

**THE MAIN CHARACTER DEVELOPMENT ANALYSIS IN
'DOES MY HEAD LOOK BIG IN THIS?'
BY RANDA ABDEL FATTAH**

THESIS

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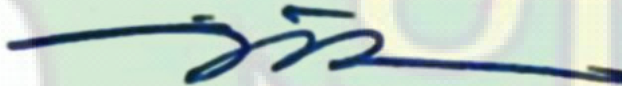
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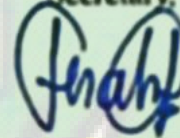
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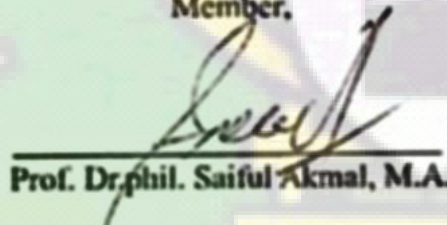
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**THE MAIN CHARACTER DEVELOPMENT ANALYSIS IN
'DOES MY HEAD LOOK BIG IN THIS?' BY RANDA ABDEL-FATTAH**

Adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikian surat pernyataan ini saya buat dengan sesungguhnya.

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In the name of Allah, the Most Gracious and Merciful. All praises be to Allah, the Lord of the universe, our God, who has given healthy, guidance, love, inspirations, and blessing to finish my studies and complete this thesis entitle “The Main Character Development Analysis In ‘Does My Head Look Big in This?’ By Randa Abdel-Fattah” as requirement for obtaining a bachelor’s degree in Department of English Education, UIN Ar-Raniry. *Shalawat* and *salam* be upon our greatest Prophet Muhammad, who has guided us to the path of truth, Islam.

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Finally, I realize that this thesis still far from perfection. Based on my limited ability, criticisms, and suggestions are very meaningful to improve this study in the future. I hope this will give benefits to reader, including students and lecturers in Department of English Education, in teaching and learning process.

Banda Aceh, July 11th 2024
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ABSTRACT

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The aim of this study is to find out the main character development and the point of view in ‘Does My Head Look Big In this?’ by Randa Abdel-Fattah. Haglund (2012) and Kennedy (2007) theories used to analyse the development of the main character and the point of view in the novel. This study is using literary criticism analysis method. The main data is ‘Does My Head Look Big in This?’, the second data are taken from dialogues and narrations which indicates the main character development. The result of the study shows that Amal has various character development such as confident, commitment, faith, fear, hope, challenge, intelligence, wit, strong, background in cultural and religion identity, needs, motivation, goal, and interaction with friends, family and society. This researcher finds the point of view uses first person point of view from the beginning to the end of the story. The use of this point of view allows the main character to be narrated in a more personal way.

TABLE OF CONTENTS

ACKNOWLEDGEMENT	ii
ABSTRACT	iv
TABLE OF CONTENTS	v
LIST OF APPENDICES	vi
CHAPTER I INTRODUCTION.....	1
A. Background of the Study	1
B. Research Questions	8
C. Research Aims	8
D. Significance of the Study	9
E. Terminologies	9
CHAPTER II LITERATURE REVIEW	11
A. Definition of Literature	11
1. The Genre of Literature	12
2. The Definition of Novel	15
3. The Elements of Novels	16
4. Characters Development	20
B. Synopsis ‘Does My Head Look Big in This?’	25
CHAPTER III METHODOLOGY	26
A. Research Method	26
B. Research Design	27
C. Data	27
D. Data Collecting Procedure.....	28
E. Data Analysis Procedure	28
CHAPTER IV RESEARCH FINDINGS AND DISCUSSION	30
A. Research Findings	30
B. Discussion	46
CHAPTER V CONCLUSION AND SUGGESTION	48
A. Conclusion.....	48
B. Suggestion	49
REFERENCES.....	51
APPENDICES	58
AUTOBIOGRAPHY.....	60

LIST OF APPENDICES

APPENDIX A	53
APPENDIX B	54



CHAPTER I

INTRODUCTION

This chapter provides the introduction of the research paper. This chapter includes of background of the study, research questions, research aims, significances of the study, and terminology.

A. Background of the Study

The study of literature is necessary. Because it can improve understanding of the world and knowledge. Literature instructs us about human nature, experiences, and methods for solving problems, also teach us how to interact with individuals who are different from us. In literature, emotions can be deep and complicated, and the author's experiences are often presented as an overflow or expression of their feelings (Hogan & Irish, 2022). Literature is a creative artwork for some people to their ideas or expression. According to Rexroth (2020), literature is like body of written works and a form of human expression. This indicates that all literature, whether it is based on the author's own experiences or those of others, draws inspiration from every human life.

Richter (2018), literature is divided into three basic kinds of literature there are: prose, drama, and poetry. Prose is made up of fiction and nonfiction. The novel is one part of prose. As explained by Reyes (2022), fiction book is typically book talk about how novels give readers insights into various facets of life and culture by allowing authors to explore personal experiences, societal

challenges, and philosophical ideas. The novel is a long prose essay narrative that deals with human experiences, generally start from important events experienced by character that later change the fate of their life, written in imaginative setting. Novel is typically published as a book. The novels consist of several important elements that can build the whole of a novel, such as character, characteristics, plot, setting, point of view, theme, tone, and style.

As pointed out by Oatley (2022), character is an essential element in literature, providing readers with a prism through which to understand and interact with the story and the messages. As indicated by Alwi and Irwandi (2019), in literature the main character plays an essential role to the development and presentation of the main message and theme of the story. The main character also undertakes significant personal growth and development, providing readers with insight into human condition and the complexities of life (Gunayasa, 2023 et al).

According to Bishara (2022), the main character represents values, beliefs, or ideologies that resonate with readers. The main character can serve as a guide to navigate and interpret the narrative, offering perspective and experiences. In addition, Agm (2020) et al. states the main character also allows the readers to connect emotionally with the story, empathy, and understanding of the human experiences. Furthermore, the main character's journey and development in the novel can serve as a form of character education for readers. As mentioned by Alwi and Irwandi (2019), the main character can inspire the readers to reflect on their moral values, encouraging personal growth and introspection.

In addition, the point of view is an important part in a novel because it shows how the characters tell the story based on their perspective. The way a character tells the story will show their characterization such as feeling, sight, and opinion and perspective in the story. As pointed out by Shrestha (2022), point of view in novels is related to the perspectives from which the story is told, influencing how events are presented, and characters develop. Irani (2001) stated point of view is the most crucial element in the story because (1) point of view is the direction for the readers understanding the story, (2) point of view determines an author's connection with the story's world to know her messages or values.

Based on the explanation above, character development and the point of view in a novel is a significant element of literature. Through the novel, the researcher wants to know how the author explains their main character development and what types of point of view used to describe Amal as main character.

Previous studies related to this study, such as the research conducted by Ali (2021) entitled "The Veil in Islam and Randa Abdel-Fattah's Does my head look big in this?". The article provides a comprehensive exploration of the hijab in the context of female autonomy, education, and boundaries, focusing on the novel "Does My Head Look Big In This?" by Randa Abdel-Fattah. Dr. Halimah Mohamed Ali, a Senior Lecturer at University Sains Malaysia, offers insights into the emotional struggles and societal challenges faced by Muslim women, particularly teenagers, in Western societies when deciding to wear the hijab. The

text delves into the significance of the hijab in Islam, drawing from Islamic doctrines like the Al-Quran and Hadith to underscore the reasons and wisdom behind its practice. Moreover, the article sheds light on the courage and conviction required by Muslim women to uphold their religious beliefs in non-Muslim environments, despite encountering stereotypes and discrimination. Through the character of Amal in the novel, readers are educated about the value of the hijab and the responsibilities it entails for Muslim women. The narrative also highlights the intersection of Amal's Australian and Islamic identities, emphasizing that wearing the hijab does not impede a Muslim woman from leading a normal Westernized life. Overall, this article serves as a valuable resource for studying the complexities surrounding the hijab, female autonomy, and cultural identity, making it a suitable choice for further academic exploration in sociology and humanities.

The second study conducted by Chaoui (2023), entitled “Embodied faith and the limits of female agency in Randa Abdel-Fattah’s *Does my head look big in this?*”. The article provides a comprehensive analysis of the novel "Does My Head Look Big in This?" by Randa Abdel-Fattah, focusing on the challenges faced by Muslim women in asserting their agency within a multicultural and secular society. It delves into the complexities of Muslim agency, double consciousness, and the intersection of religion and nation, highlighting the protagonist Amal's journey towards self-realization and empowerment through wearing the hijab. The article effectively challenges stereotypes and prejudices, emphasizing the hijab as a symbol of empowerment and self-expression rather

than submission. It also addresses issues of identity, multiculturalism, discrimination, and societal expectations faced by Muslim women, advocating for a broader understanding of agency beyond mere resistance to norms. Overall, the article provides valuable insights into the complexities of Muslim women's experiences in Western societies and would be a valuable resource for further study in this area.

The third conducted by Majid (2016) entitled "Reading the hijab as a marker of faith in Randa Abdel-Fattah's *Does my head look big in this?*". This paper delves into the protagonist's decision to wear the hijab in the novel "Does My Head Look Big in This?" as a means of self-improvement and spiritual empowerment rather than a political statement. Drawing on Saba Mahmood's work on women's agency in religious practices, the analysis portrays the protagonist's choice as a deeply personal and religious one, emphasizing her desire to strengthen her relationship with God. The novel, set in an Australian multicultural society, explores the protagonist's struggle with her Muslim identity and her ultimate decision to prioritize her religious beliefs over personal desires. It challenges stereotypes of Muslim women and underscores the significance of religious identity in shaping one's values and decisions. The portrayal of the protagonist's journey in embracing the hijab highlights the positive impact of religious beliefs. Furthermore, the hijab symbolizes piety and a commitment to worship for the protagonist, leading her to enhance her religious practices. However, the novel also delves into the challenges she faces in understanding and respecting differing perspectives, particularly in the realm of romantic

relationships, due to her strong religious convictions. This narrative underscores the importance of tolerance and empathy in navigating diverse religious beliefs. Overall, the article effectively explores the multifaceted nature of the hijab as a religious symbol, a tool for spiritual growth, and a catalyst for personality. It sheds light on the protagonist's internal struggle and highlights the broader societal implications of religious identity, offering valuable insights into the lives of Australian Muslims and dispelling misconceptions about Muslim women. The analysis provides a compelling perspective on the intersection of faith, self-improvement, and social dynamics in contemporary literature.

