

**ANALYSIS OF THE MAIN CHARACTER'S DEVELOPMENT
IN FREDRIK BACKMAN'S NOVEL: *A MAN CALLED OVE***

THESIS



**UIN SUNAN AMPEL
S U R A B A Y A**

BY:

CYNTHIA NABILAH

REG. NUMBER: A73218050

ENGLISH LITERATURE DEPARTMENT

FACULTY OF ADAB AND HUMANITIES

UIN SUNAN AMPEL SURABAYA

2023

DECLARATION

I am the undersigned below:

Name : Cynthia Nabilah
NIM : A73218050
Department : English Literature
Faculty : Adab and Humanities
University : UIN Sunan Ampel

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Who makes the statement



Cynthia Nabilah

Reg. Number. A73218050

APPROVAL SHEET

ANALYSIS OF THE MAIN CHARACTER'S DEVELOPMENT IN FREDRIK BACKMAN'S NOVEL: A MAN CALLED OVE

by

Cynthia Nabilah

Reg. Number : A73218050

Approved to be examined by the board of examiners, English Department
Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya

Surabaya, 20 June 2023

Thesis Advisor:



Itsna Syahadatud Dinurriyah, M.A

NIP 197604122011012003

Acknowledge by:

The Head of English Department



Endratno Pili Swasono, M. Pd

NIP. 197106072003121001

EXAMINER SHEET

This is to certify that the *Sarjana* thesis of Cynthia Nabilah (Reg. Number A73218050) entitled *Analysis of the Main Character's Development in Fredrik Backman's Novel: A Man Called Ove* has been approved and accepted by the board of examiners for the degree of *Sarjana Sastra (S.S.)*, English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya.

Surabaya, 18 July 2023

Board of Examiners:

Examiner 1

Itsna Syahadatud Dinurriyah, M.A
NIP. 197604122011012003

Examiner 2

Dr. Wahyu Kusumajanti, M.Hum
NIP. 197002051999032002

Examiner 3

Ramadhina Ulfa Nuristama, M.A
NIP. 199203062020122019

Examiner 4

Sufi Ikrima Saadah, M.Hum
NIP. 201603318

Acknowledged by:

The Dean of Faculty of Adab and Humanities
UIN Sunan Ampel Surabaya




Dr. H. Mohammad Kurjum, M.Ag
NIP. 196909251994031002

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Nama : CYNTHIA NABILAH
NIM : A73218050
Fakultas/Jurusan : ADAB DAN HUMANIORA/SASTRA INGGRIS
E-mail address : cynthianh14@gmail.com

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ABSTRACT

Nabilah, C. (2023). *Analysis of the Main Character's Development in Fredrik Backman's Novel: A Man Called Ove*. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisor: Itsna Syahadatud Dinurriyah, M.A.

The aim of this research is to examine character development, the researcher conducted a study on character development in the main character in Fredrik Backman's Novel *A Man Called Ove*. This novel tells the story of Ove who often swears, is ignorant, a person who has strict principles and strict routines, but can turn into Ove who cares about the people around him. That is why in this study, the writer will answer the formulation of the problem in this study, namely (1) How is Ove described in the Novel. (2) How has Ove's character developed.

This research uses a qualitative approach, close reading and psychological approach to get a clear and systematic description of the phenomenon being studied. The close reading study was applied in this study to analyze the plot and dialogue of the main characters in the novel. Data was collected by noting the plot parts and dialogue dialogues that were part of the main character's character development, then analyzed by identifying the type of characterization of the main character. The analysis continues by identifying how Ove's character develops and who influenced him.

The results of the analysis show that Ove is described in the novel as a typical person who is easily angered, stubborn, antisocial, and ignorant. The results of this study also show that Ove's character developed from a person who is always indifferent and desperate, he can develop into an optimistic and concerned person.

Keywords: character development, characterization, character, close reading.

ABSTRAK

Nabilah, C. (2023). *Analisis Pengembangan Karakter Tokoh Utama pada Novel karya Fredrik Backman: A Man Called Ove*. Program Study Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: Itsna Syahadatud Dinurriyah, M.A.

Penelitian ini bertujuan untuk mengkaji perkembangan karakter, penulis melakukan kajian tentang perkembangan karakter pada tokoh utama dalam Novel *A Man Called Ove* karya Fredrik Backman. Novel ini bercerita tentang Ove yang sering menyumpah, cuek, orang yang memiliki prinsip ketat, rutinitas yang ketat, namun bisa berubah menjadi Ove yang peduli dengan orang-orang di sekitarnya. Karena itulah dalam penelitian ini penulis akan menjawab rumusan masalah dalam penelitian ini yaitu (1) Bagaimana Ove dideskripsikan dalam Novel. (2) Bagaimana karakter Ove berkembang.

Penelitian ini menggunakan pendekatan kualitatif, study pembacaan dekat dan pendekatan psikologikal untuk mendapatkan gambaran yang jelas dan sistematis tentang fenomena yang diteliti. Studi pembacaan dekat diterapkan dalam penelitian ini untuk menganalisis alur dan dialog para tokoh utama dalam novel. Data dikumpulkan dengan cara mencatat bagian plot dan dialog dialog yang menjadi bagian dari pengembangan karakter tokoh utama, kemudian dianalisis dengan mengidentifikasi jenis penokohan tokoh utama. Analisis berlanjut dengan mengidentifikasi bagaimana karakter Ove berkembang dan siapa yang mempengaruhinya.

Hasil analisis menunjukkan bahwa Ove digambarkan dalam novel sebagai tipikal orang yang mudah marah, keras kepala, antisosial, dan cuek. Hasil penelitian ini juga menunjukkan bahwa karakter Ove berkembang dari pribadi yang selalu cuek dan putus asa, dapat berkembang menjadi pribadi yang optimis dan peduli terhadap orang-orang di sekitarnya.

Kata kunci: pengembangan karakter, karakteristik, karakter, bacaan dekat.

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CHAPTER I

INTRODUCTION

1.1. Background of the Study

Literature is a means of conveying ideas or thoughts about life and society by using beautiful and meaningful words. Literature consists of three kinds of genres, namely poetry, prose, and drama. Literature is a means to express an idea or thought about anything by using free language, which contains of something new and means enlightenment. The beauty of a literary work is not determined by the beauty of a word or sentence, but by the beauty of the substance of the story. Literature was created to explain human existence and to pay great attention to the world of reality at all times. Therefore, the literature that has been created is expected to have an impact on aesthetic and intellectual satisfaction. Literature has two functions, to entertain and provide benefits to its readers. Literature can entertain by presenting beauty, giving meaning to life, death, misery, or joy, or giving release to the world of imagination. For most people, literature has become a means of conveying messages about the truth, about what is good and bad (Ahyar, 2019).

The novel is a work of literature, and each of the story's primary characters experiences character development. Chatman defines character development as "a collection of attributes that exhibit many facets of identity and personality." Taylor, on the other hand, defined character development as

a process of change or growth for a character's personality in relation to specific features. Character development, in other words, is the process through which a character's personality evolves from bad to good, or possibly from good to bad, and is influenced by intrinsic or psychological characteristics. A novel's character development necessitates a combination of storyline and character development. Taylor notes how reader perspectives reflect a character's level of development. Taylor notes that readers' viewpoints have an effect on a character, similar to how readers' points of view reflect a character's amount of progress (Taylor, 66). Character development can be identified by comparing the attributes displayed by the character at the beginning of the story to how those traits have changed by the end of the story. Making connections to plot details and how they contribute to character development helps the reader in identifying the character's growth (Taylor, 66).

Characters and attitudes develop; they will experience development and change from the beginning, middle, and end of the story according with the demands of the story's overall coherence. Characters who go through changes and develop as the story progresses. In line with the plot's development, which shows many events and conflicts that are also developing, the characters go through changes and developments in order to respond to and adapt to the plot's demands. As a result, changes and developments in the flow remain related to the flow and may be accounted for. This suggests that changes and character development do not occur in the absence of conflict. (Nurgiyantoro,

2005). Character development is essential. The surrounding environment influences or even shapes character development (Nurgiyantoro, 2005:258). At the same time, this means that a character's personality can be understood and defined by the circumstances that brought him up.

