’d not spent your evenings sitting in this stinking tavern feeling sorry for yourself” (Garber, 2017, p. 144).

However, seeing how Scarlett sat all evening just waiting for Julian's arrival and having no certainty when he would come made Aiko feel it was a shame.

Aiko reminded Scarlett that she would regret it later if she did not hurry to find the next clue and immediately save her sister. Because of that, Scarlett realized something worth fighting for, no matter what the cost. In the end, with Aiko's encouragement, Scarlett becomes even more decisive in making decisions in her life.

#### 4.2.1.4 Nigel

Nigel is the last character who contributes to the development of Scarlett's character. Nigel helps Scarlett to be more honest with her own feelings. As a fortune teller, Nigel asks Scarlett what she thinks of Julian. Scarlett gave a negative answer as if she did not consider Julian's role significant in helping her so far. However, Nigel knows that Scarlett is not entirely telling the truth. He knew Scarlett was interested in Julian, which was shown by her trust in him to jointly solve the clue to find Donatella.

In addition, Nigel's words had a critical role in changing Scarlett's perception of her fiancé. The unique thing about Nigel's way of reading the destiny of his guests is through which images they see on his body. Nigel could tell what they were thinking or their way of life through their gazes. Therefore, when Scarlett cannot stop looking at the heart on Nigel's lips, it reminds her of the wedding which will not be held until next week. Thus, she asked him about her fiancé.

“The person I’m going to marry, can you tell me what sort of man he is—is he a good, honest person?”

He stared so intently, she wondered if there were images painted on her face that only he could see. “I am sorry, but the man you will marry is not what you would call good. At one time, perhaps, but he has turned from that path, and it is not yet clear if he will turn back,” (Garber, 2017, p. 122).

The answer that Nigel gave influenced Scarlett in making her decision on marriage. This marriage is significant to her because it is the only way to escape her father. Thus, Scarlett really wanted to know about the personality of the fiancé, whose name she never knew. Later, when she found out that what Nigel

had said was the truth, she could decisively make her final decision to cancel her marriage to the Count.

#### **4.2.2 The Environment**

The second factor that influences the character change in Scarlett Dragna is the change in the surrounding environment, where the situation in Trisda is utterly different from that in Isla de los Sueños.

When Scarlett lived in Trisda, she was a daughter of a prominent person on the island. Her father was a Governor who led the residents there. As the governor's daughter, she lives on an estate with her father's abundant wealth and dozens of guards on duty everywhere.

Scarlett's father never felt as if his estate was large enough. It was on the border of town, with more land than most, so he could constantly build more. More guestrooms. More courtyards. More hidden hallways to smuggle bottles of illegal alcohol, and who knew what else (Garber, 2017, p. 33).

Still, that situation does not make Scarlett happy. Scarlett's life has always been under her father's control. She and Donatella were never allowed to leave the island. Even the farthest place they could go was Del Ojos beach.

Furthermore, Scarlett and Donatella experienced many unfortunate events when they caused trouble with their father. One of them would get a cruel punishment if the other made a mistake. The worst incident was when Filipe, "an older son of one of her father's kinder guards," (Garber, 2017, p. 36), who was about to help them leave the island, died at her father's hands.

However, the situation slowly changed when he went to Caraval. In Marcello's absence there, Scarlett felt a temporary sense of freedom. She got



acquainted with many new people there. From there, Scarlett got much encouragement for her character development. Even though at first she always felt doubtful and full of fear that her father would find her here—where that would happen—Scarlett was finally able to make decisions for her own life boldly.

#### **4.2.3 Motivation to Save Her Sister**

The motivation to find and save her sister drives Scarlett's character development.

Scarlett became very worried when she first came to Caraval and could not find her sister. After discovering that Donatella was the target in the Caraval game this time, Scarlett tried very hard to save her sister immediately. She knows that this game will be perilous once she received a warning at the entrance.