The fourth conducted by Ayudiana and Rokhman (2019) The article explores the themes of tolerance and intolerance towards Australian Muslims as depicted in the novel "Does My Head Look Big in This?" by Randa Abdel-Fattah. It delves into the discrimination, stereotypes, and challenges faced by Muslim characters, particularly the protagonist Amal, who decides to wear a hijab full-time in Australian society. The research highlights the dual attitudes of Australians towards Muslims, showcasing both respectful and disrespectful behaviors, positive and negative images, as well as open-mindedness and discrimination. The analysis emphasizes the importance of knowledge, communication, and representation in fostering tolerance while addressing the negative portrayals of Muslims in the media. Overall, the study provides valuable insights into the complex dynamics of tolerance and intolerance towards Muslims in Australian society, making it a relevant and insightful resource for a thesis on this topic.

From the fourth previous studies, the researcher did not find any others analyses the character development of Amal in “Does My Head Look Big in This?”. The first and the third previous studies focused on the hijab as symbolism in religion, the second focused on Muslim woman’s experiences in western societies and the fourth only focused on the complex dynamics of tolerance and intolerance towards Muslims in Australian society in the novel. The similarity of this study with previous studies is uses the same novel. The differences of this study with previous studies are focuses on the main character development and the point of view used by Randa Abdel-Fattah to describe Amal’s character.

The researcher chooses the novel “Does My Head Look Big in This?” by Randa Abdel-Fattah. The main character in this novel a sixteen-year-old Australian-Palestinian-Muslim girl called Amal. The story revolves around Amal's decision to wear the hijab full-time, exploring the challenges she faces in her family, school, and society because her choice. The book delves into themes of identity, cultural expectations, and the struggles of being a teenager trying to balance different aspects of her life. The novel has been praised for its portrayal of diversity, its honest exploration of identity, and its relatable depiction of adolescent experiences.

The novel above primarily focuses on Amal makes the decision to wear the hijab full-time, exploring the challenges and triumphs she encounters because of this choice. As the main character, Amal has a very important role and has a big

influence on the readers. The author presents a female character that grows into a stronger woman than before.

The reason why the researcher chooses the novel as the object of this study because the novel received many awards such as Award Popular Paperbacks for Young Adults (2013), Winner of the Australian Industry Book Award for Best Australian Book for Young Adult Readers (2006), Long-listed for the Galaxy British Book Awards (2007), Short-listed as a notable young adult book by the Children's Book Council, Short listed for the Grampian Children's Book Awards UK (2006), Top 100 New York Public Library Books for Teenagers and One of Kirkus's Best Books for Young Adults (USA).

B. Research Questions

Based on the explanation above, there are two research questions to conduct this study:

1. How is the main character development in the novel?
2. What kind of point of view used by author to describe Amal's character?

C. Research Aims

According to research question, this study has two research aims that can be stated as follows:

1. To find out the main character development in the novel.
2. To find out the point of view used by author to describe Amal's character

D. Significance of the Study

1. Theoretical Significance

In this study, the readers are expected to gain more understanding about the main character development and the point of view in the novel.

a. Practical Significance

- 1) For the students, to know the way analysis a novel in literature topics at the classroom.
- 2) For the university, this novel will be used to teach the characterization from novel in the classroom of literature subjects.
- 3) For the author, to provide new knowledge and new explanation about characterization based on novel.

E. Terminologies

To avoid misunderstanding by the readers, the researcher would like to clarify the term used in this study they are valid for this study only.

1. Character Development

Characters development or change because of human experiences. character development is a process that involves experiencing a variety of factors to develop a new personality. As highlighted by Allen et al. (2021), the psychological processes that control a person's actions and thoughts build their personality, which is a dynamic organization. When every person has a unique personality, it may be a characteristic or reason for development for everyone.

2. 'Does My Head Look Big In This?'

'Does My Head Look Big In This?' is an Australian novel published by Pan MacMillan, that won the Australian Book Industry Award and Australian Book of The Year Award for older children. The novel is about a sixteen-year-old Muslim girl called Amal who lives in Australia with her parents and decides to put on the veil. It depicts her experience with her family and friends and how the decision affects her personal and public life (Ali, 2021).

3. Randa Abdel-Fattah

Randa Abdel-Fattah is an Australian author. She is a Muslim with Palestinian and Egyptian parents. She went to a Catholic Primary school. However, the college that she attended was an Islamic College. She is an advocate for human rights in general, and much of her work focuses on identity and what it means to be Muslim in Australia. Her debut novel, 'Does My Head Look Big in This?', was published in 2005, and *Coming of Age in the War on Terror* was published in 2021 (Abdel-Fattah, 2023).

CHAPTER II

LITERATURE REVIEW

This chapter explains theories related to the definition of literature, the genre of literature, the definition of novel, the elements of novel, and synopsis “Does My Head Look Big in This?”.

A. Definition of Literature

Fatihul Islam (2016) describes literature as a form of work that creates its own world, independent from reality, and ensures that form and content work well together. It deals with opposites, tries to reveal hidden truths, and must be understandable to its audience. Literature follows artistic rules, provides comfort and joy, and brings together content, form, language, and the author's expression into a unified whole.

Literature is the human expression in society such as feelings, enthusiasm, and beliefs. Authors can effectively communicate their ideas and opinions through literature by creating stories that both readers and society find compelling. Through literature, authors may inspire compassion and sympathy in readers by providing deep understanding into cultural norms, psychological elements, and human experiences (Murmu, 2023).

As explained by Sudha (2020) literature provides visual enjoyment by creating stories to attain the need for emotional action and enjoyment in human beings by using a variety of strategies and considerations, writers create fiction that readers appreciate. As one of the primary forms of media, literature also must

have a moral worth to impart moral principles and ideals to readers also to providing them with entertainment (Mahendra and Amelia, 2020).

1. The Genre of Literature

According to Nimsatkar (2023), literature divided into three basic genres of literature: Prose, Drama, and Poetry.

a. Prose

Prose is the written equivalent of the spoken language, it is written in words, phrases, sentences, paragraphs, chapters. Prose used punctuation, grammar, and vocabulary to develop the message. Prose is divided into two types such as fiction and nonfiction. Fiction is narratives that simulate real life human behavior or experience over an extended over time (Stopel, 2022).

1) Fictional prose

Fictional prose includes many different types of literary works, such as historical fiction, novels, and short stories.

a) Novels

As mentioned by Culler (2022), novels can be further classified into, mystery, detective and romance genres.

(1) Mystery

The mystery genre, which includes detective fiction and crime fiction, focuses on solving problems or mysteries associated with criminal incidents, with the main mysteries becoming murder or theft (Rao & Aparna, 2024).

(2) Detective

As defined by Ramazan (2022), detective fiction, which include a variety of genres including police department procedurals, hardboiled, locked room mysteries, and cozy mysteries, center on crimes that the detectives investigate and try to solve.

(3) Romance

The elements of a romance novel include "a central love story" and "an emotionally satisfying and optimistic ending," with different degrees of sensuality and interaction with other genres (Teo, 2018).

b) Short Stories

Short stories are defined as brief narratives that usually explore a single topic or idea and include a limited storyline, few characters, and a short duration (Shuvalova, 2021).

c) Historical fiction

Historical fiction is a genre of fiction that tells stories based on the past with a focus on actuality in describes such as social norms and traditions. It can include real historical individuals or events (Parimala & Karmarkar, 2022).

b. Nonfictional Prose

In other hand, nonfiction usually deals with information about real people, places, events and ideas (Groeben, 2020). As defined by Richardson (2020) nonfictional prose include essays, speeches, journals, and articles, autobiographies are a type of nonfictional drama. At the stage, autobiographies are regarded as nonfiction prose.

a) Essays

Essays in non-fiction, like the ones discussed in the paper, are reflective, unsystematic writings that present arguments in a personal and permeable manner, blending thought and reflection in a hybrid form (Picazo, 2016).

b) Autobiographies

Autobiographies is nonfiction works that combine fiction with life writing, for examples fictitious portraits, personal essays, and novels that contain real letters and journal entries (Marcus, 2018).

c) Speeches

Speech is human vocal communication using language. According to Tiwari (2012) the main form of human symbolic communication is speech, which is the vocalization of ideas into language.

d) Journals

Journals are used to record personal experiences, explore reactions and interpretations, and record, analyze, or enhance information about literature or other subject areas (Fahsl & McAndrews, 2011).

e) Articles

An article can be as brief as two paragraphs or as lengthy as several hundred pages, making them far shorter than books. Any subject that the writer chooses to write about can be covered in an article, and it can have almost any kind of focus, including news, reviews, opinions, research, and instruction. Newspapers, periodicals, trade journals, trade publications, and even books publish articles (Çetin, 2020).

c. Drama

In literature, drama is the specific mode of fiction intended in performance, where the narrative transformed into a theatrical representation (Gilyazova, 2019). In addition, as mentioned by Bhattacharya (2022), drama is the acting out of a story through conversation, often accompanied by dance and music, all in accordance with a script, mime, closet drama, improvisation, musicals, and other forms of theater are examples of drama.

d. Poetry

Poetry is a form of literary art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its apparent meaning. Poetry is a type of literary writing that contains, several elements including rhyme, rhythm, verse, and poetry lyric, and has lovely sound that comes from every word (Bahri, 2020).