Characterization is defined as the author's presentation of the characters or actors (Aminudin, 2002:79). Characters with strong personalities are more likely to become protagonists because readers tend to sympathize with them. The protagonist is a character who carries out a mission of truth and moral ideals, in contrast to the antagonist, who delivers evil or calamity (Nurgiyantoro, 2005: 226). The protagonist is also frequently utilized as a hero, a hero because he is tasked with expressing the principles that become the reader's idealism. Because of their bad nature, antagonists, on the other hand, frequently become characters that readers despise.

Characterization, according to Kosasih (2012:67), is "the author's way of describing and developing the characters in the story." Characters or actors who play a part in a story through portraying the characters they play.

Fictional characters express themselves as people with identities, not as blank slates. The primary character is the most told and is always in contact with other characters; he has a large influence on the plot's overall development. It is important to be present as an actor or subject to events and conflicts in order to influence the plot's development. On the other hand, additional characters occur seldom throughout the novel, are

unimportant, and are only present if they are related to the primary character, directly or indirectly (Nurgiyantoro, 2012: 177).

There is one novel that has a character related to dynamic character development, which is entitled *A Man Called Ove*, a novel by Fredrik Backman, a columnist, blogger and journalist from Sweden. This novel was published in Sweden in 2012 with the Swedish title "En Man Mom Heter Ove". The English version of the novel was published in 2013, translated by Henning Koch. Within 18 months of the novels release, the English version was also on the New York Times Best Seller List and remained on the list for 42 weeks. This novel has also been translated into 38 languages, including Indonesian, because at the beginning of the story, this novel seems like a flaming genre novel, but in later chapters, readers will find things where Ove is just an old man who has given up on his life. The dark side of Ove's life dominates the comedic side. The novel *A Man Called Ove* could be a best seller because of its interesting storyline. At first the readers may think this story will not be fun or even not interesting at all because at the beginning of the story, Ove's character does not really appear, but something strange happens in a few pages that can make readers fall in love with Ove's character, The novel *A Man Called Ove* can become a best seller because of its interesting storyline, because of the changes in his character, who originally was a typical anti-social person, became a friendly person. The readers begin to realize that Ove is more than just a temperamental who likes to complain; he uses to live in disappointing life. After the death of Ove's father when Ove

was young, his wife was the only reason he survived, but when his wife dies in an unreasonable accident, Ove decides that his life is useless, but slowly the storyline shows changes in Ove's character. His heart is no longer frozen, and he opens up to those around him.

To summarize, this novel tells the story of Ove who often curses, a person who has strict principles and strict routines. People used to call him "the cold neighbor from hell" because of his tough personality, and he always looks like he does not like interacting with anyone. Ove is an orphan, and he comes from a wealthy family. Ove is left with only a legacy of a house, an old car, and a watch. Ove lives his life by working at the place where his father used to work. His harsh past life shaped him into a cold young man who still adheres to the principles taught since childhood. His life is monotonous and far from cheerful. Until one day he met a girl who changed his life. Her name is Sonja. Because of Sonja, Ove can understand the true meaning of love.

Together with Sonja, they begin to plan for the future. Many things happen in their life, bitterness, sweetness, and everything else that changes Ove's outlook on life. Until one day, his life is no longer the same. Since Sonja died, Ove feels his life is useless. He becomes a sociopath, that is, a personality with antisocial behavior and thought patterns. He does not like interacting with anyone, has no empathy, and does not care about other people. He try so many times to commit suicide but always failed. The arrival of Ove's new neighbor makes his life slowly change. They were Parvaneh, a young woman who was heavily pregnant, with her husband Patrick and their

two toddlers, and Jimmy, the cat-allergic neighbor, and husband and wife Anita and Rune, who have been Ove's neighbors for a long time.

Surprisingly, Ove's attitude, which usually makes his neighbors dislike him, does not make Parvaneh give up in her efforts to familiarize herself with Ove. She seems to be of the same character as Ove, equally stubborn but on a much different scale of cheerfulness and optimism. This story is also tells about the existence of a stray cat who became Ove's pet, as well as the treatment of other neighbors that changed his life, and about his rivalry with Rune, one of his neighbors who has a bad relationship with him because of their rivalry over the car they own.

The reason why the researcher chose this novel as research data is because this novel has many moral values about life that can inspire the researcher, make the researcher understand more about the meaning of life, and understand more deeply about character changes that can occur due to internal and external influences. In addition, the characters and conflicts in this novel are quite complex, so the writer really liked this novel, and it even became one of the best novels. This novel is useful in the fields of literature, linguistic studies, and observation of translation in various types of reviews. Many researchers have studied this novel with different approaches.

A study was conducted by Chyntia Winda Natalia (2018). The researcher in this study analyzed personality traits in Fredrik Backman's novel: *A Man Called Ove* by using the psychological theory proposed by Carl Gustav Jung (1921). The data is collected by grouping the data obtained into two sub-

chapters related to research problems, the first sub-chapter displays the metaphorical expressions contained in the novel, and the second sub-chapter deals with types of metaphorical expressions. As a result, there are 51 sentences in the novel that indicate the personality of an extroverted protagonist and 62 sentences that indicate an introverted personality.

Another study that uses the novel *A Man Called Ove* as the main object is the thesis that conducted by Putri, Annisa Novanda Tiara (2018), which analyzes the antisocial personality disorder experienced by the main character in the novel by using the theory of the American Psychiatric Association's DSM-IV. The researcher uses a qualitative method, and the data collected comes from narration, dialogue, and quotations in the novel that are in accordance with the topics discussed in the thesis. As a result, Ove have five of the seven characteristics of antisocial personality disorder, namely failure to conform to social norms, impulsivity, irritability and aggression, reckless disregard for the safety of oneself and others, and lack of remorse. Ove's antisocial personality disorder is caused by the people around him, namely his parents, superiors, co-workers, and some people he has met in the past.

Next is the research that conducted by Andres Marklund (2018), which compares two best-selling novels that have been filmed, written by Fredrik Backman (2012) with the title *A Man Called Ove* and Jonas Jonasson (2009) with the title *The 100 Year Old Man*. The researcher discusses these two films using a literary criticism approach with a contemporary Swedish context, in particular connecting several aspects of the Swedish prosperous society

model. The researcher focuses on the two old male protagonists in the two novels by looking at three highlighted themes: state individualism, family structure and contemporary global challenges.

Based on previous studies found by the researcher, the three previous studies examined the novel *A Man Called Ove* using a different approach. The first study examines Ove's personality traits using the psychological theory proposed by Carl Gustav Jung (1921), and the researcher finds 51 sentences in the novel that show the protagonist's personality as an extrovert and 62 sentences that indicate an introverted personality. The second study examines the antisocial personality experienced by the main character, using theory from the American Psychiatric Association's DSM-IV, and the researcher finds five of the seven characteristics of antisocial personality disorder, namely failure to conform to social norms, impulsivity, irritability, and aggression. The third study examines the contemporary Swedish context in the films *A Man Called Ove* and *The 100 Year Old Man*, focusing on three themes, namely state individualism, family structure, and contemporary global challenges. The researcher finds that contemporary society and welfare state institutions do not do well in these films, attributed to various problems and an overall bleak outlook on life. The films, through the lens of a lonely old man, acknowledge the various forms of crime, the challenging aspects of globalization, the dysfunctional social institutions, and the impact these have on society and individuals. The films cannot imagine a refreshed welfare state—no initiative or solution coming from government plans or

representatives. However, the films show that there is a fair chance of finding good people around. What distinguishes this research from several previous psychoanalytic studies on the novel *A Man Called Ove* is that this research focuses on changes in Ove's character due to the environment around Ove and the character development in Ove.