“Welcome, welcome to Caraval! The grandest show on land or by sea. Inside you'll experience more wonders than most people see in a lifetime. You can sip magic from a cup and buy dreams in a bottle. But before you fully enter into our world, you must remember it's all a game. What happens beyond this gate may frighten or excite you, but don't let any of it trick you. We will try to convince you it's real, but all of it is a performance. A world built of make-believe. So while we want you to get swept away, be careful of being swept too far away. Dreams that come true can be beautiful, but they can also turn into nightmares when people won't wake up,” (Garber, 2017, p. 68)

Inside Caraval, the participants will not be able to tell whether everything that is happening is real or just an illusion created by Legend from the magic he has. Added the fact that she heard someone say a girl killed herself because her love was rejected by Legend in the previous game, making Scarlett unable to take

this game lightly. Scarlet knew how Donatella always made impulsive decisions, making her even more worried.

When Scarlet found a clue, she kept moving to solve everything. Furthermore, while searching for her sister, Scarlett experiences many things, including losing the ring left by her mother, losing one day of her life, her father's arrival on this island, and the death of Julian and Donatella in this game. All these events slowly led to changes in Scarlett's thoughts and character. What was previously full of vigilance, doubt, and fear became a powerful, decisive, and bold figure.



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## CHAPTER V

### CONCLUSION

Scarlett Dragna, the story's main protagonist, went through a character development process. This development is not only from bad to good but also the other way around. At the story's beginning, Scarlett is described as obedient to her father, always hesitant, cautious, self-blame, and truthful. However, Scarlett slowly transforms into a different person as the story develops. When she went to Caraval and went through many things, Scarlett's character grew into a person who is more open to others, decisive, bold, knows her values, and can make up lies.

Scarlett Dragna's character development indicates that she is a dynamic character who is complex and may alter at any time. Scarlett Dragna develops at the urging of the circumstances surrounding her as a dynamic character should. Several contributing factors are the presence of significant people in his life, the process of adaptation to the environment, and strong motivation in a particular event.

A character will not develop if there are no other characters to encourage it. The first figure that prompted a change in Scarlet's character was her father, Marcello. The depiction of Scarlett's character, who is always hesitant, obedient, cautious, and feels inferior, is caused by her father. These traits arose because Marcello always put pressure on her and gave her severe punishment if she made a mistake. However, when she met Julian, Scarlett slowly changed. Julian's

existence had a strong influence on Scarlett's character development. He made Scarlett feel secure, allowing her to open up to others. Julian also made Scarlett aware of her values, which is why Scarlett developed into a bold and decisive figure in her life. The other characters are Aiko and Nigel. These two characters urge Scarlett to be bolder and honest about what she truly wants without being swayed by the judgments of others.

Another factor is that the process of environmental adjustment also encourages character development in Scarlett Dragna. The situation and atmosphere in one place are, of course, different from other places. When Scarlett was in Trisda, she was constantly under her father's control, thus restricting her ability to make independent decisions for herself. On the other hand, Scarlett was outside her father's authority while on the Isla de Los Sueños. Despite needing to adapt to the new environment, Scarlett was able to adjust and be bolder about what she really wanted.

The final driving factor in Scarlett's character development is her strong motivation to find and save her sister, Donatella. Scarlett really loved Donatella, so she always wanted to protect her from anything. When she found out that Donatella was missing and in danger, Scarlett became compelled to find her immediately. Because of this encouragement, Scarlett became bolder in overcoming her fears.

Moreover, character development in a story is closely related to the intrinsic elements of a literary work. Apart from the existence of other characters, a conflict, motivation, or a change in the setting of the place can also influence

character development. Changes can also be shaped in many ways, such as in the habits, beliefs, and values they hold. The more sophisticated the character development that occurs, the more three-dimensional the character can appear. In other words, this development makes them complex and unique individuals.

Character development plays a role in helping readers be emotionally attached, where they can feel the range of emotions the characters feel, empathize, and feel pleasure when these characters change into a better version. In the end, a well-developed character makes a story memorable, meaningful, and dramatically enhances the readers' experiences.



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