2. The Definition of Novel

A novel is a type of prose literary work. Novel is a fiction that is neither too long not too short. The reader expects to get value from the novel's existence and become more perceptive of the social realities around them (Inayyah & Simanjuntak, 2022). As defined by Aliyev (2020) in literature, a novel is often classified as a non-performing art, alongside painting, sculpture, and architecture.

In addition, according to Sudailaman (2021), novel is characterized as a narrative that showcases several events, a storyline with characters, a place, a topic, a point of view, and the characters worldwide.

3. The Elements of Novels

In literature, a novel contains both intrinsic and extrinsic elements. Intrinsic elements, include themes, setting, plot, characters, point of view, and style (Hasibuan, 2023). These elements contribute to the internal structure and meaning of the novel.

In the other hand, Wu and Santana (2022), states extrinsic elements provide refer to factors outside the text itself, such as the author's background, historical context, and reader interpretation.

Therefore, Intrinsic elements focus on the essential components within the novel, extrinsic elements provide additional layers of understanding and context to the literature. There are some Intrinsic elements of novel.

a. Themes

In novel, themes play a crucial role in directing the plot and leaving a reader with an important message. Themes provide a unified perspective as the central ideas or underlying meanings explored by writers (Kumari, 2022). Moreover, as noted by Bauer (2021) theme in literature defines the narrator's values, needs, motivations, or characterizes on an event, although it does not always tell us how the action ends.

b. Setting

Setting is the place, time and character of the story. Setting refers to where and when the action of the story occurs. According to Azhari (2017), a story requires a place, a time, and a description to create how the events within it

transpired. The reader is provided with context regarding the time, location, and atmosphere of the story, which makes it significant. In addition, setting also can improve the reading experience and improves the plot, mood, and character development of the story (Harvey, 2019).

c. Plot

Plot is what happens in a story, it organizes and develops the storyline. As determined by Boer (2019) in literature, a plot is the structure and purpose of a story that gives it shape, direction, and meaning. The plot of a novel is a series of events that captures the reader from beginning to end (Glatch, 2021).

d. Characters and Characterizations

1) Characters

In literature there are characters which are one of the intrinsic elements. A character is an imagined person whom we know from the words that are written by the author. Rajput (2018) says a character is an individual who behaves or responds in accordance with the plot of a narrative work, such as a play, novel, television show, movie, or television series.

A character in a story is a person or actor. Characters in novels are actors in story worlds formed by various media, which are distinct from words and require knowledge of human beings for understanding (Anderson et al., 2019). Character is the mental, emotional, and social qualities that distinguish one entity from another (people, animals, spirits, automatons, pieces of furniture, and other animated objects).

The characters' presence, along with the different problems they encounter, will bring the plot of the novel to life. When a character does something or reacts in a certain way, it makes for intriguing characters or characterizations. Character actions and reactions play an important role in building interesting characters or characterizations, influencing audience perceptions and emotional engagement (Lehnen, 2016).

There are few kinds of characters. Characters are commonly classified into two groups: protagonists and antagonists. However, Lutters (2006) classifies the role or character into the following three categories based on its the elements:

a) Protagonist or Main Character

A good representation of the story's needs is what the protagonist's role is supposed to portray. In addition, the audience is probably going to feel the greatest pain and sadness for this role. As the main character who drives the plot of the motion scenes, the protagonist typically plays this position.

b) Antagonist

The antagonist's function is the reverse of the protagonists. This character is supposed to represent the bad aspects of the story's requirements. The protagonists in this role most likely struggle the most. This persona is an enemy who will create resentment in the audience.

c) Tritagonist

A companion to both the protagonist and antagonist is known as a tritagonist. This role could be that of the main character's supporter or a rival, but

it could also be that of a broker or a mediator. This role evolved into a protector of the people they journey with. This role contains the primary supporting role.

2) Characterization

Exposition of a character is called characterization. Characterization in literature is the act of giving character characteristics to narrative elements known as characters (Vandewalle et al., 2023). According to Priydarshi (2021) stated characterization in literature refers to the characterization of character in narrative and dramatic works through direct methods such as descriptions and comments, as well as indirect methods such as assuming defines from actions, speech, or acceptance.

e. Point of View

Point of view is from whose consciousness the reader hears, sees, and feels the story. A story's point of view is a window for the fictional world. As stated by Wichard (2019), a writer can choose to tell the story from three principle point of view, the first an observer character, where the pronouns "I", "We", the second use is central to the story either as protagonist or participant, where the pronoun "You" or "Your" and the third (most common) used the third person "He", "She", or "They". The writer can decide which perspective to use while telling their narrative.

e. Tone

Tone is the author's expressed attitude toward the subject, and it can be challenging for translators to convey this attitude effectively (Al-Jabri, 2019). As

noted by Markham (2020), Tone in writing can be defined as the emotional of the author, which is conveyed using words and phrases such as boredom, frustration, concern, horror, determination, irritation, doubt, sarcasm, egotism, snobbery, elation, surprise, exhaustion, sympathy, fear, weariness, and so forth.

f. Style

In literature, style is the formal gestures. Style is one of essential elements in literature. As stated by Radetič (2018) style is an approach to analysis the author unique visual and verbal language, often involving identity and identification. Additionally, Ward (2022) says style in literature refers to the way a writer chooses to write in any of the many decisions they make, employing sentence structure and word choice as the instruments to give a piece of writing a voice. Furthermore, she stated that voices are as distinctive as the authors who produce them and the tales they tell.

4. Characters Development

In literature, character development describes to a character's growth from acceptance-oriented to outspoken in need of independence, which is often impacted by elements such as background and environment (Putri, 2023). As mentioned by Kim and Ryu (2018), character development such as moral imagination, critical thinking, and reflexive thinking, all of which are aspects of human growth.

The five principles of character development are as follows, according to Haglund (2012), researching the character, emotional bonding (building the foundation for characters), defining the character (creating a unique personality),

deepening the character (background, goals, motives, and needs), and character relationships (character interact with others).

a. Researching Character

The process of creating a character begins with research. According to Seger (1990), "most writing is a personal exploration into new territory; it demands some research to make sure that the character and context make sense and ring true."

b. Emotional Bonding (Building the Foundation for Characters)

The story's central and fundamental are its characters. To help the audience identify with the main character, it is crucial to create empathy, sympathy, or interest in the character from beginning to end. First impressions are important, similarly to in real life characters, like people, make good or bad first impressions because characters immediately elicit strong feelings in us when they appear in a story (Card, 2010).

c. Defining the Character (Creating a Unique Personality)

Some characteristics and traits should be at variance with others, according to Vogler (2007), a reader will always find interest in a character for example "torn by warring allegiances to love and duty,". However, a protagonist who possesses "a unique combination of contradictory impulses, such as trust and suspicion or hope and despair, seems more realistic and human than one who displays only one character trait."

d. Deeping the Character (Background, Goals, Motives, and Needs)

The creation of a background for each character has two main purposes: the first is to give the character a past that impacts the story or provide the explanations needed for logical and reasonable storytelling. The second purpose of background is that it contains all the information that may not be necessary for the audience to understand but may be essential for the writer to create a deep and requiring character with realistic motivations and feelings.

In addition, the explanation of motivations is essential to strong character development and can be regarded as an effective method for developing audience empathy. According to Card (2010, p. 2), a character's motivation is what gives their actions moral significance.

e. Character Relationships (Character Interact with Others)

Character Relationships explain how different characters communicate to define themselves from others when they are with other people. Character relationships, depending on the characters interacting with one another, can provide the story strong dynamics and various emotions. Character relationships are another useful tool for contrasting personalities, as noted by Iglesias (2005) "When something is contrasted you see it better. You get it." It is considerably simpler to expose the opinions and characteristics of two opposing characters when they engage in dialogue.

5. Type of Point of Views

As pointed out by Kennedy (2007), there are four basics of points of view such as the first-person point of view, the omniscient of point of view, the objective point of view, the third-person point of view.

a. The first-person point of view

The author plays the roles of both participant and narrator in this point of view. She or he uses the subject "I" and "We" through the story's events and as a character in the narrative. The author could take on the role of the main character, an observer, or even an insignificant one.

b. The omniscient point of view

In this point of view, the author stops taking part in the narrative and does not have a character presence. Because they have the whole "power" to do so, he or she knows the ideas of all (or some) characters and switches between them. Authors use pronouns like "he," "she," or "they" to refer to the characters.

c. The objective point of view

It happens when the author describes an incident from an external perspective rather of getting into the internal dialogue of any character. The author provides us a glimpse into the characters' emotions and thoughts by describing their facial expressions and the things they say.

d. The third-person point of view

This point of view keeps the reader inside the boundaries of what is seen, thought, remembered, and felt by a single character or, at most a small number of characters, while the author tells the story from the perspective of that one specific character.

The author's point of view significantly influences both narrative structure and character development in a novel. A first-person perspective often creates an intimate connection between the reader and the protagonist, allowing for deep emotional engagement and insight into the character's thoughts and motivations. As stated by Molodtsov (2023), it can lead to a more subjective narrative, where the reliability of the narrator may be questioned, thus adding layers of complexity to the story.

On the other hand, a third-person omniscient viewpoint can provide a broader understanding of multiple characters and their interrelations, facilitating a more objective narrative structure. This perspective allows the author to explore various themes and character arcs simultaneously, enriching the overall narrative tapestry (Al-Alami, 2019).

Moreover, the author's stylistic choices, such as tone and language, further shape character development and influence how readers perceive motivations and conflicts within the story (Vlasov, 2023). Finally, the relationship between point of view and narrative structure is crucial in shaping a making and organized literary experience.

B. Synopsis 'Does My Head Look Big in This?'

Randa Abdel-Fattah's author novel. 'Does My Head Look Big In This?' tells the story of sixteen year old Amal Mohamed Nasrullah Abdel-Hakim, an Australian-Palestinian girl and the consequences of her decision to wear the hijab (head scarf) to an elite private school in Melbourne, the McCleans Grammar School.