1.2 Problem of the Study

1. How is Ove described in the novel?
2. How Ove's character developed?

1.3 Significance of the Study

This research is expected to make a real contribution to the field of literature, especially in the part of character development. This research is expected to convey and explain well the forms of the change of character that found in the plot, narration, and conversation dialogue between character Ove in the novel *A Man Called Ove*. From these results, the researchers hope that this research can lead to new findings related to the analysis of character development as a guide for further studies. Through this research, the researchers hope that the readers gain an understanding of character development by analyzing the plot, narration, and conversational dialogue in literary works.

1.4 Scope and Limitation of the Study

This study uses the novel *A Man Called Ove* by Fredrik Backman as a main data source and Pedoman Penulisan Karya Ilmiah as a guideline in drafting this study. The researcher limited the research subject only to Ove's conversation dialogue, the plot, and the narration in the novel that can prove the Character Development. This limitation is intended to make the researcher focus on the forms of Ove's instincts that are contained in the plot and the dialogue of Ove in the novel *A Man Called Ove*.

1.5 Definition of Key Terms

- Character development: a collection of attributes that exhibit many facets of identity and personality.
- Close Reading: a method of literary analysis that focuses on the specific details of a passage or text in order to discern some of the deeper meanings that lie within it.
- Character: is any person, animal, or figure represented in a literary work.
- Characterization: a name for the methods a writer uses to reveal a character's values, feelings, goals, etc. to readers

CHAPTER II

REVIEW OF RELATE LITERATURE

2.1. Literature

Literature is a means of conveying ideas or thoughts about life and society by using beautiful and meaningful words. Literature is a means to express an idea or thought about "anything" by using free language, which contains of "something new" and means "enlightenment". The beauty of a literary work is not determined by the beauty of a word or sentence, but by the beauty of the substance of the story. Literature was created to explain human existence and to pay great attention to the world of reality at all times. Literary works serve to reveal what the author captures about the life around him and his experiences. The literary ability to convey messages places it as a means of social criticism. It is said that another function of literature is to make it a kind of cathartic medium: the release of emotions when a storm of problems spills over in the author's mind, heaves, crosses over, weighs down and makes our thinking and feeling space feel cramped (Ahyar, 2019).

2.2. New Criticism

The term "New Criticism" refers to a type of criticism that stresses explication, or "close reading," of "the work itself." It opposes the old historicism's emphasis on biographical and sociological issues. Instead of unnecessary and erudite specific information, the objective determination of "how

a piece work" can be determined through intense focus and examination (Abrams, 1999: 180-181). New Critics can also investigate the relationships between a text's ideas and its form, between what a text says and how it connects it. New Critics can find tension, irony, or paradox in this connection, but they usually resolve it into unity and coherence of meaning (Biddle, 1989: 100).

Readers determining the function and appropriateness of sound patterns, imagery, narrative structure, point of view, and other mechanisms observable on attentive reading of the text. The text itself is the most significant and should be the only one that New Criticism is concerned with. Readers do not need to know about the author's life, biography or if the text is related to or a reflection of the author's experience while interpreting literary works. Readers are not required to examine how the author is, the unique personality of a certain author's writing, diaries, and so on. For New Critics, everything outside the text has no bearing on how they understand the text.

According to Bessler (1999: 43–44), the aim of new criticism is to find the structure of art and its connections in addition to discovering the idea established by the work itself. He also stated that the New Criticism emphasizes the interrelationship and connection of each aspect in order to express the work's fundamental idea and so the elements and form of the work cannot be separated. To find the general meaning or form of a work, all of its elements must first be analyzed and united. According to Hamalian and Karl (1978: vii), the basic elements of fiction are story, setting, characters, mood and atmosphere, style, point of view, and themes.

2.2.1 Close Reading

It has been stated that close reading is the "primary methodology" of literary studies (Jockers 2013, 6). In some ways, that is correct; nonetheless, the term technique implies something more coherent, confined, and specifically research-focused than has been the case here. Reading individual texts with attention to their linguistic qualities and rhetorical operations is, of course, very different from exposing enormous volumes of digital materials to the kinds of computational processes currently wittily (and mischievously) referred to as "distant reading." However, the phrase "close reading" has been applied to a wide range of activities: From a New Critic unraveling Shakespearean puns in the 1930s to a Marxist academic exposing the political unconscious of Victorian novels in the 1980s to, now, a first-grader "analyzing" a Dr. Seuss book in accordance with the guidelines of the American national Common Core Curriculum (Smith, 2016).

2.3. Psychological Approach

The researcher in the present research used an approach to psychology to understand the development of the main character. The psychological approach has been implemented since human nature is constantly evolving and developing in psychology. Furthermore, character development occurred in literary works, especially in lengthy stories including novels. Furthermore, literature, as a mirror of society, has its own nature, particularly the character, which is why the researcher used a psychological approach in the present research.

There are three categories of psychological approaches. The first category is probably the most basic, involving "psychology in literature: literature as a source of insights for psychology" (Moghaddam, 2004, p.1). Because both deal with humans and have close contact with them, there is always a strong connection between literature and psychology. Furthermore, the above-mentioned personal contact and interaction indicate that literature, like human beings, includes emotion. This is because literature is a human product. In a novel, the author's emotions are mostly expressed in the characters. Although the author may express the emotion differently since each character has unique characteristics or because the author describes the character differently.

The second involves literature as an independent variable, literature as a dependent variable, and literature as interpreted through an understanding of psychology (Moghaddam, 2004, p.1). This indicates that in order to comprehend literature, we have to comprehend psychology. For instance, consider character development, which is constantly changing. That is why a psychological approach to character development is the most effective.

The third involves psychology as nomothetic and literature as idiographic; psychology as culture-free and literature as culture-bound; psychology as concerned with actual worlds and literature with possible worlds; and, finally, psychology is literature (Moghaddam, 2004, p.1). According to the justification above, both (psychology and literature) have been tied to each other, but in distinct ways such as culture and worlds.

2.4 Novel

Before studying characters and characterizations, it is required to begin by understanding the novel and its various elements. Because characters and characterizations are intrinsically correlated to the novel. The researcher then divides the explanation about the novel's intrinsic characters and characterization to present readers with clear information.

1. Definition

A novel is a type of popular literary work that contains a long story that has many chapters. Novels frequently have a lot of characters to help readers connect with the story. Furthermore, not only does the novel include various characterizations, but it also has several components such as an introduction, conflict, climax, and plot. Because of the varied contents, a novel might have several pages, usually a hundred or more. The word novel derives from the Italian word *novella*. Novels grew more popular among the general public in the eighteenth century. due of its long and interesting story (Nurgiyantoro, 2005).

Furthermore, in the modern day, a novel tends to be a work of fiction written by its author and inspired by the author's real-life experiences. It becomes the "running" for the author from real life. However, it also receives a change or modification from the author's point of view when the novel is inspired by the author's personal experience. For example, J.R.R. Tolkien wrote a series of novels that were inspired by his experiences as a soldier in World War One. Although it is a fictional work, the author claims that many of the events in the novel were

inspired by the Great War. Furthermore, a novel is a fiction that can be inspired by a variety of sources, such as romance, author experiences, or real-life experiences. Moreover, novel can be described as a narrative text because it is one of the literary works created through real-life experiences.

2. Elements of Novel

A novel, as a kind of literary work, contains certain elements. The novel's elements shape how the story develops and several occurrences in it. The elements have an inherent relationship and cannot be separated. As a result, if a single element is missing, the novel is not complete and cannot be considered as a novel. Among the novel elements are:

a. Theme

A theme is required for a novel. It is the novel's important subject matter, and as therefore, it could be referred to as the novel's foundation. The author may attract the reader's attention to the novel by using the theme. Before reading a novel, readers usually decide a theme. Furthermore, there are other topics in the literary world, such as fantasy or romance. If an author needs to produce a great novel, they must select a specific theme.

b. Plot

The plot plays a significant role in any kind of story, especially in a novel. Because the plot is made up of events that the author has already created. It contains important occurrences from the novel that will attract the reader's interest. The plot represents an occurrence that has already been planned by the

author. Furthermore, the plot plays an important role in communicating each event. To communicate something, an author uses characters who play roles based on the writer's desires until a conflict situation emerges, and this conflict is referred to as a plot (Muktasim, 2018, p.11).

c. Character

Characters are a significant component of any story. Furthermore, the reader's attention is frequently drawn to the character. For example, when people read a novel, they will recognize the main character or a character who plays a specific or important role inside the novel. Characters are also frequently included in novel titles, acting as an attraction for readers to read the book. Furthermore, if the novel already has a plot to dictate how the story will progress, it needs the supporting feature to drive the plot, and thus the character is in.

d. Setting

Setting represents the way the author tells the reader where the story takes place. Furthermore, not only does the story contain a setting, but it also describes when the story takes place. It generally contains the time and place of the story in the literary work.

