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REVIEWING PROTAGONIST'S CHARACTER DEVELOPMENT BASED ON THE NARRATIVE STRUCTURE IN A MOVIE: A CASE STUDY OF *CARRY-ON* (2024): AN ANALYSIS BASED ON SYD FIELD'S THREE-ACT STRUCTURE AND LAJOS EGRI'S CHARACTER DIMENSIONS

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Abstrak

Penelitian ini mengkaji struktur naratif dalam film Carry-On (2024) serta perkembangan karakter protagonisnya dengan menggunakan teori Three-Act Structure dari Syd Field dan Character Dimensions dari Lajos Egri. Sebagai film bergenre thriller yang berfokus pada tokoh Ethan Kopek, seorang petugas TSA muda yang terlibat dalam situasi berbahaya, Carry-On menampilkan alur konflik yang berkembang secara jelas sehingga relevan untuk dianalisis dari segi naratif dan karakter. Penelitian ini menggunakan metode deskriptif kualitatif dengan mengamati adegan-adegan terpilih, dialog, serta interaksi antartokoh yang merepresentasikan perkembangan emosional, sosial, dan psikologis Ethan. Hasil penelitian menunjukkan bahwa film ini mengikuti struktur naratif Field yang terdiri atas tahap Setup, Confrontation, dan Resolution, di mana setiap tahap menghadirkan tekanan berbeda yang memengaruhi pengambilan keputusan Ethan. Selain itu, dimensi karakter Egri—fisik, sosiologis, dan psikologis—membantu menjelaskan transformasi Ethan dari sosok petugas yang cemas dan tertekan menjadi individu yang lebih percaya diri, bertanggung jawab, dan stabil secara emosional. Secara keseluruhan, penelitian ini menyimpulkan bahwa penggabungan analisis struktur naratif dan dimensi karakter memberikan pemahaman yang lebih komprehensif mengenai pembangunan ketegangan dalam film serta proses perkembangan karakter protagonis sepanjang cerita.

Kata kunci: *dimensi tokoh, kajian filem, perkembangan tokoh, struktur naratif.*

Abstract

This study explores how the film *Carry-On* (2024) is structured narratively and how its protagonist develops throughout the story using Syd Field's Three-Act Structure and Lajos Egri's Character Dimensions. As a thriller that follows Ethan Kopek, a young TSA officer dragged into a dangerous situation, the film presents a clear progression of conflict that makes it suitable for narrative and character analysis. This research uses a descriptive qualitative method by observing selected scenes, dialogues, and character interactions that show Ethan's emotional, social, and psychological growth. The findings reveal that the film follows Field's structure through the Setup, Confrontation, and Resolution, with each stage placing different pressures on Ethan that influence his decisions. Egri's dimensions—physical, sociological, and psychological—also help illustrate how Ethan transforms from

an anxious and overwhelmed officer into someone more confident, responsible, and emotionally grounded. Overall, this study concludes that combining narrative structure and character dimensions provides a clearer understanding of how the film builds tension and how the protagonist evolves throughout his journey.

Keywords: character development, character dimensions, movie study, narrative structure.

1. Introduction

Film has become one of the most influential forms of modern storytelling because it combines visual, auditory, and emotional elements that help audiences understand characters and events in a more immersive way. As a type of audiovisual literature, film does not only present entertainment, but also carries messages, conflicts, and character portrayals that reflect human experiences. In film analysis, one of the essential aspects to examine is the narrative structure and the dimensions of its characters.

Narrative structure acts as a blueprint that organizes events from beginning to end. Syd Field proposes Three-Act Structure is a framework to analyze the structure of narrative in a film and Field's narrative structure divides a film into three clear parts—Setup, Confrontation, and Resolution (Cutting, 2016). The Setup introduces the character and their normal life, the Confrontation brings the main conflict and obstacles, and the Resolution closes the story with the character's change or realization.

At the same time, the management of tension in a film is manifested in the development of its characters. The protagonists and antagonists that appear in a film also play a no less significant role in driving the narrative forward (Kelly, 2023). To understand a character, many scholars refer to Lajos Egri's Character Dimensions, which consist of physical, sociological, and psychological aspects (Mulyawan, 2015). These dimensions help explain why a character behaves in a certain way at a particular point of film, what motivates them, and how their background shapes their choices (Eder, 2010). Egri's theory is often used to reveal the inner transformation of characters when they face conflict, pressure, or moral decisions. This makes the theory suitable for analyzing films that focus on character-driven plots (Bordwell, 2008; Kania & Winarta, 2025).