It was written shortly after the tragedies of September 11th, 2001, and the increasing terrorist activities in the Middle East. Thus, the work is Abdel-Fattah's attempt to emphasize the significance of preserving religious and cultural identity while developing strong relationships with the non-Muslim community.

Amal is an only child to Mohamed, a doctor, and Jamila, a dentist. Both her parents were born in Bethlehem, Palestine and moved to Australia to pursue their studies. The family resides in Camber well, a wealthy suburb in Melbourne. They are also religious, taking care to perform Islamic practices and rituals regularly and to follow religious edict in their everyday life.

Despite her devoutness, Amal is a typical teenage girl who argues with her mother, gets annoyed at her father, enjoys spending time gossiping and shopping with her best friend, worries about her appearance, pushes herself too do well in school and even develops a romantic attraction to one of the most popular boys in school, Adam Keane. Amal is also despite as a smart, confident and ambitious young woman.

CHAPTER III

METHODOLOGY

This chapter contains the method of the study, it consists of research method, research instrument, data sources, technique of collecting data, and technique of data analysis.

A. Research Method

The researcher used qualitative method with literary criticism analysis as the method of this research. According to Dhade (2019) literary criticism is focuses on analyzing, interpreting, and evaluating literary works, challenging preconceived notions and promoting understanding of the various dimensions of literature. Literary criticism involves the discussion, analysis, interpretation, and evaluation of literary works. It is a multifaceted field that examines literature from various perspectives, challenging definitions and exploring the dimensions of texts to evoke imaginative worlds for readers. This methodology provides researcher to insights into other fields, such as consumer behavior, by analyzing advertising texts and contributing to content and image analysis (Stern, 1989).

The researcher uses the literary criticism analysis method to analyze the main character's development in "Does My Head Look Big In This?" human experiences, generally start from important events experiences by character that later change the fate of their life, write in imaginative setting. Novel is typically published as a book. The novels consist of several important elements that can

build the whole of a novel, such as character, characteristics, plot, setting, point of view, theme, tone, and style.

B. Research Design

Research design is uses collecting and analyzing data for deeper understanding a topic or problem. As noted by Mackey et al. (2021) the process of collecting and analyzing data for getting greater understanding of a topic or problem is known as research design. The researcher conducted this research using library research and a descriptive qualitative approach.

The data are taken from the novel itself and journal to support the data. Researcher provided sentences from the novel to support the analysis in this research. Researcher collecting data and taking note by reading the novel written by Randa Abdel-Fattah “Does My Head Look Big In This?”.

C. Data

This research used two sources of data. The novel “Does My Head Look Big in This?” by Randa Abdel-Fattah as main data. The novel was written originally in English. It was published in the Australia in August 2005. However, the new edition but content as the original but only in paperback format was published in 2021 by Pan Macmillan Australia. The novel has 295 pages that consist of 45 chapters. Moreover, this novel is the author first novel that currently working on the film adaptation. This novel also the most author popular written between eight other books. The novel mainly talked about the inner and outer struggle from a young woman in her decision to wear hijab in sensitivity

environment. The second data is used a library such as books, journals, and websites that relevant for the topic to complete and support the main data.

D. Data Collecting Procedure

The steps to collecting data for this research as follow:

1. The first step of collecting data is the researcher determine the novel “Does My Head Look Big in This?” by Randa Abdel Fattah.
2. The second step is the researcher reads the novel ‘Does My Head Look Big in This?’ carefully and thoroughly.
3. The third step is the researcher identify dialogue and narration represent the main character development and take a note of the character dialogues, behaviors, emotions, and actions.
4. The fourth step is the researcher identify the style that used by the author in describing the main character in the novel
5. The fifth step is the researcher take a note of the character dialogue and narration that shows the main character development and the style used in describing the character.
6. The last step is researcher write the conclusion based on the finding in the novel.

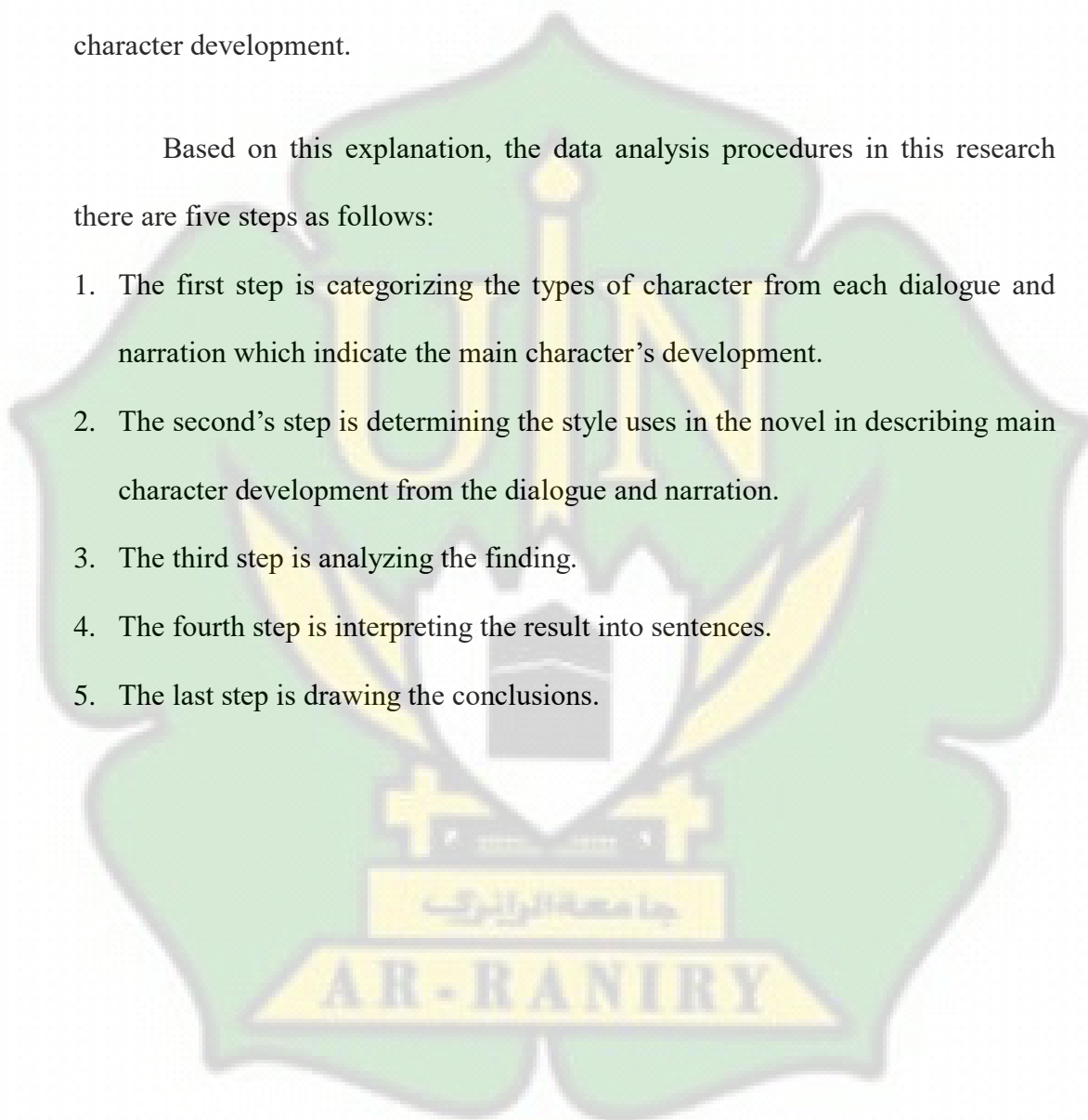
E. Data Analysis Procedure

To analysis the main character development, researcher used the sentences, word and even paragraph from the novel as the data of main character decision in the novel that has relation with main character development. For example, “I was

ready to wear the hijab. That's right. Rachel from Friends inspired me. The sheikhs will be holding emergency conferences". Moreover, after taking the evidence, researcher will explain it and classify the evidence according to Amal character development.

Based on this explanation, the data analysis procedures in this research there are five steps as follows:

1. The first step is categorizing the types of character from each dialogue and narration which indicate the main character's development.
2. The second's step is determining the style uses in the novel in describing main character development from the dialogue and narration.
3. The third step is analyzing the finding.
4. The fourth step is interpreting the result into sentences.
5. The last step is drawing the conclusions.



CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This chapter presents the findings and analysis from the research. The study's conclusions are consistent with the research questions.

A. Research Findings

1. Analysis of Amal Character Development in 'Does My Head Look Big in This?'

The researcher used the theory by Haglund (2012) the five principles of character development such as researching the character, emotional bonding (building the foundation for characters), defining the character (creating a unique personality), deepening the character (background, goals, motives, and needs), and character relationships (character interact with others).

a. Researching the Character

Researching character involves understanding the foundational aspects of Amal's identity and how she perceives herself at the beginning of the story. Amal is a 16-year-old Australian-Muslim girl who makes a significant decision to wear the hijab full-time, which symbolizes her deep connection to her faith and her desire to express her identity.

1) Confident

"I'm terrified. But at the same time I feel like my passion and conviction in Islam are bursting inside me and I want to prove to myself that I'm strong enough to wear a badge of my faith. I believe it will make me feel so close to God".

“I’m ready for the next step, I’m sure of that. But I’m still nervous. Agh! There are a million different voices in my head scaring me off. But why should I be scared? As I do my all-time best thinking through making lists, I think I should set this one out as follows”. (Abdel-Fattah, 2005, p.16).

This monologue shows Amal reflects on the significance of her decision to wear the hijab full times. Amal’s decision to wear the hijab shows a testament to shows her bravery and strong sense of identity. Although the fact that she aware it might bring her unacceptable publicity and discrimination, she is confident about her decision.