2.5 Character and Characterization

2.5.1. Character

A character is someone in a literary work who has an identity determined by their appearance, conversation, action, name, and thoughts. According to Bennett and Royle (2004:60), characters are the life of literature: they excite our curiosity and fascination, affection and detest, adoration and condemnation. To engage with other characters, a character constantly employs communication tools. His/her conversation with characters serves as a conduit for their behaviors and thoughts. How they communicate with other characters can reveal how they feel and explain their origins, including their relationship with the character to whom they are speaking.

- Personality of Character

Even in real life, personality and character have an important connection. Personality, according to Millon et al. (2004:2), is viewed as a complex pattern of deeply ingrained psychological characteristics that are manifested automatically in practically every area of psychological functioning. Furthermore, Millon and Everly (1985:4) claim that personality is a pattern of deeply entrenched and extensively displayed cognitive, affective, and overt behavioral features that remain over time.

According to Pope (2005:133), there are two types of characters: (a) major characters are important figures at the center of the story's action or topic. The major character is sometimes referred to as the protagonist, and his or her struggle with an antagonist may initiate the story's conflict; (b) a minor character is a character who serves to spotlight the major character.

a. Major Character

The major character is referred to as a Protagonist, and their struggle with an Antagonist may ignite the story's conflict. The protagonist is the major character with whom the audience normally sympathizes. The antagonist is the person or thing that the protagonist is up against (Pope, 2005:134). A major character is one who is highlighted in order to tell the story. The major character appears several times in most of the story, either as a subject or as an object.

b. Minor Character

According to Pope (2005:135), minor characters' appearances in the literary work will be brief and uncommon, but it does not mean they cannot shine anytime they are in the spotlight. Minor characters are mostly two-dimensional, stereotypes, or shallow character. The minor characters are all the other characters in the story who are less important.

Sutton (1971:9), on the other hand, categorizes fictional characters into four kinds. (a) Flat characters have one or two features that may be summarized in a sentence; (b) Round characters are complicated and multi-faceted, and comprehensive examination may necessitate an essay; and (c) Static characters are the same from the beginning to the end of a work. while;(d) dynamic characters change their attitude, purpose, or behavior as the story progresses.

a. Flat Character

Flat characters are simple, have a few significant features, and are predictable. They include the complex temperament and purpose, and they are depicted with subtle specificity. Flat characters are usually minor (e.g., relatives, acquaintances, functionaries), but not all minor characters are flat (Sutton, 1971:9). Characters who are flat do not develop. They do not change because they are dumb, insensitive, or lack education or insight. They remain completely where they began and are not dynamic.

b. Round Character

A round character tends to be important in a story. They tend to be referred to as the hero or heroine. However, since so many main characters are anything but heroic, it is most effective to adopt the more neutral term protagonist. According to Sutton (1971:10), the protagonist is crucial to the action move against an opponent and demonstrates the ability to adjust to changing situations. A round character is usually a main character who develops throughout the plot. The author has thoroughly developed these characters physically, psychologically, and emotionally, and they are realistic enough to appear real.

c. Static Character.

Static characters that are static remain about the same throughout the film. The action makes no significant impact on their life (as may

be expected in most cases). In the case of an action or adventure film's hero). Furthermore, Sutton (1971:10) 6 claims that static characters are almost required for comedy while developing characters are required for serious drama. A static character, in other terms, is a literary character that remains basically the same throughout a work.

d. Dynamic Character

A dynamic character is one who evolves substantially along the course of the story. Changes in vision or knowledge, changes in commitment, and changes in values are all considered to classify a character as dynamic (Sutton, 1971:12). Changes in conditions, including physical changes, have no effect. Changes in circumstances, even physical circumstances, do not apply unless they result in a change within the character. According to that description, the protagonist is frequently a dynamic character.

2.5.2 Characterization

Characters are the result of characterization, which means they develop in a specific way. The author was inspired to characterize their character in particular ways, including the kind of conversation they have, the thing they do, their physical characteristics, and so on. Character creation is the art of characterization in which the author brings a character to life in order to offer the reader with a sense of that character's personality and to distinguish that character. In other words, the character is a process, whereas characterization is a product of the

method. According to Aquino (1976:32), characterization was brief but concise. It is based on descriptions of previous individuals and events given by a future entity from a high height.

Characterization in literature refers to the process through which authors develop characters and create images of them for the audience. On the other hand, it is a means by which the author exposes his character in a work of fiction, or in other words, a method of character depiction (Bennett and Royle, 2004:65). Furthermore, it is quite beneficial to examine the main character's development. There are two methods for characterization: direct characterization and indirect characterization.

a. Direct Characterization

The author shows the reader what he or she wants us to know about the character in direct characterization. This is accomplished through the narrator, another character, or the character himself or herself. In most novels, direct characterization is used. It is comprised of the narrator informing the reader about the characters. Charters (2011:58) adds that it can also include additional external data like names or other overt comments.

b. Indirect Characterization.

In indirect characterization, the author provides information about the character to help readers comprehend the individual's characteristics and how he or she affects other characters. It is commonly used in film. Characterization in film differs from novel characterization in that film is a visual storytelling

medium, hence character characterization in film is more nuanced and detailed than in a novel. Burroway (2000:54) defined four types of indirect characterization in literary work: 1) speech, 2) thought, 3) action, and 4) looks.

2.6 Character Development Theory

Character development involves permanent changes in numerous aspects of character, such as personal changes or building the ability to move through life and carry out future changes. Character development or change, according to Wellek and Warren, is a static characterization that does not leave changes that have a big meaning from an action and does not occur immediately in changes in human interactions that become the story's backdrop. (Byl 5).

There are a number of issues regarding human development which include nature (hereditary factors) and nurture (environmental factors) controversy, views on development that are active and reactive, continuous and discontinuous, the view that development can be influenced by previous and subsequent experiences, the view that humans follow same and different sequences of development, on individual characteristics and on the influences of context and culture. There are several factors that can influence the development, namely factors heredity, environment and maturity, developmental contexts such as family, socio-economic status, culture and ethnic groups, historical context, normative and non-normative influences, and the influence of sensitive or critical periods. (Hildayani, 29).

The surrounding environment influences or even shapes character development (Nurgiyantoro, 2005:258). At the same time, this means that a character's personality can be understood and defined by the situations that brought him up. For example, a child living in an orphanage community has been exposed to the harsh realities of life since childhood. As a result, the child's personality is that of a dedicated worker who never gives up. From the beginning through the finish of the story, this static character is either black (bad character) or white (good character). Nurgiyantoro (2010: 188) defines developing/dynamic characters as "story characters who experience changes and developments in character in line with the developments and changes in the events and plots that are told." It actively connects with the environment, whether it is the social environment, nature, or other factors, all of which influence his attitude, character, and behavior. There are external changes that occur, and there are human relationships that impact each other, can touch his mind, and produce changes and advances in his attitude and character. As the characters' views and personalities evolve, they will undergo development or change in the beginning, middle, and end of the story to meet the needs of overall coherence.

CHAPTER III

RESEARCH METHOD

3.1 Research Design

The researcher use qualitative methods since the plot and conversational dialogue of the main character in the novel consists of words and sentences rather than numbers. According to Miles and Huberman (1994), "qualitative data is usually presented in the form of words rather than numbers" (Miles, Huberman, 1994, p. 1).