Several studies have explored films by combining narrative and character analysis. Rahmad (2024) examined how a character develops across three acts, showing that using Field's structure together with Egri's dimensions can clearly reveal the connection between conflict escalation and character growth. Sanjaya (2023) also showed that a character's transformation is strongly tied to how the narrative is arranged, even though his study did not directly apply Egri's theory. Meanwhile, Yuliatik and Utami (2018) mapped character change using the beginning, middle, and end of a film and linked these stages to physiological,

sociological, and psychological factors. Other studies, such as Maharani and Winarta (2025) and Magria and Efendi (2022), strengthened the idea that Egri's three-dimensional approach is effective for analyzing how film characters experience internal conflict and personal transformation. These studies show that narrative structure and character dimensions can complement each other in explaining how a character evolves.

Despite the growing number of studies using narrative theory and character analysis, there has been no study focusing on the film *Carry-On* (2024). The lack of academic discussion on *Carry-On* creates a gap that this study aims to fill. By combining Field's Three-Act Structure and Lajo's Character Dimensions, this study examines how the film builds its storyline and how the protagonist evolve throughout the plot. To guide this study, two questions are formulated as follow:

- (1) How is *Carry-On* (2024) structured narratively based on Syd Field's Three-Act Structure?
- (2) How does the protagonist's character develop in relation to the film's narrative structure?

2. Literature Review

The analysis of narrative structure and character development in film has been widely explored through various theoretical approaches. Previous studies show that combining a structural view of the plot and an internal view of the character often leads to a more complete understanding of how a story works.

Lajos Egri (1946) formulates The Three Dimensions of Character theory. and is widely applied in modern film research. Egri's three-dimensional character theory can help understand the development of the main character through three aspects: physical, sociological, and psychological (Hardiyanti et al, 2023). The first character's dimensions is the physical dimension. This dimension includes external features such as gender, age, body condition, and appearance. Physical factors greatly influence the way a character interacts with the world and determine any actions they may take. The next dimension is the sociological one which includes the character's social background such as family relationships, education, profession, social class, and cultural environment. This last dimension is the psychological part that cover motivations, traumas, moral values, and ways of thinking, which are the core of a character's personality.

Rahmad (2024) examined a superhero film by mapping the narrative into three acts and then observing how the main character grows through Egri's three-dimensional framework. His study demonstrated that the development of the plot and the inner transformation of the character constantly influence each other. Through this approach, the research highlighted how

the protagonist's motivations, moral conflicts, and emotional shifts are shaped by the progression of the story itself.

Another relevant study was conducted by Sanjaya (2023), who focused on how a young female character gradually changes from being unsure of herself to becoming more confident. Although this study did not directly apply Egri's character theory, the analysis clearly showed that the structure of the narrative played a large role in shaping the character's mental journey. Each stage of the story presented situations that forced the character to rethink her decisions, making her transformation believable and meaningful. This supports the idea that understanding narrative stages helps researchers see why certain character changes happen.

Furthermore, research from Maharani and Winarta (2025) also applied Egri's three-dimensional theory to study character development in a modern animated film. They explained how each dimension—physical, sociological, and psychological—played a significant role in revealing the internal struggles of the main character. Their study suggests that Egri's theory is still very relevant today, especially when a film portrays a character with complex emotions and layered motivations. This research emphasizes that character analysis is not only about what the character does, but also about the unseen pressures and internal conflicts that shape those actions.

Overall, previous studies show that narrative theory and Egri's character dimensions are powerful when used together. Narrative structure helps identify the turning points and moments that shape a character, while Egri's dimensions provide a deeper understanding of why the character reacts or changes in certain ways. However, none of these studies specifically examined the film *Carry-On* (2024). Therefore, this research aims to fill that gap by combining narrative structure and character dimensions to analyze Ethan Kopek's development throughout the film.