2) Commitment

“Maa! I’m not a kid! I’ve spent every last minute in these past four days thinking through every single potential obstacle. I’ve predicted all the smart-arse comments people can throw at me. Nappy-head, tea-towel head, camel jockey, and all the rest. Yeah, I’m scared. OK, there, happy? I’m petrified. I walked into my classroom, and I wanted to throw up from how nervous I was. But this decision, it’s coming from my heart. I can’t explain or rationalize it. OK, I’m doing it because I believe it’s my duty and defines me as a Muslim female but it’s not as . . . I don’t know how to put it . . . it’s more than just that.” (Abdel-Fattah, 2005, p.51)

The sentences described Amal prepares for the change she has decided to make. Her commitment for the faith. It shows her character is brave.

3) Faith

“So what? I can deal with all the crap . . . I want to try . . . and I want that identity. You know, that symbol of my faith. I want to know what it means to be strong enough to walk around with it on and stick up for my right to wear it.” (Abdel-Fattah, 2005, p. 30)

This sentence appears in Chapter 3, where Amal discusses the deeper meaning behind her decision. Amal expresses how the hijab represents both her faith and her resistance to societal stereotypes.

b. Emotional Bonding (Building the Foundation for Character)

Emotional bonding is about creating a connection between Amal and the reader. This connection is built through Amal's candid reflections on her fears, hopes, and the challenges she faces. The reader gains insight into her emotional world, which makes her a relatable and sympathetic character. Emotional Bonding is achieved through Amal's introspective thoughts and feelings.

1) Fear

"I drop off to sleep that night thinking about what Mr Pearse said to me. About achieving my goals and being anything I want to be. Ever since I wore the hijab I've been feeling pretty scared. Even if I get the marks I need to get in to the best uni course, assuming I can decide which one I want to do, I probably couldn't find a casual job now. So what about later on? Look, I'm not some whinging conspiracy theory victim who blames red traffic lights and rainy days when you forget your umbrella on "prejudice". But you hear stories, you know? Friends who get top marks in university and then when they get up in front of an interview panel they find the interviewers choking on their bottled water because the candidate is wearing hijab". (Abdel-Fattah, 2005, p. 185)

This monologue defines Amal reveals her fears about public perception. It reflects Amal's fears about how others will perceive her decision to wear the hijab.

2) Hope

"What's happened to me? Haven't I decided to wear the hijab because I feel proud of who I am? Suddenly I'm too chicken to go to a café? I don't recognize myself. I'm the one who put her head out the school bus window last year and yelled at a group of boys who threw a can of Coke at our "wog" school bus. It was me who stood up during a Year Nine interschool debate and told the audience that my team didn't appreciate the other team's whispers about competing against "terrorists". When we were at the medical clinic and the secretary asked Leila if she could cope with filling out a form in English, it was me who pointed out that Leila's never set foot out of Australia and can manage an A+ average in Eng Lit, and then some.

So, if that's all me, then who's this girl who's making up excuses to avoid going out to a café?" (Abdel-Fattah, 2005, p. 72)

This sentence illustrates Amal reveals her motivation behind wearing the hijab, showing her desire for authenticity.

3) Challenge

"OK, I know I said that I had it in me to "survive" but when an adult questions your ability you suddenly get butterflies. Is Uncle Joe right? Sure, I sometimes feel a strong temptation to retreat and to withdraw to the safety of anonymity. With the flick of a safety pin my hijab will fall off my head and I'll look like an unhyphenated Aussie". (Abdel-Fattah, 2005, p. 93)

This quote demonstrates Amal's resilience in the face of the challenges that come with her decision. Amal reflects on her emotional burden and strength.

c. Defining the Character (Creating a Unique Personality)

Defining the character is where Amal's unique personality is shaped by her intelligence, wit, and strong will. She is a character who navigates the complexities of her identity with humor and determination, making her stand out as a relatable and inspiring protagonist. Defining the character involves Amal's distinct qualities such as her wit, intelligence, and strong personality.

1) Intelligence

"I've had it. I try to think of daffodil meadows. The moment the ugly stepsisters realize Cinderella's got the prince. Sunsets at the beach, the instant you take a bite of food after a day of fasting in Ramadan, and why people just won't give me a break. Do they think I'm a walking ambassador; that because I'm wearing hijab I'm watching every single documentary about Islam?"

"I take a deep breath. "Look, Adam, sorry to disappoint you but just because I'm Muslim doesn't mean I'm a walking TV guide for every 'let's deal with the Muslim dilemma' documentary churned out." (Abdel-Fattah, 2005, p. 132)

Amal asserts her personality, refusing to be defined uniquely by her religion. Amal asserts her individuality.

2) Wit

“It’s like somebody taking weeks to decide to go skydiving. They finally psych themselves up to do it but then they end up standing in the plane ten thousand feet in the air stressing about whether they want to go ahead with it. It’s one jump and the decision is made. No turning back. That’s how I see it. I don’t want to wear it today and then chicken out and rock up to school tomorrow without it. It’s not a game or a fashion statement or a new fad. It’s more serious than that”. (Abdel-Fattah, 2005, p. 36)

This sentence shows Amal challenges the stereotypes that suggest she must choose between her faith and her love for fashion.

3) Strong

“Happy birthday,” I say as Aunt Mandy comes over and kisses me hello. “Thanks, darling,” she says. “You look so . . . different wearing that thing, Amal. A lot older. . .”
I fight back the temptation to remind her that she was born a brunette and her ankles are too thick for stilettos.
“Don’t sound so disappointed in her, Mandy,” my mum says, coming to my rescue. I want to give her a massive hug. “And I think Amal looks lovely.” Aunt Mandy gives my mum a fake smile. “Oh, of course she does,” she coos. “Would you like to take it off now, Amal, sweetie?”
“Nah, I can’t be bothered. My hair’s a mess. Bad hair day. I’ll just leave it on.”
“Hmm, OK, it’s up to you.” (Abdel-Fattah, 2005, p. 153)

This dialogue highlights Amal's pride in her identity and her refusal to conform to societal expectations.

d. Deepening the Character (Background, Goals, Motives, and Needs)

Deepening the character involves exploring Amal’s background as a second-generation immigrant, her goals, and her internal motivations. Amal’s struggle to

balance her cultural and religious identity with her life in Australia is central to her character development.

1) Struggle to balance cultural and religious identity

“I cry, but it’s bizarre because I can’t even break down and grieve without wondering about what people are thinking of me. I wince every time Ms Walsh says the word “massacre” with the word “Islamic” as though these barbarians somehow belong to my Muslim community. As though they’re the black sheep in the flock, the thorn in our community’s side. It gives them this legitimacy, this identity that they don’t deserve.

These people are aliens to our faith. After assembly we go to home room. Almost everybody’s eyes are red and blotched. A haunting silence fills the classroom. Adam is sitting at his desk, his head in his hands. Mr Pearse goes through the roll in an exhausted voice as we sit limp at our desks.

“Those bloody Islamic terrorists! Has to be them!” I don’t even flinch.

“That’s enough!” Mr Pearse says softly, looking anxiously at me.

“In these times we have to know how to channel our hurt and anger.”

“It’s not how to channel it,” somebody else calls out, “it’s who to channel it at.”

“I don’t want to hear anybody using this as an opportunity for ugly racism or for making other Australians feel less. . .”

My mind blocks out his words. I’m not interested in being defended or protected. By recess I’ve had enough. I spend the rest of the day in the sick bay wondering how naïve I was to ever think that I could find my place in my country and be unaffected by the horrors and politics in the world.

(Abdel-Fattah, 2005, p.207)

This conversation captures Amal’s interaction conflict between her religious commitment and her desire for social acceptance.

2) Background as a second-generation immigrant

“As we talk, I suddenly become aware that the volume of the radio has been raised so that it blares out through the bus. A voice on the

early morning talkback shouts words of outrage about “Muslims being violent”, and how “they’re all trouble”, and how “Australians are under threat of being attacked by these Koran-wielding people who want to sabotage our way of life and our values”. My face goes bright red, and my stomach turns as the bus driver eyeballs me through the reflection of the mirror, looking at me as though I am a living proof of everything being said. I feel almost faint with embarrassment as the angry voice blasts through the bus for everyone to hear. (Abdel-Fattah, 2005, 135)

Amal reflects on her parents’ sacrifices and the challenges of balancing her dual identity.

3) Needs

“We live in Australia,” he’d say. “So we should assimilate and act like Australians. How can we be accepted and fit in if we’re still thinking about Palestine and talking Arabic? Multiculturalism is a joke. We need to mix more. Make friends outside our own community. Look at my family. We’re not stuck in Palestinian or Egyptian or Turkish ghettos. We’re part of the wider community. Our friends, our colleagues, they’re all average Australians, not wogs.” (Abdel-Fattah, 2005, p.155)

This quote shows Amal’s determination to stay true to herself while navigating the difficulties of her relationships.

4) Motivations

“It’s not that I was arrogant. It’s the fact that I felt that somehow, because I’m being educated and brought up in an open-minded environment, I had the right to be arrogant and superior. All this time I’ve been walking around thinking I’ve become pious because I’ve made the difficult decision to wear the hijab. I’ve been assuming that now that I’m wearing it full-time, I’ve earned all my brownie points. But what’s the good of being true to your religion on the outside, if you don’t change what’s on the inside, where it really counts? I’ve been kidding myself. Putting on the hijab isn’t the end of the journey. It’s just the beginning of it”. (Abdel-Fattah, 2005, p. 270)

This statement deepens the reader’s understanding of Amal’s motives and the significance of her choice to wear the hijab.

5) Goals

“It’s been the “wogs”, the “nappy heads”, the “foreigners” the “persons of Middle Eastern appearance”, the Asians, the “oppressed” women, the Greek Orthodox pensioner chain-smoker, the “salami eaters”, the “ethnics”, the narrow-minded and the educated, the fair-dinkum wannabes, the principal with hairy ears who showed me that I am a colourful adjective. It’s their stories and confrontations and pains and joys which have empowered me to know myself, challenged me to embrace my identity as a young Australian-Palestinian-Muslim girl”.