3.2 Data Collection

3.2.1 Research Data

The research data is in the form of searching for parts of the plot and conversational dialogue, which are part of the development of the main character's character in the novel *A Man Called Ove*. This novel received a lot of praise from everyone who read it because it is packed with an interesting plot and many impressive quotes in this story, which make the readers curious and inspired for our daily life.

3.2.2 Data Sources

The data of this research comes from the plot and dialogue of the conversation by the main character (Ove) in *A Man Called Ove* novel that containing the elements of character, characterization, and character development., then the subject of this study is the main character, Ove. This research only uses the human instrument. The researcher is the main research instrument to collecting the data. The researcher collected the data by reading the novel several times and analyzing the plot and the conversation dialogues that containing the characterization of the characters and elements of character development. The researcher also be the main instrument in analyzing the data. The data about the plot and the conversation dialogue of the main character were collected through documentation following some steps.

3.2.3 Research Instrument.

The researcher simply utilized himself as an instrument in this study.

Researchers acquire, classify, and analyze massive volumes of data on their own. To conduct an analysis, the researcher collects data by reading novels and collecting aspects of the main character's character development. There were no other instruments used in this study that included questionnaires, interviews, or observations. In addition, researchers use paper, pens, colored highlighters, and laptop computers to take notes and analyze data.

3.2.4. Data Collection Technique

This research data originated completely from conversations and narratives in the form of words, phrases, clauses, and sentences connected to the characterization and character development categories. To gain an extensive understanding of the text's contents, the researcher gathers, categorizes, and analyzes the data herself.

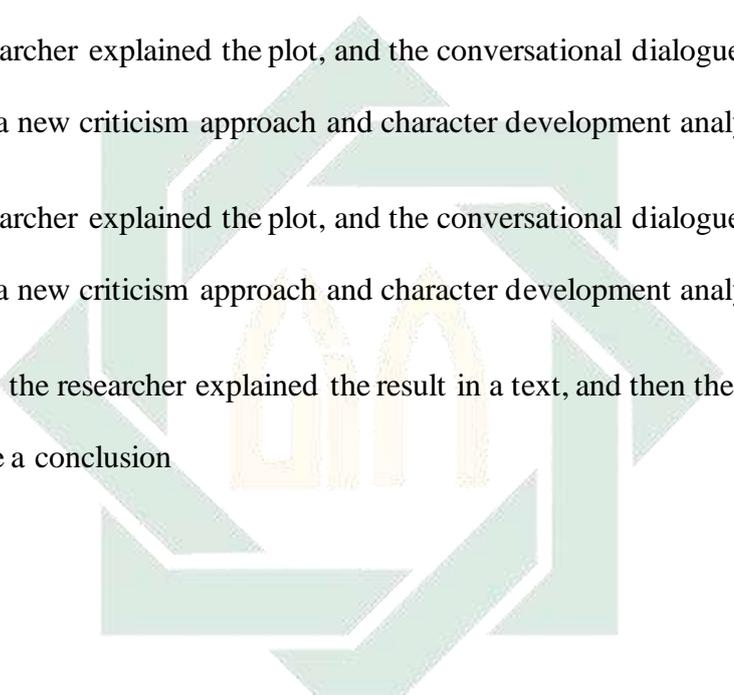
Basically, the primary method used for collecting the data in this research is to read stories carefully, followed by write notes. The researcher worked with the close reading strategy to gather detail information and data that are relevant to research questions by reading attentively more than once. The researcher read the story and then collected the data by taking appropriate notes to the questions.

The data collection technique in this research consists of five steps: careful and comprehensive reading, note-taking, data interpretation, describing data, and categorization. To get started, the researcher examined all of the stories in Fredrik Backman's *A Man Called Ove* in order to fully understand the contents. The novel was subsequently reread multiple times more carefully. Meanwhile, the researcher gathered notes on the object that was to be analyzed. Along with data interpretation, another attentive reading was made. Following that, the data were further detailed. Finally, the data were classified into units based on the topic of the discussion. In addition to reading the novel, extensive reading was done to gather detailed information identifying the characterization and character development that were found in the novel.

3.3 Data Analysis Technique

The researcher analyzed the data based on the related theory by using several steps:

1. The researcher explained the plot, and the conversational dialogue that found by using a new criticism approach and character development analysis.
2. The researcher explained the plot, and the conversational dialogue that found by using a new criticism approach and character development analysis
3. The last, the researcher explained the result in a text, and then the researcher made a conclusion



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CHAPTER IV

ANALYSIS

This chapter is divided into two parts. First, in this analysis, the researcher explains how the main character (Ove) is described in the novel. Second, the researcher analyzes how Ove's character developed.

4.1 Ove Characteristic

Burroway (2000:54) defined four types of indirect characterization in literary work: 1) speech, 2) thought, 3) action, and 4) looks. In this part, the researcher tries to explain about how Ove's character described in the novel through indirect characterizations by including some quotations from the novel.

4.1.1 Easy to Get Angry

The quote that indirectly explains Ove's character occurs when he is helping his neighbor to park his car.

“It's just the reverse radar making that noise,” the Lanky One says with a nod.

“Don't you think I know that?” Ove seethes.

“It's a bit unusual, this car. I was thinking I could show you the controls if you like . . .”

“I'm not an idiot, you know!” Ove snorts. The Lanky One nods eagerly.

“No, no, of course not.”

Ove glares at the instrument panel. *“What’s it doing now?”*

The Lanky One nods enthusiastically.

“It’s measuring how much power’s left in the battery. You know, before it switches from the electric motor to the gas-driven motor. Because it’s a hybrid.”

Ove doesn’t answer. He just slowly rolls up the window, leaving the Lanky One outside with his mouth half-open” (Backman. p.17).

From the quote, it appears that Ove is an old man who easily gets angry. With him swearing at his neighbor by saying, *“I’m not an idiot, you know!”* and when his neighbor explained why his car was making such a noise, as if the neighbor thought Ove still didn't understand, Ove couldn't accept it and finally got out of the car. That action showed that Ove was the type of person who didn't like it when someone else taught him something. He felt that he was most righteous.

4.1.2 Stubborn

The next quote that shows how Ove is described in the novel is when his neighbor accidentally reverses his car, and his car tire hits Ove's flower bed.

“That’s hardly a flowerbed, is it?” He smiles, undaunted, and adjusts his tobacco with the tip of his tongue. *“Naah, come on, that’s just soil,”* he persists as if Ove is having a joke with him.

Ove’s forehead compresses itself into one large, threatening wrinkle. *“It. Is. A. Flowerbed.”*

The Lanky One scratches his head as if he’s got some tobacco caught in his tangled hair.

“But you’re not growing anything in it—”

“Never you bloody mind what I do with my own flowerbed!”

The Lanky One nods quickly, clearly keen to avoid further provocation of this unknown man. He turns to his wife as if he’s

expecting her to come to his aid. She doesn't look at all likely to do so." (Backman. P.19).

This quote shows that Ove is a stubborn man; he doesn't want anyone to refute his words. It was evident when he said, "*Never you bloody mind what I do with my own flowerbed!*"; he didn't care if other people disagreed with him. This shows that Ove is the typical stubborn person who tends to have difficulty accepting other people's opinions, is overly self-contained, and is short-tempered.

4.1.3 Ignorant

The next quote that shows how Ove is portrayed in the novel is when his new neighbors, Patrick and Parvaneh, visit his house to deliver food as a token of gratitude for Ove helping them park the car.

"*She's Iranian, you know. They bring food with them wherever they go.*" Ove gives him a blank stare. The Lanky One looks even more hesitant. "*You know . . . that's why I go so well with Iranians. They like to cook food, and I like to . . .*" he begins, with an over-the-top smile. Then he goes silent. Ove looks spectacularly uninterested. "*. . . eat,*" the Lanky One finishes.

He looks as if he's about to make a drumroll in the air with his fingers. But then he looks at the Pregnant Foreign Woman and decides that it would probably be a bad idea.

"*And?*" Ove offers, wearily.

She stretches, puts her hands on her stomach.