3. Research method

This study uses a descriptive qualitative method because the film *Carry-On* requires an in-depth explanation rather than numerical measurement. A qualitative approach allows the researcher to focus on meaning, context, and interpretation, especially when analyzing how a narrative structure works and how a character develops across the story. According to Maulana (2022), qualitative studies in film are often used to understand character behavior, motivation, and thematic depth because the data taken from films are naturally descriptive, such as scenes, dialogues, gestures, and interactions. Previous research have shown that qualitative method is able to assist in examining the narrative structure and character development in a movie

(Magria & Effendi, 2022; Dinanti & Nabillah, 2024; Maharani & Winarta, 2025; Febriani & Dinanti, 2025; Wijaya & Budi, 2025; Wirija & Rahmawati, 2025). Creswell (2014) also explains that qualitative research is used when the researcher wants to explore a process, a story, or a developing pattern that cannot be separated into variables. This approach matches the purpose of this study, which is to understand Ethan Kopek's journey as a protagonist in relation to the narrative flow of the film.

The data of this research are taken entirely from the film *Carry-On* (2024) and it focuses solely on Ethan Kopek, the protagonist. The researcher watched the film several times to fully understand the plot, the three-act structure, and the emotional changes of the protagonist for the purpose of selecting important scenes that clearly reflect narrative progression or character transformation. During these viewings, scenes, dialogues, character expressions, and narrative cues were observed closely. Additional data in the form of screenshots were also collected to help identify specific moments that represent key stages in the narrative, such as the setup, confrontation, and resolution. These screenshots also support the analysis of the changes that Ethan experiences from physical, sociological, and psychological perspectives.

After the data were gathered, the study analyzed the film's narrative using Field's Three-Act Structure (Cutting, 2016) and the dimensions of Ethan Kopek using Egri's Three Dimensions of Character. Both theories were used together to make sure that the analysis captured not only what happened in the story, but also why the protagonist responded the way he did. It is expected that the theoretical framework provide answers the two research questions raised in the introduction.

4. Results and Discussion

4.1. Narrative Structure Based on Syd Field's Three-Act Structure


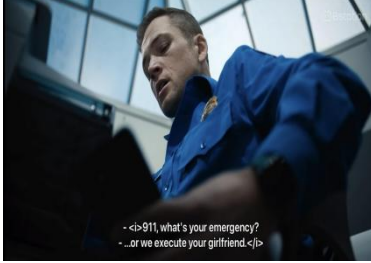
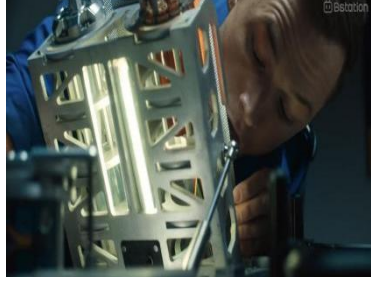

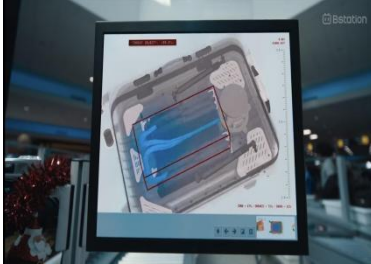

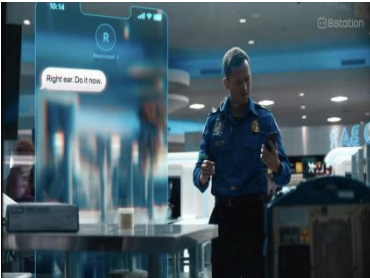


Setup	Confrontation	Resolution
	 <p>- <i>911, what's your emergency? - ...or we execute your girlfriend.</i></p>	
 <p>Ten minutes late to the meeting and you're asking for a promotion.</p>		 <p>Hi Ethan. Super in short term parking. White van. Ready Terry GET NOBIA TO POLICE. Terrorist. November 1999.</p>
 <p>Right ear. Do it now.</p>		
00:11:34, 00:14:15, 00:21:20	00:24:45, 00:49:14, 01:00:59	01:12:53, 01:22:57, 01:44:27

Table 4.1 Narrative structure of *Carry-On* movie

Based on the results of observation and data analysis, the movie *Carry-On* follows the three-act pattern (Three-Act Structure) proposed by Syd Field. Each act has a different function to build the storyline and guide the development of the main character.