“Anyway, I’ve decided I’m through with identity. The next chapter in my life isn’t going to so much as mention the word. Instead, I’ve decided I’ll write a new list. I’ve done To Wear or Not To Wear. I’ve had To Go To Court or Work In A Lab. I’m going traditional now. Straight to the source, right from the horse’s mouth.

To Be or Not To Be.

But you know what? This time I don’t need a list. I don’t even need to think about it. Because something tells me that I already know which side is going to win this one. (Abdel-Fattah, 2005, p. 292)

The sentence shows Amal’s goal of acceptance drives much of her character development throughout the novel.

e. Character Relationship (Character Interact with Others)

Character relationship is focus on how Amal’s interactions with her family, friends, and society at large shape her development. These relationships reveal different facets of Amal’s character and contribute to her growth throughout the novel.

1) Friends

Amal with Simone:

“Simone!” I growl. “Don’t say that about yourself! It’s all in your head. Nobody’s thinking that. You’ve got to learn to love yourself!” Simone pretends to choke. “Amal, get over yourself. You’re not Oprah.”

“Well then stop with the ‘I look like Roseanne’ routine.”

“And you’re not Dr Phil either. Why don’t you try for the debating? You’ve got the big mouth for it anyway!”

"Thanks, Simone. Really convincing argument." We laugh and she jabs me in my side. Then she suddenly stops clowning and hisses to me: "Josh's coming our way. . . Oh my God, is my hair OK? Do I look OK?"

"Course you do!" I say quickly. We pretend to be engrossed in conversation and act surprised to see him when he approaches us".

(Abdel-Fattah, 2005, p. 103)

The conversation shows Simone support her ability to strengthen her. It highlights Amal interaction with others shapes her character development.

Amal with Leila:

"We're evil!" I groan as the three of us board a tram. "We lied! And we used religion!"

"White lie," Leila says, shrugging her shoulders. "Let's not think about it. There are plenty of other things Mum tries to make me feel guilty about."

"Yeah! Let's have fun!" Yasmeeen throws her arms around the two of us.

"Hey girls, is my hair OK?"

"Yes, Yasmeeen."

"Any frizz?"

"No, Yasmeeen."

"Is it straight?"

"We can smell the iron aid from here, Yasmeeen."

"You would too – I spent two hours on the ironing board last night," she says.

"How about my scarf?" I ask.

"It's fine," Leila says.

"Is the front curve OK? I mean, are there any dents in the shape? Is it too tight? Are my cheeks squashed up so my face looks fat?" I take a mirror out and scrutinize my veil.

"It's perfect," Yasmeeen says. "Quit panicking."

"You have hair static."

"What? Where? Give me the mirror!"

I smirk at her and she hits me. "Very funny, Amal."

It's a crisp August Melbourne day and I've got this strange sense of confidence as I'm on my way to my first trip to Lygon Street wearing hijab."

(Abdel-Fattah, 2005, p. 118)

Amal encourages her friend Leila to assert her independence, reflecting Amal's own struggles with cultural expectations.

2) Family

Amal with Parents:

“My parents glance at each other and then smile warmly at me. My mum reaches over and squeezes my hand tightly.

“We’re proud of you, darling.”

My dad says: “OK, ya Amal, we understand. That’s all we needed to know, habibti. Leave the rest to your mum and me.”

“Now pass me the salad,” my mum says, “and tell us everything we need to know about this Ms Walsh.” (Abdel-Fattah, 2005, p.52).

This supportive comment from Amal’s father highlights the support she receives from her family, which is crucial to her character development.

3) Society

Yasmeen’s first response is to tell me I’ve lost the plot. “How can you even think about wearing it at McCleans Grammar?”

“Yeah, well, that’s what’s holding up the decision.”

“Well duh! What are you trying to do to yourself? Isn’t it hard enough with a surname the length of the alphabet? Now you want people to wonder if you’re battling for Osama’s team? Stick with anonymity, girl!” I know Yasmeen is just mucking around and I snort with laughter. “What can I say? No pain no gain.”

“Are you sure though?”

“Nope.”

“How will you know when you’re sure?”

“Don’t know . . . I’ve got until Monday to decide.”

“Why? There’s no time line, you know.”

“Yeah, well, I just reckon it’s better if I do it from the start of semester. Less complicated that way.”

“Well, you know I’ll support you no matter what. I know you’ve got guts. If anybody at school says anything tell them to piss off.

“Anyway, this means we have to go shopping soon and get you a whole new wardrobe. Mix and match spree. What do you think?”

Hmm. Sounds like a plan. (Abdel-Fattah, 2005, p. 28)

Amal’s relationships with her friends Yasmeen shows how she navigates her identity within a diverse social environment.

“Amal, I hope you appreciate that this is something . . . rather novel. I respect your decision and your right to practise your faith, but you do look different now, dear. I don’t want you to interpret this incorrectly but I hope you realize that I am going out of my way to accommodate you. I’m sure that there are grammar schools in Australia which would forbid you from wearing the hijab because of strict uniform codes.”

“Oh. I didn’t realize . . . I . . . um . . . appreciate your support, Ms Walsh.”

“I know you do, Amal. I hope you also appreciate that I have to think of the broader scheme of things. Anything can happen in today’s climate. If the media get word of it, I’m sure they’ll be interested. McCleans Grammar

School is one of Melbourne’s most prestigious institutions and it is renowned for its very strict discipline.”

“Yeah, I know. . .”

“Anyway, I’m sure there will be no problems. But I do need to advise you, Amal, that you are now under an even greater responsibility to represent this institution faithfully. With your veil, all eyes will be on you outside of school, so I trust you will not do our reputation any disservice.

Understood, Amal?”

“Yes.”

“Very well. You may return to your class now. Have a good day.”

“Thanks.” (Abdel-Fattah, 2005, p. 58)

Amal’s reflection on the support she receives reinforces the importance of her relationships in her journey.

From the analysis, Amal’s character development in “Does My Head Look Big in This?” is a completed and multifaceted journey. Through her experiences with discrimination, friendship, family support, and self-reflection, she transforms from a self-doubting into a confident and struggle young woman. The novel beautifully captures the complexities of navigating cultural and religious identity in modern, multicultural society. This analysis, supported by specific quotes from the text, highlights the significant points in Amal’s journey and ultimate development into a confident and empowered individual.

2. The Types of Point of View used by Author in the Novel

a. First Person Point of View

According to Hogan and Anderson (2022), When describing a story, point of view refers to the perspective used, such as first-person or close third-person, which determines the narrative's credibility and reality. In “Does My Head Look Big In This?”, Randa Abdel-Fattah uses the first person point of view. The sentences below are taken from the book to represent how Randa uses the point of view.

Data 01

I'm an Australian-Muslim-Palestinian. That means I was born an Aussie and whacked with some seriously confusing identity hyphens. I'm in Year Eleven and in four days' time I'll be entering my first day of term three at McCleans. My Jennifer Aniston experience couldn't have come at a worse time. I mean, it's hard enough being an Arab Muslim at a new school with your hair tumbling down your shoulders. Shawling up is just plain psychotic.

We live in Camberwell, one of Melbourne's trendy suburbs. Beautiful tree-lined streets, Federation homes, manicured front lawns and winding driveways. We moved here last year because my dad started working at a clinic in a nearby suburb, and my mum wanted to live a little closer to the city. Before that we lived in Donvale, a very leafy, hilly suburb with lots of acreages and owls hooting at night. There were a lot more Aussies with ethnic backgrounds there, so being a Muslim family wasn't such a big deal. In Donvale our street was a cocktail. There were the Chongs, the Papadopoulouses, the Wilsons, the Slaviks, the Xiangs and us, the Abdel-Hakims. (Abdel-Fattah, 2005, ch. 1)

These paragraph, Amal puts herself as a narrator. The word “I” and “we” indicate the first-person point of view. She tells the reader about her background an immigrant and her identity. As the narrator, Amal can describe what is around her in detailed.

Data 02

I can't imagine what my class will say if I walk in with the hijab on. Oh boy, does this give the walking-into-class-naked dream another dimension. Except in my case, I'm not walking in naked. I'm walking in fully covered and yet I'm still breaking out into a sweat. (Abdel-Fattah, 2005, ch.2)

Data 03

Leila already wears the hijab full-time. She was in Year Seven when she came to school one day, sat down next to Yasmeen and me in class and told us she'd decided to wear it. We weren't even surprised because she's always been more religious than us. She has more guts than anybody I know. If we're out and somebody throws a comment at her, her tongue whips out a comeback before they've had a chance to finish their sentence. So she's naturally the first person I call for a pep talk. (Abdel-Fattah, 2005, ch. 3)

Data 04

I wonder, then, what some people say when they learn that Cassandra's surname is Khan. When they see her blue eyes, pale skin, freckles, blonde eyelashes and light eyebrows underneath her beanie. When they see her arms linked with a dark, balding Pakistani. When they're introduced to her freckle-faced, dark-eyed, white daughter and chocolate-skinned son. (Abdel-Fattah, 2005, ch. 13)

Data 05

"So your family's traditional too?" Leila asks. "We all speak Japanese at home and my parents made me learn Japanese dance when I was in primary school when all my friends were doing ballet or playing basketball. And my mum wears the kimono on special occasions." (Abdel-Fattah, 2005, ch. 16)

Data 06

I spend the two-week midterm break doing my holiday homework, which is killing me. The only thing getting me through it is the long telephone and MSN chat sessions with Adam. We talk about anything and everything. Like the time we discovered we liked the same movies and that we're both Law and Order addicts. Or the time we spent hours talking about our favourite music and what annoys us about our families and

where we see ourselves after high school. It feels like it can't get any better. (Abdel-Fattah, 2005, ch. 20)

On these paragraphs, the author constantly uses “I” and “we” as the subject pronoun. The author also in “my” and “me” as a possessive determiner which emphasizes the use of the first-person point of view from Amal’s perspective. This perspective creates a deep sense of intimacy and immediacy, helping readers to connect Amal’s thoughts, feelings and personal growth. This style makes Amal’s experiences and emotions more immediate and relatable.