"*We just wanted to introduce ourselves now that we're going to be neighbors.*"

Ove nods tersely and concisely. "*Okay. Bye.*"

He tries to close the door." (Backman. P.50).

The quote above shows that Ove is a typical person who doesn't care about other people or the people around him; he is ignorant. It can be seen from the way he

responded to his neighbor that he seemed lazy to respond, so it made his neighbor feel awkward to continue what he said. Ove even closes the door just like that, not caring about how his neighbors feel.

4.1.4 Anti-Social

The next quote describes what Ove's character is like compared to other people in general.

“Ove wasn’t one to engage in small talk. He had come to realize that, these days at least, this was a serious character flaw. Now one had to be able to blabber on about anything with any old sod who happened to stray within an arm’s length of you purely because it was “nice.” Ove didn’t know how to do it. Perhaps it was the way he’d been raised. Maybe men of his generation had never been sufficiently prepared for a world where everyone spoke about doing things even though it no longer seemed worth doing them.” (Backman. p.36).

The quote above indirectly shows that Ove is anti-social. Evidenced by him who does not know how to be kind to other people. As stated in the novel, Ove is a typical person who finds it difficult to mingle with others, prefers to be alone, is easily irritated and does not hesitate to act aggressively.

4.2 Ove's Character Development

In this section, the researcher tries to explain how Ove's character develops. As explained by Nurgiyantoro (2005:258), the surrounding environment influences or even shapes character development. At the same time, this means that a character's personality can be understood and defined by the situations that

brought him up. From the beginning through the finish of the story, this character is either black (bad character) or white (good character).

4.2.1 Bad Character

4.2.1.1 Indifferent

At the beginning of the story in the first chapter of the novel, Ove's character is told as a typical person who likes to act arbitrarily. He is an indifferent person, can be seen from the way he acts towards other people.

“Ove is fifty-nine.

He drives a Saab. He’s the kind of man who points at people he doesn’t like the look of, as if they were burglars and his forefinger a policeman’s flashlight. He stands at the counter of a shop where owners of Japanese cars come to purchase white cables. Ove eyes the sales assistant for a long time before shaking a medium-sized white box at him.

“*So this is one of those O-Pads, is it?*” he demands.

The assistant, a young man with a single-digit body mass index, looks ill at ease. He visibly struggles to control his urge to snatch the box out of Ove’s hands.

“*Yes, exactly. An iPad. Do you think you could stop shaking it like that . . . ?*”

Ove gives the box a skeptical glance, as if it’s a highly dubious sort of box, a box that rides a scooter and wears tracksuit pants and just called Ove “my friend” before offering to sell him a watch.” (Backman, p.1).

When Ove is at the electronics store and notices a number of boxes containing cellphones, Ove takes one of the boxes and shakes it with his hand, causing the assistant shopkeeper to panic and want to snatch the box from Ove's hands. The shopkeeper's assistant feels Ove shouldn't be shaking the box with the phone in

his hand, because it's quite an expensive piece of electronics and Ove has not paid for it yet.

People used to call him "the cold neighbor from hell" because of his tough personality, and he always looks like he does not like interacting with anyone, he is indifferent person. This is seen when Ove is having an argument with his neighbour, Parvaneh.

“*Is it dead?*” Parvaneh asks in terror as she rushes forward as quickly as her pregnant belly will allow and stands there staring down into the hole. “I’m not a vet,” Ove replies—not in an unfriendly way. Just as a point of information.

He doesn't understand why this woman keeps appearing all the time. Can't a man calmly and quietly stand over a cat-shaped hole in a snowdrift in his own garden anymore?

“*You have to get him out!*” she cries, hitting him on the shoulder with her glove.

Ove looks displeased and pushes his hands deeper into his jacket pockets.

He is still having a bit of trouble breathing. “*Don't have to at all,*” he says.

“*Jesus, what's wrong with you?*”

“*I don't get along with cats very well,*” Ove informs her and plants his heels in the snow.” (Backman. p.129).

Not only with fellow humans, Ove also has no concern for animals. He only cares about himself. He was an ignorant person who felt that he had no responsibility whatsoever towards the cat; even though he saw the cat almost freeze to death, he did not feel sorry for the cat at all. If Parvaneh had not been there, Ove would have let the cat freeze to death.

It is explained in the Novel that Ove's friendship with Rune is now deteriorating. Ove understands that his wife can not even be good friends with Rune's wife because of his animosity with Rune, but he does not care. His ego is so high that he has no intention at all to make peace with Rune. Ove is indifferent and feels like he is right.

“He knows that she is disappointed that he and Rune could not keep the peace. He knows that the animosity between him and Rune, to some extent, ruined the possibility of Sonja and Anita becoming the great friends they could have been. But when a conflict has been going on for long enough, it can be impossible to sort out for the simple reason that no one can remember how it first started. And Ove didn't know how it first started.

He only knew how it ended.

A BMW. There must have been some people who understood it and some who didn't. There were probably people who thought there was no connection between cars and emotions. But there would never be a clearer explanation as to why these two men had become enemies for life.” (Backman. p.195).

He is more concerned with his own feelings and ego and does not care about his wife, who might feel disappointed in him. He has no intention at all to improve his friendship with Rune. Ove felt that his opinion and attitude were the most correct, and there was nothing wrong with that.

Ove is the typical cold-blooded person who does not care and is not interested in the people around him, including young children. This was seen when Parvaneh's two daughters came to visit his house.

“Ove evaluates them suspiciously. “*Are you selling it?*”

The seven-year-old looks offended. “*We LIVE HERE, you know!*”

Ove is silent for a moment. Then he nods as if he might possibly be able to accept this premise as an explanation.

“Okay.”

The younger one also nods with satisfaction and flaps her slightly-too-long sleeves.

“Mum said you were ‘ungry!’”

Ove looks in utter perplexity at the little flapping speech defect. “What?”

“Mum said you looked hungry. So we have to give you dinner,” the seven-year-old girl clarifies with some irritation. “Come on, *Nasanin*,” she adds, taking her sister by the hand and walking away after directing a resentful stare at Ove.

Ove keeps an eye on them as they skulk off. He sees the pregnant woman standing in her doorway, smiling at him before the girls run into her house. The three-year-old turns and waves cheerfully at him. Her mother also waves. Ove closes the door.” (Backman, p.19).

Parvaneh asks his two children to deliver food to Ove so Ove can get to know the two children as Ove's new neighbors. But the response Ove gave was not pleasant and made Parvaneh's first daughter feel offended by Ove's words. When Parvaneh and his young daughter waved goodbye, Ove did not even wave back and just closed his door unfriendly. He does not have the slightest intention of getting along with his new neighbors; he is an indifferent person.

4.2.1.2 Desperate

Apart from telling about the daily lives of Ove and his new neighbors, this novel also tells about how Ove perceives a hard life and how desperate he is to stay alive.

“It’s been six months since she died. But Ove still inspects the whole house twice a day to feel the radiators and check that she hasn’t sneakily turned up the heating.” (Backman, p.31).

Life is tough, and that is what it's been like since his wife, Sonja, died. He felt very sad, and his heart was broken, he still hoped that his wife was still alive. This seems like the passage in the novel above, which shows that Ove still hopes that his wife is alive, he is depressed.

In the novel, it is explained that Ove has never been happier since his parents and wife died.

“He worked for the railways for five years. Then one morning he boarded a train and saw her for the first time. That was the first time he'd laughed since his father's death.

And life was never again the same.

People said Ove saw the world in black and white. But she was color. All the color he had.” (Backman, p.39).

His despair leads Ove to think that nothing in his life matters anymore. He felt that everything had changed since his wife died. Ove sees his world as dark, gray, black and white, only monotonous colors. Sonja was all the color in his life, and all the beautiful colors disappeared after Sonja died, leaving Ove alone.

Ove felt depressed, had no will to live, had no hope of moving on with his life, to the point where he thought he wanted to end his life.