The first act or Setup serves to introduce the main character, setting, and initial situation before the main conflict arises. In this movie, Ethan is shown as a disciplined and responsible TSA officer. His life seems stable until one Christmas Eve, a mysterious man threatens the safety of his girlfriend and forces him to help smuggle a

bag of dangerous materials onto a plane. This scene becomes the first turning point (Plot Point one) that pushes the story into the second half.

At 00:11:34 this scene introduces Ethan's normal life. The audience is shown that Ethan is an ordinary TSA officer who still lacks discipline, but his basic character is friendly. This becomes the basic introduction before entering the main conflict.

Ethan asked for a promotion, because his girlfriend was pregnant and needed a lot of money (00:14:15) this scene explains Ethan's motivation. Here, the audience knows that Ethan is under financial pressure. Ethan's character identity as a character with great ambition, determination, and responsibility.

Ethan gets threatened by a mysterious man whose voice he hears through earphones to help smuggle the suitcase (00:21:20) this scene shows the change towards plot point 1, which is when the situation begins to veer from normal to problematic. A voice Ethan didn't recognize marked the first interruption in Ethan's life. This scene serves as an early trigger for the main conflict. Although there is no immediate threat, this moment marks the change in atmosphere from work routine to tension that will escalate in the later stages.

In the Setup stage, the film shows Ethan's everyday life before he gets dragged into the main conflict. Ethan is portrayed as a TSA officer who is still trying to improve himself, especially now that he is expecting a child. The early scenes; like arriving late to the meeting, asking for a promotion, and eventually taking Noble's position - help the audience understand his motivations. These moments represent his "normal life" phase, which matches the idea of the Setup in Syd Field's theory.

The conflict slowly enters the story when a mysterious voice suddenly contacts Ethan through his earphones (00:21:20). This moment marks the shift into a more serious tone. The strange instructions he receives serve as the doorway to Plot Point one, which will soon move the narrative into the Confrontation stage.

The conflict escalates when Kopek knows that his girlfriend will be shot if he contacts the police. This scene marks the official beginning of Confrontation (00:24:45). Before this, the threat still felt unclear, but now the conflict becomes personal and direct. The stakes are the life of someone Ethan cares about. Narratively, this puts Ethan in a truly difficult position. He can't be honest with the police, he can't tell his coworkers, and he begins to lose control of the situation. At this point, the audience understands that from now on, all of Ethan's decisions will be influenced by his fear of losing Nora.

If the previous scene focused on the threat to Nora, this moment shows Ethan that The Traveler's plan could actually kill a lot of people at the airport or on the plane (00:49:14). Narratively, this creates a two-sided conflict: the personal side (Nora) and the moral side (innocent people). From here, the story makes it clear that Ethan's burden isn't just "save my girlfriend or not," but also "this could turn into a huge disaster if I keep following orders." It starts moving toward a heavier moral dilemma for him.

Ethan changed the passenger's name in the system to "Flores, Mateo" so that the suitcase containing the hazardous material could be checked into a special room without the perpetrator knowing (01:00:59). This scene shows Ethan's first real attempt to fight back, even if he has to do it quietly. In terms of the story, this moment is part of the rising action, where the protagonist starts looking for a way out. Ethan is no longer fully passive or scared - he begins taking risks, even if they're small. This also raises the tension, because the audience knows that if Ethan gets caught, the consequences will be huge for both him and Nora.

In the Confrontation stage, the problems Ethan faces become way heavier than in the Setup. In the first act, he only deals with work pressure and financial stress, but here he's suddenly facing real danger - not just to himself, but to hundreds of people.

Starting from the direct threat to Nora (00:24:45), then learning that the suitcase contains something dangerous (00:49:14), all the way to his secret attempts to stop The Traveler's plan (01:00:59), each moment shows how Act II slowly raises the tension step by step. The climax hits when Ethan and The Traveler fight in the restroom, which becomes the turning point before the story moves into Act III for the final resolution.



This scene is part of the Resolution (01:12:53) because Ethan finally steps up and takes control of the situation. Even though the Traveler gives him instructions, the choice to open the bomb and actually follow through with the steps is fully Ethan's decision. It shows how much he has changed, from being scared and confused to someone brave enough to take real risks to stop the danger. This moment also marks a shift in power: the control of the conflict moves from the Traveler to Ethan.