Data 07

The best part of the entire hour is when I notice Tia, Claire and Rita sitting on one of the benches beside the court. Tia has her arms crossed and looks like she’s accidentally eaten a cockroach. Her face is twisted with annoyance and disgust as she looks at Simone and Josh laughing and flirting on the court. I make eye contact with her and flash her a gigantic grin. She raises her eyebrows haughtily at me and turns away. (Abdel-Fattah, 2005, ch. 25)

Data 08

Simone, Eileen and I walk through the crowd. There are lots of other people we don’t recognize hanging around, huddled together, dancing, laughing, gossiping and drinking. Everybody’s divided up into their status groups. The cool group, the good-looking group, the confident group, the shy group, the sober group, the tipsy group, the spectators, the participators. The school hierarchy is comfortably setting itself up and the three of us are feeling nervous. (Abdel-Fattah, ch. 28)

Data 09

This is my corny, mushy, soppy moment and boy oh boy am I lapping it up. I’m lying in bed listening to a CD of love ballads which includes Shania Twain’s “From This Moment” and yes, I will admit, a couple of Celine Dion songs. It is obvious that I have a serious case of the blues because I’m finding that each line in each song is a perfect description of my life. These songs are suddenly like tarot cards and with

each piano and saxophone interlude I'm getting more and more depressed. . .(Abdel-Fattah, 2005, Ch. 30)

Data 10

This is what I am thinking as I watch Mr Piper flap his arms about and pace the classroom in his excitement over the Somme offensive in World War I. I really don't understand how teachers manage to conduct themselves in such a deluded state of mind. How can he possibly believe, with any degree of sincerity, that we're interested? Doesn't he realize that he has managed to put Tim, Rachel and Carlos to sleep in the back row? And over to my right we have Tia, Rita and Claire hiding magazines in their textbooks and pretending to be absorbed in Chapter Six. (Abdel-Fattah, 2005, ch. 33)

Data 11

I've been in front of the mirror for three hours. No kidding. My entire wardrobe is on my bed and floor. I've decided that I hate all my clothes. Everything. I am a girl with nothing to wear. To make matters worse, I put on liquid eyeliner and it smudges. That's when I go berserk. I mean, I'm wearing a hijab, so if my face doesn't look good, what hope have I got? A good manicure? I attack my eyelids with cotton buds but that only makes it worse. My eyes are black and puffy now. Great. I feel well and truly hideous and all I want is to sit on the couch with a packet of Tim Tams and watch back-to-back episodes of Survivor. (Abdel-Fattah, 2005, ch. 35)

Data 12

I don't feel real. I feel like a clone who's pretending to be me while the real me remains curled up in bed thinking about where my best friend is. The evenings are the hardest. I don't feel like eating. I don't feel like watching TV or working out or talking celebrity goss with the girls on the telephone. I just come home and go straight to my room. My parents tread carefully around me, giving me my space, being really selective with their words like they're scared I'll collapse into a puddle of tears if they say a word which even rhymes with her name. (Abdel-Fattah, 2005, ch. 39)

Data 13

The first speaker, Emily, is pretty good. Adam and I write furiously, passing on rebuttal points to Josh, who's flicking through our notes trying to decode our illegible hand-writing. Rebuttal is definitely the most challenging part about debating. The adjudicator is testing your ability to respond to the points raised by the speaker before you. You have to think on the spot and come up with an intelligent comeback line that conveys an argument beyond "I disagree with that point because it's crap". (Abdel-Fattah, 2005, ch.40)

Data 14

We've timed it and we can start to eat about twenty minutes into the movie. Well, twenty-three minutes to be precise. When you're fasting, even a minute counts. Personally, I don't feel we've gone overboard with the food stock. Neither does my dad. My mum thinks we're both mad. She's brought in a small popcorn and two sushi rolls. She's a little disgusted by our itinerary: a jumbo butter popcorn, a packet of salt and vinegar chips, one box of Pringles, four sushi rolls, a king-size packet of Maltesers, liquorice sticks and jelly beans. (Abdel-Fattah, 2005, ch.43)

Data 15

The first day of Eid al-Fitr falls on a Tuesday in the last week of school. I've been granted permission to take the day off. I wake up early with Mum and Dad and pray the fajr. We don't go back to sleep. We read the Koran together in our pyjamas for an hour and then we watch the sunrise from our veranda over cups of sweet mint tea. We have a couple of hours until we go to the mosque for the Eid prayers. We don't have a mosque in our area but ever since I can remember we've attended the one in Preston. It's the first mosque in Victoria and I've grown up listening to the sermons of the Imam there, who was one of the original founding members. He's my all-time favourite. He has the most peaceful, gentle personality and a wicked sense of humour. Whenever I listen to him I feel uplifted and inspired. (Abdel-Fattah, 2005, ch.45)

Randa uses first person point of view consistently until the final chapter of the story by using first person subject personal pronouns, object personal pronoun, possessive pronoun, and possessive adjective.

From the findings that has been done by the researcher in the novel, Randa Abdel-Fattah positioned Amal both as the narrator and the participant. In the novel, Amal has an important role in story making because the author allowing readers to see the world directly through Amal's eyes. This perspective creates a deep sense of intimacy and immediacy, helping readers to connect Amal's thoughts, feelings and character development. This style makes Amal's

experiences and emotions more immediate and relatable. It makes Amal an inspiring and relatable protagonist in contemporary young adult literature.

B. Discussion

The discussion section aims to interpret and elaborate on the findings presented above. Based on the data analysis, the researcher would like to answer the research questions. There are two questions stated in this research:

- 1) How does the main character development in the novel?
- 2) What kind of point of view used by author to describe Amal's character?

To answer the first question, the researcher read "Does My Head Look Big in This?" novel thoroughly and repeatedly. After analyzing the data, the writer found that Amal character serves as an important through which the reader can explore the complexities of identity and connection of cultural and religious values in a multicultural society. Her development reflects the universal teenager seek for self-identity and belonging, yet it is uniquely framed with the context of her Islamic faith and Palestinian heritage.

Randa portrayal of Amal is a powerful commentary on the strength and resilience required to maintain one's identity in the face of societal pressures. The novel underscores the importance of empathy, understanding, and respect for environment. Through, Amal's experience, readers are invited to reflect on their own perceptions and biases, fostering a deeper appreciation for cultural and religious differences.

To answer the second question, the researcher read “Does My Head Look Big In This?”, after analyzing the researcher found that Randa Abdel-Fattah uses first person point of view. This point of view is used constantly and consistently from the beginning of the story up until the end. What indicates the use of first-person point of view in this novel are first person subject personal pronouns, object personal pronoun, possessive pronoun, and possessive adjective (I, me, my, mine). The main character as the narrator also uses us, our, and ours when it comes to explaining things where other characters are involved.

In this novel, Randa Abdel-Fattah puts Amal, as both a narrator and a character. The story is fully delivered through her eyes. However, every character has the same position. Nobody is described by Amal as the ‘true’ main character; all of them have the same portion in the narration. Frederika has a role to witness every single phenomenon in the novel and it lets the readers know the events of the story limitedly through what she sees, hears, and thinks.

CHAPTER V

CONCLUSION AND SUGGESTION

The researcher shares the findings of this study and ideas for more research in this chapter.

A. Conclusion

This research was conducted to analyse the main character development in the young adult novel. Amal as the main character, develops from a hesitant teenager to a confident young woman who embraces her cultural and religious identity. Her decision to wear the hijab full-time is a significant point that defines her growing self-confidence and commitment to her faith. Throughout the novel, Amal faces various challenges that test her strength and determination. Her interactions with family, friends, and society are revealing her journey of self-development. The result of the analysis revealed that “Does My Head Look Big In This?” By Randa Abdel-Fattah makes Amal character develops with all principle that Amal does through the novel.

First person point of view used in “Does My Head Look Big In This?”. The results of the findings show using the I, me, my, us, our and ours with the narration. First person applied immensely influence the story narration. The story narrated by Amal as the observer and a character. The use of first-person point of view in the story leads the readers to sink deeply into her mind. The narration helps the reads to find her character development easily. Therefore, this point of

view strongly influences the narration, and in this case, the story is narrated in a more personal way.

B. Suggestion

Based on the findings of this study, the researcher offers the following suggestions for teachers, students, future researcher, and the English department.

1. To the Teacher

- a. Apply "Does My Head Look Big in This?" into the literature course to facilitate discussions on analyzing novels especially for the character development topics.
- b. Uses the novel to create activities that encourage students to understanding about character development.