“Ove just wants to die in peace. Is that really too much to ask? Ove doesn't think so. Fair enough, he should have arranged it six months ago, straight after her funeral. But you couldn't bloody carry on like that, he decided at the time. He had his job to take care of. How would it look if people stopped coming to work all over the place because they'd killed themselves? Ove's wife died on a Friday, was buried on Sunday, and then Ove went to work on Monday. Because that's how one handles things. And then six months went by and out of the blue the managers came in on Monday and said they hadn't wanted to deal with it on Friday

because “they didn’t want to ruin his weekend.” And on Tuesday he stood there oiling his kitchen worktops.” (Backman, p.40).

He prepared everything. He paid off the undertakers and arranged for his burial to be in the churchyard next to his wife's. He called a lawyer, wrote a letter with clear instructions, and put it in an envelope with all the important receipts and the Saab's house deeds and service history. He put the envelope in the inside pocket of his jacket. He paid all the bills. He had no loans or debts, so he felt that no one should settle anything after he died. He even washed his coffee cup and canceled his newspaper subscriptions. He is ready to die.

Losing Sonja makes Ove feel like he has no reason whatsoever to live. Not only did Ove contemplate ending his life once, he even contemplated suicide several times.

“Ove has put on his best trousers and his going-out shirt. Carefully he covers the floor with a protective sheet of plastic, as if protecting a valuable work of art. Not that the floor is particularly new (although he did sand it less than two years ago). He’s fairly sure that you don’t lose much blood when you hang yourself, and it isn’t because of worries about the dust or the drilling. Or the marks when he kicks away the stool. In fact he’s glued some plastic pads to the bottoms of its legs, so there shouldn’t be any marks at all. No, the heavy-duty sheets of plastic which Ove so carefully unfolds, covering the entire hall, living room, and a good part of the kitchen, are not for Ove’s own sake at all.” (Backman, p.47).

His first suicide attempt was so well prepared by Ove, he wanted to end his life by hanging himself. Ove even puts on his best coat and checks to see if it's in his inside pocket. He flipped the photo of his wife in the window so it was facing the barn. He didn't want to make his wife watch what he was about to do, but on the other hand he didn't dare put the photo face down either.

Ove's wife is always very grumpy if they end up somewhere with no view. She needed "something to look at that is alive," she always said. He directed his wife's photo to the warehouse. But his first suicide attempt failed due to the arrival of his neighbor, Parvaneh.

Day after day passed, but nothing special happened in his life. Ove still has the urge to end his life.

“Just gets into the driver’s seat and starts the engine. Opens the back electric window a couple of inches. Gets out of the car. Closes the garage door. Fixes the plastic tube tightly over the exhaust pipe. Watches the exhaust fumes slowly bubbling out of the other end of the tube. Then feeds the tube through the open back window. Gets into the car.

Closes the door. Adjusts the wing mirrors. Fine-tunes the radio one step forward and one step back. Leans back in the seat. Closes his eyes. Feels the thick exhaust smoke, cubic inch by cubic inch, filling the garage and his lungs.” (Backman, p.86).

He also prepared very well for his second suicide attempt. Ove plans to end his life by locking himself in his car and inhaling toxic fumes from its exhaust. But in the middle of his daydream, letting the toxic fumes from car exhaust fill his lungs, Ove thinks for a moment about Sonja. He thought that it should not be like this.

Ove worked, paid off the mortgage, paid taxes, and did what he was supposed to do, then married with Sonja. For better or for worse, till death do them part, he wondered in his mind, was not that what they agreed on? Ove remembers it all too well, and he feels that he should not be the first to die. Ove feels confused and depressed. Then the suicide attempt failed again due to the arrival of Parvaneh who forced him to take his husband to the hospital, Patrick fell down the stairs while fixing the radiator.

Ove's life goes on as usual after that. Monotonous, nothing special and nothing meaningful. Until in the end, he tried to end his life again.

“Then he calmly goes into the middle of the track, puts his hands in his pockets, and stares into the headlights. He hears the warning whistle like a foghorn. Feels the track shaking powerfully under his feet, as if a testosterone-fueled bull were trying to charge him. He breathes out. In the midst of that inferno of shaking and yelling and the chilling scream of the train’s brakes he feels a deep relief.

At last.” (Backman, p.19).

Ove plans to end his life by standing on the railroad tracks when a train is about to pass. He was so desperate he did not think about how Sonja would feel if she saw his body crushed by a train. But that third suicide attempt also fails because Ove sees someone also standing on the railroad tracks, not far from him. Ove thinks it is fair enough that he no longer wants his life. But the type of person who ruined someone else's property by making eye contact with him seconds before his body turned into blood paste on that person's windshield, Ove sensed that he was not that kind of person. Neither his father nor Sonja would ever forgive him for that, so he decided to drag the strange man away from the tracks with him.

4.2.2 Good Character

This sub chapter talked about the development of Ove from a bad character into a good character. Researcher marked this because towards the end of the novel, Ove already learns many things that made him developed. After Ove been through many things, he now became a good character with a positive development.

4.2.2.1 Concern

Ove's character development begins to show when he interacts with the people around him over time. As stated in the previous sub-chapter, Ove is a typical cold-blooded person who does not really care about the people around him, including animals too. He only cares about himself, but the text below proves that Ove's character is developed.

“It’s very quiet in the house. In the whole neighborhood, actually. Everyone’s sleeping. And only then does Ove realize that the cat will probably wake at the sound of the shot. Will probably scare the living daylights out of the poor critter, Ove admits. He thinks about this for a good while before he determinedly sets down the rifle and goes into the kitchen to turn on the radio. Not that he needs music to take his own life, and not that he likes the idea of the radio clicking its way through units of electricity when he’s gone.” (Backman. p.227).

Ove, who at first did not care about the cat and even intended to let it freeze to death outside, is now slowly getting used to the cat's presence. He did not even want the cat to be disturbed while it was sleeping.

Ove takes very good care of the cat, and feeds it on time, not missing breakfast with the cat.

“As he marches down the stairs the next morning, he stops in the hallway. It hasn’t smelled like this in the house since Sonja died. Watchfully he takes the last few steps down, lands on the parquet floor, and stands in the doorway of the kitchen, his body language that of a man who has just caught a thief red-handed.

“*Is that you who’s been toasting bread?*” Mirsad nods anxiously.

“*Yes . . . I hope that’s okay. Sorry. I mean, is it?*”

Ove notices that he’s made coffee too. The cat is on the floor eating tuna.

Ove nods but doesn't answer the question.

“Me and the cat have to go for a little walk around our road,” he clarifies instead.” (Backman. p.231).

Ove doesn't feel shy or uncomfortable with the cat, he even takes the cat for a walk with him on his morning inspection. At first he really did not like the cat, but slowly he got used to it; and it was like his own pet.

Apart from his attitude towards animals, Ove's character development can also be seen when he acts towards Anita and Rune. As stated in the previous sub-chapter, Ove and Rune's friendship is not on good terms, but with the presence of his new neighbor, who frequently interacts with him, their persuasion finally melts Ove's heart.

“Two years?”

Jimmy nods. Ove clears his throat. For the first time, he looks unsure.

“I thought she'd just started. I thought I . . . had more time,” he mumbles.

Jimmy looks as if he's trying to figure out who Ove is talking to. Ove looks up.

“And they're coming to get Rune now? Seriously? No bureaucratic rot and appeals and all that shit. You're SURE about this?”

Jimmy nods again. He opens his mouth to say something, but Ove has already started moving off. He makes off between the houses with the movements of a man about to take his revenge for a deadly injustice in a Western. Turns off at the house at the end of the road, where the trailer and the white Škoda are still parked, banging at the door with such force that it's difficult to tell whether it will open before he reduces it to wood chips. Anita opens in shock. Ove steps right into her hall.

“Have you got the papers from the authorities here?” “Yes, but I tho—”

“Give them to me!” (Backman. p.235).

The incident occurred when Rune was about to be taken to a nursing home because the government considered that Anita was no longer able to care for her husband, even though Anita did not accept this decision. Ove, as a person who was once Rune's best friend, does not accept that order either. In the end, he decided to help Anita so that Rune would not be taken by force to the nursing home. Ove, who was previously reluctant to reconcile with Rune, eventually becomes willing to help them. He cares about his best friend.