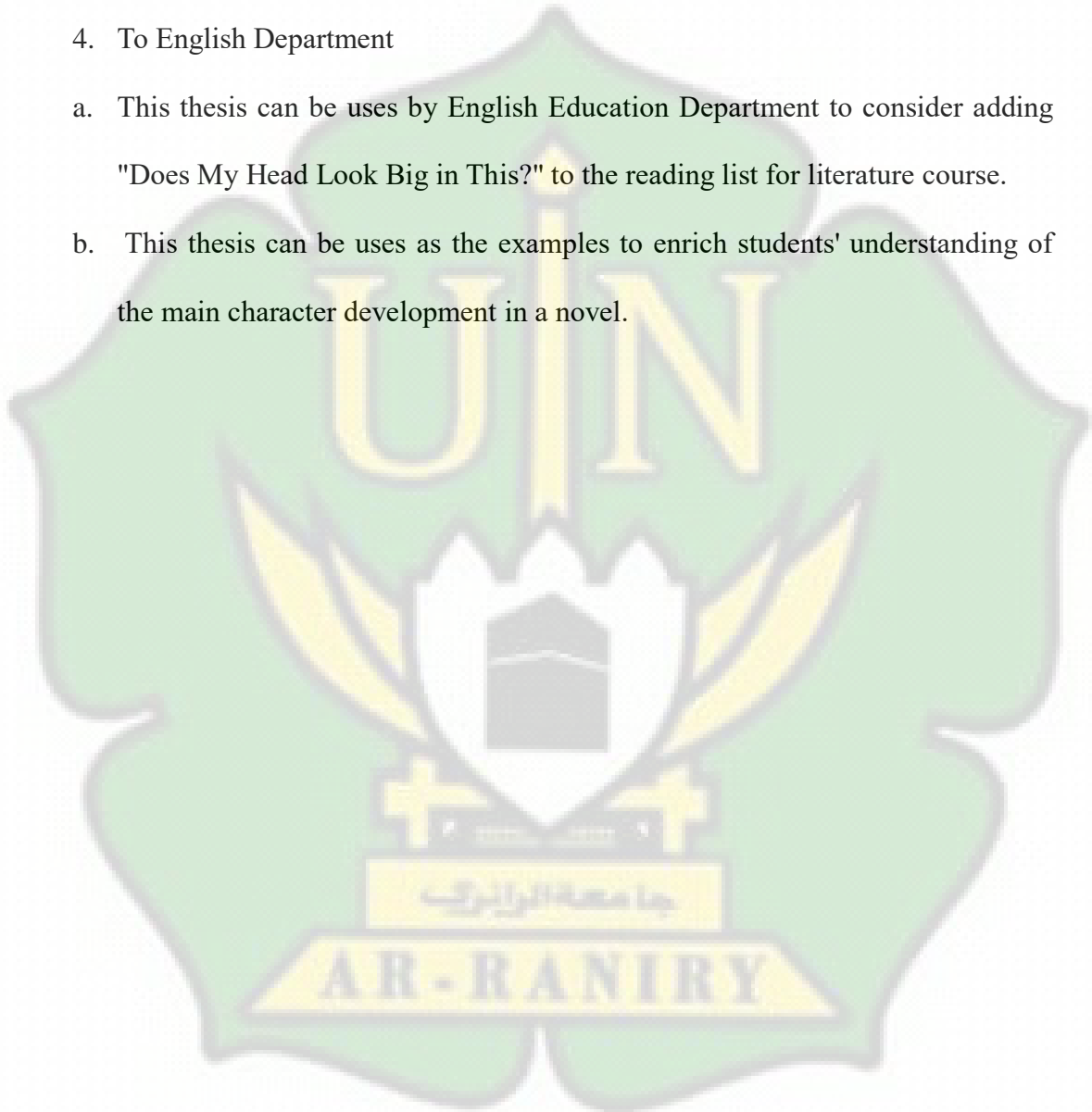
2. To the Students

- a. Approach the novel with character development. Amal's story provides valuable insights into the lives of Muslim youth in multicultural societies.
- b. Engage with the themes of the novel to challenge stereotypes and develop a greater understanding of cultural diversity and acceptance.

3. To the next Researcher

- a. Conduct further studies on other characters in the novel, such as Amal's friends and family, to gain a more comprehensive understanding of the character development in novel.

- b. Compare "Does My Head Look Big in This?" with other young adult novels featuring Muslim protagonists to explore the main character development that representation of Muslim identities in contemporary literature.
4. To English Department
 - a. This thesis can be uses by English Education Department to consider adding "Does My Head Look Big in This?" to the reading list for literature course.
 - b. This thesis can be uses as the examples to enrich students' understanding of the main character development in a novel.



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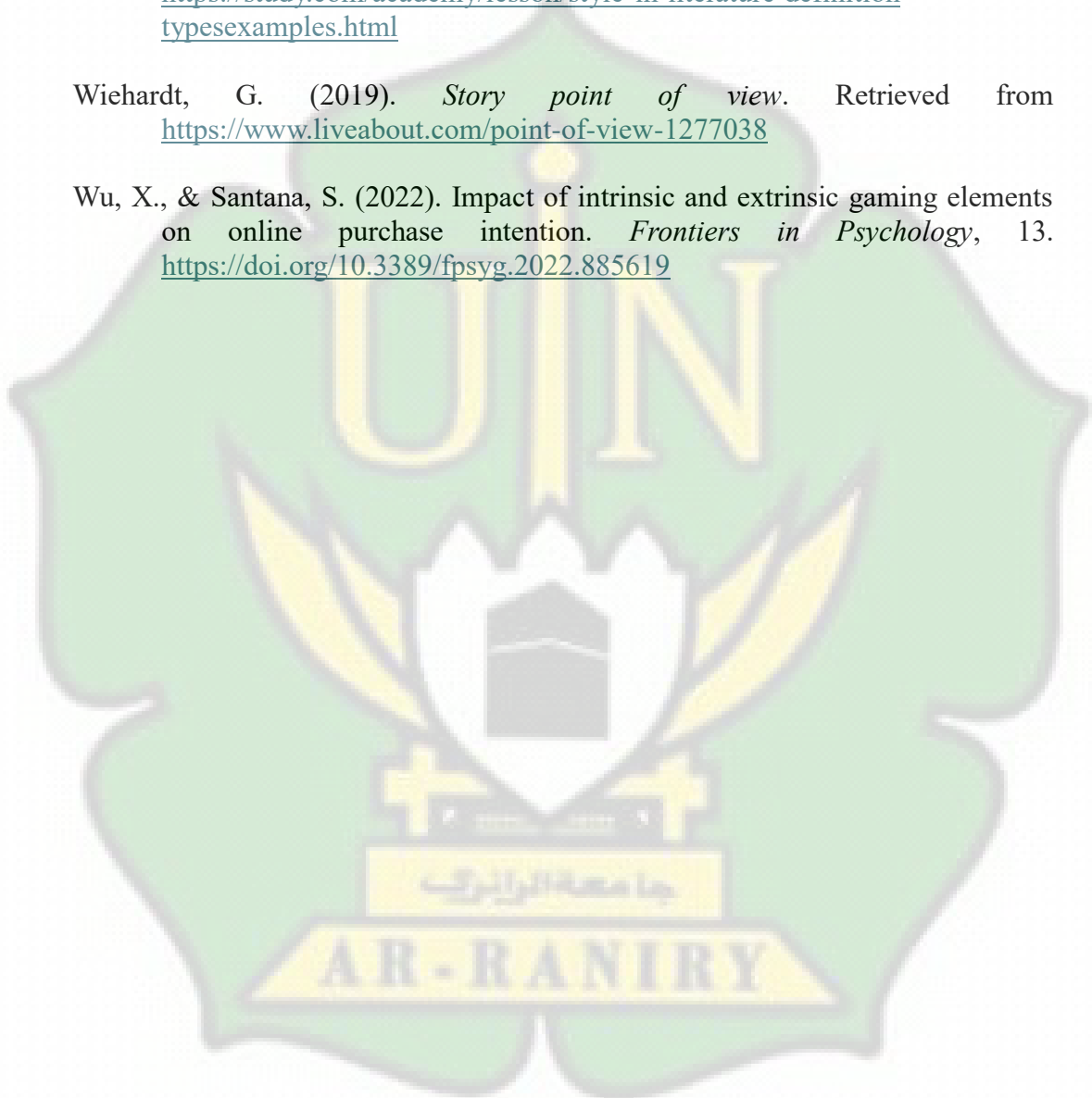
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APPENDICES

APPENDIX A

Appointment Letter of Supervisor


KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH
NOMOR: B-174Q/Un.05/FTK/Kg.07.6/01/2024

TENTANG:
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA
DENGAN RAHMAT TUHAN YANG MAHA ESA

DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH

Menimbang :

- a. bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk pembimbing skripsi;
- b. bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai pembimbing skripsi mahasiswa;
- c. bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.

Mengingat :

- 1. Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
- 2. Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
- 3. Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
- 4. Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2006 tentang pengelolaan keuangan Badan Layanan Umum;
- 5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
- 6. Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
- 7. Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
- 8. Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;
- 9. Keputusan Menteri Agama Nomor 402 Tahun 2003, tentang Pen dele gasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;
- 10. Keputusan Menteri Keuangan Nomor 203/Km.05/2011, tentang penetapan UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;
- 11. Surat Keputusan Rektor UIN Ar-Raniry Banda Aceh Nomor 01 Tahun 2015, Tentang Pen dele gasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.

MEMUTUSKAN

Menetapkan : Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh tentang Pembimbing Skripsi Mahasiswa.

KESATU : Menunjuk Saudara
Dr. Muhammad Nasir, M.Hum
Untuk membimbing Skripsi

Nama : Badratun Nafis
NIM : 200203054
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : The Main Character Transformation Analysis in "Does My Head Look Big in This?" By Randa Abdul-Fattah

KEDUA : Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan penun dang-undangan yang berlaku;

KETIGA : Pembiayaan akbtat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025.04.2.423625/2023 Tanggal 30 November 2022 Tahun Anggaran 2023;

KEEMPAT : Surat Keputusan ini berlaku selama enam bulan sejak tanggal ditetapkan;

KELIMA : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di : Banda Aceh
Pada tanggal : 31 Januari 2024
Dekan,

Sahriul Mublis



1. Sekjen Kementerian Agama RI di Jakarta
2. De kan Pendidikan Islam Kementerian Agama RI di Banda Aceh
3. Direktur/Pengarah Tu nggal Agama Islam Kementerian Agama RI di Banda Aceh
4. Kantor Pelayanan Perbendaharaan Negara (KPPN), di Banda Aceh
5. Rektor UIN Ar-Raniry Banda Aceh di Banda Aceh
6. Kepala Badan Keuangan dan Hum anitas UIN Ar-Raniry Banda Aceh di Banda Aceh
7. Yang bersangkutan
8. Amor

APPENDIX B

Cover Novel