Ove's character development is also evident when he is with Parvaneh and Patrick's two children. As stated in the previous sub-chapter, Ove is a typical person who does not like interacting with anyone; he prefers to be alone. He feels reluctant to respond to other people's words; that is why he never acts friendly. As time went on, Ove grew used to the presence of Parvaneh, her husband Patrick, and their two daughters.

“I think Ove wants to know a little more about the differences between the various models.”

The sales assistant groans.

“Well, do you want the normal or the 3G model, then?” Jimmy turns to Ove.

“Will it be used mainly at home, or will she use it outdoors as well?”

Ove pokes his flashlight finger into the air and points it dead straight at the sales assistant.

“Hey! I want her to have the BEST ONE! Understood?”

The sales assistant takes a nervous step back. Jimmy grins and opens his massive arms as if preparing himself for a big hug.

“Let’s say 3G, 128-gig, all the bells and whistles you’ve got. And can you throw in a cable?”

A few minutes later, Ove snatches the plastic bag with the iPad box from the counter, mumbling something about “eight thousand two hundred and ninety-five kronor, and they don’t even throw in a keyboard!” followed by “thieves,” “bandits,” and various obscenities. And so it turns out that the seven-year-old gets an iPad that evening from Ove. And a lead from Jimmy.

She stands in the hall just inside the door, not quite sure what to do with that information, and in the end, she just nods and says, “*Really nice . . . thanks.*” Jimmy nods expansively.” (Backman. p.267).

When Ove first met Parvaneh's two daughters, he was reluctant to interact with them. Even just returning their smiles and waving their hands, he does not do it. As time went on, Ove's character began to develop. He is no longer Ove who does not care about the people around him, he is Ove who cares about them, he even bought an expensive cell phone for Parvaneh’s first daughter.

Not only can it be seen from the changes in his actions and attitude, but the quote below also directly show the development of his character. Though Ove reckons this is because he is never had the urge to meddle in their business before.

“ The neighbors are saying he’s been “like a different person” these last days, that they’ve never seen him so “engaged” before. But as Ove irritably explains to them, that’s only because Ove has never bloody engaged himself in their particular business before. He’s always been a bloody “engaged” person.” (Backman. p.390).

4.2.2.2 Optimistic

In the previous sub-chapter, Ove felt utterly hopeless and had no reason to live. He was so depressed and had no purpose in life, that he thought about ending his own life. In this section, the researcher tries to describe how Ove's character

develops, who was previously depressed, as time goes by he has a purpose to live, he has a desire to continue his life.

The quote below takes place when Parvaneh is at Ove's house, and she accidentally sees something in one of the rooms in Ove's house.

“*Are you done?*” Ove wonders, as if he’s suspecting this to be some sort of halftime interval.

She nods, but just as they’re on their way out the door she notices something in his living room and stops. Ove is standing in the doorway but he knows very well what she’s staring at.

“*It’s . . . Pah! What the hell, it’s nothing special,*” he mumbles and tries to wave her out the door.

When she fails to move he gives the edge of the doorframe a hard kick. “*It was only gathering dust. I sanded it down and repainted it and applied another layer of lacquer, that’s all. It’s no big bloody deal,*” he grumbles, irritated.

“*Oh, Ove,*” whispers Parvaneh.

Ove occupies himself checking the threshold with a couple of kicks. “We can sand it down and repaint it pink. If it’s a girl, I mean,” he mutters. Clears his throat.

“*Or if it’s a boy. Boys can have pink nowadays, can’t they?*”

Parvaneh looks at the light blue crib, her hand across her mouth. “*If you start crying now you’re not having it,*” warns Ove.” (Backman, p.245).

The above quote implies that Ove's character has developed. He, who initially felt uncomfortable with Parvaneh's presence, slowly got used to it and even kindly made a cot for Parvaneh's soon-to-be-born baby. It shows that Ove now has the will to survive. Instead of making plans to attempt suicide again, Ove prefers to spend his free time making a special baby bed for Parvaneh's unborn baby.

Now Ove can interact well with his neighbours, the people around him. Ove is no longer a man who only thinks about himself, all he has in mind is a plan to

end his own life. Now he is Ove who cares for those around him, Ove now has initiative, purpose and a will to live.

“Then she goes up to the bed and stands next to it with fresh tears in her eyes. With both palms she starts thumping Ove’s arm.

“*You’re not dying on me, Ove,*” she weeps. “*Don’t even think about it.*” Ove’s fingers move weakly; she grabs them with both hands and puts her forehead in the palm of his hand.

“*I think you’d better calm yourself down, woman,*” Ove whispers hoarsely.” (Backman, p.268).

From the text above, the quote is a fragment in the novel when Ove has an accident, he is stabbed by a thief and he is rushed to the hospital. Parvaneh was there, she looked really worried and she told Ove not to leave her while she was crying. From the way he responded to Parvaneh's words, “*Don’t even think about it.*” it shows that he asked Parvaneh not to think negatively about his death. He thought optimistically that the knife stab wound in his stomach would heal, he had the will to continue his life.

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Through the many events he goes through in the story, Ove develops

from an old man who likes to act arbitrarily, stubborn, ignorant, easily angry and anti-social, he can develop into an adult character or an old man who cares about the people around him, and no longer becomes anti-social. He starting to have the desire to continue with his life when he knows that the people around him have supported him. moreover, at the beginning of the story, Ove, who looks so depressed that he has repeatedly planned to commit suicide, actually never loses hope of moving on with his life.

He did not realize that by remembering his late wife and late parents, he could have a reason to move on with his life. This is proven when every time Ove plans to kill himself, he always thinks about his late wife, Sonja, and his late parents. What is more, every time he tries to commit suicide, he always fails because of the presence of his neighbors. This changing Ove's view of the meaning of life, that he should not feel so down alone. The true meaning of life is when he lives his life with the people around him. Of course, Ove did not want to in the end die and try to stay alive inspired by the people around him.

In a psychological lens, from Ove we can learn that human nature can always changing or growing. Society also takes an important part of humans development, reflecting from the *A Man Called Ove* story above. The people here it could be friends and family who support the person. It is clear that someone has dynamic character that makes a person will change over time. Time can change the nature and character of a person, because over time a person also learn new things and it can change one's inner traits.

CHAPTER V

CONCLUSIONS AND SUGGESTION

5.1 Conclusions

Sutton's theory of character is very useful in this regard research. Sutton clearly stated about the differences between one type of character to another, such as round characters and flat characters, and dynamic characters. What is special is the difference between one type of character and another enlightened the researcher to find out the whereabouts of the character Ove in the novel A Man Called Ove.

Initially, researcher found Ove to be a complex character, and according to Sutton, Ove is definitely a round character. The character may be complex because it only looks like a real temperamental human being in the real world.

Ove's character development is both complex and surprising the reader, because in the middle of the story, the reader can easily tell that Ove is a selfish old man who is ignorant and likes to snap. The result shows that Ove is the typical person that easy to get angry, stubborn, anti-social, and ignorant. He started as a bad character with many flaws, that are indifferent and developed into a good character with positive results, that are optimistic and concern. Towards the end of the novel, the changes in his character begin to be seen. He becomes a person who cares for the people around him and no longer becomes anti-social.

5.2 Suggestions

The researcher expects that this thesis will help advance the study of characterization and character development in novels in particular. The study of discovering the qualities and growth of the main character in stories, or maybe novels, may already be extensive. However, as stated above, the researcher sincerely hopes that this research will also add to the characterization study. Furthermore, in order to discover the character's development, particularly the main character's, future researchers have to comprehend the main character's story. It would be impossible to find information on the main character's development without knowing those details. Furthermore, future studies must consider the growth of a novel's primary character. Furthermore, future researchers examining the evolution of a novel's primary character must recognize that Sutton's characterization theory requires further explanation. Future researchers will want additional references to fully comprehend Sutton's theory.

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