In this scene (01:22:57), Ethan starts making bolder moves, but in a subtle way. He sends important information to his coworkers without making the Traveler suspicious. This shows that Ethan finally has his own plan and is trying to get help from the right people. It's also an important moment because through this message, Ethan creates a real chance to save Nora and prevent the attack at the airport.

This scene (01:44:27) is part of the resolution of the main conflict, because this is the moment where Ethan finally stops the Traveler for good. Throughout the movie, Ethan has always been under pressure, forced to follow orders because Nora's life was at risk. But in this part of the Resolution, he fully takes charge. His quick move, pushing the Traveler into the cold room and locking the door, shows Ethan's biggest turning point. The bomb exploding inside the sealed room becomes the final moment that ends all the tension, making sure the Traveler's plan completely fails and bringing the story toward its ending.

This part of the Resolution also highlights the major shift in the story's direction. Earlier, Ethan was always under pressure and controlled by constant threats, but in this final stage, he makes his own decisions without following the Traveler's orders. His success in disabling the bomb, redirecting the suitcase, and finally defeating the Traveler shows that the film's narrative structure has done its job: guiding the main character from a phase of pressure and fear to a clear, safe, and satisfying resolution.

4.2. Character Development Based on Lajos Egri's Three Dimensions

Narrative Stage	Dimension	Screenshot
Setup	Psychological	 <p data-bbox="1139 1429 1270 1447">I promised I'd take you someday.</p>
	Sociological	 <p data-bbox="1147 1762 1254 1778">Here. Take this. Clorox pen.</p>
		00:09:34
		00:17:56

Physical



00:09:40

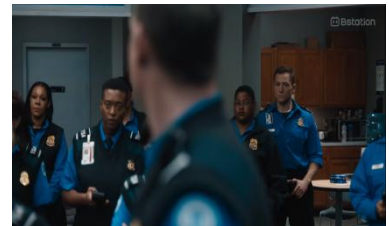
Confrontation

Psychological



00:55:32

Sociological



01:01:07

Physical



01:05:52

Resolution

Psychological



01:35:33

Sociological



01:47:47

Physical



01:46:16

Table 4.2 The narrative stage of Carry-On movie

In relation to this narrative stage, the Setup also functions as the foundation of Ethan's character development. At this point, his psychological state, social position, and physical condition are still relatively stable and controlled. These initial traits become the baseline from which his character will gradually change as the narrative moves into the Confrontation and Resolution stages, showing how the progression of the story directly shapes Ethan's development as the protagonist.

In this section, the analysis focuses on how Ethan Kopek's character development is explained through Lajos Egri's Three Dimensions of Character: psychological, sociological, and physical. If in Finding one the researcher followed Ethan's journey through the storyline (Setup–Confrontation–Resolution), now the researcher look deeper at how he changes as an individual—from his body, to his social environment, to his inner mental state. Each dimension is analyzed across the three narrative phases to clearly show how Ethan's transformation happens throughout the story.

The psychological dimension focuses on Ethan's motivations, emotions, fears, and internal conflicts. At the beginning of the movie, his emotional state is stable—he has clear plans for the future and a harmonious relationship with Nora. (00:09:34) Ethan walks with Nora at the airport while chatting casually. He tells her that he promised to take her to Tahiti someday. They look comfortable, familiar, and very supportive of each other. Psychologically, this scene shows Ethan's underlying motivation: he wants to build a stable and happy life with Nora. His promise to take her to Tahiti is not just a cute moment—it reflects that he truly has dreams for their future. At this stage, Ethan is still innocent, optimistic, and full of hope. He has a strong drive to give the person he loves a good, comfortable, and enjoyable life.

The sociological dimension (00:17:56) shows that Ethan is already considered part of the "front lines" a more visible and important position. Lionel's seniority is a sign that he cares and recognizes Ethan's new role. Inter-Professional Relationship: Although they are from different units (TSA and airport police), this interaction shows a close and supportive relationship. This illustrates that Ethan's work environment is solid, and each department looks out for the other. Social Environmental Expectations: Since Ethan is now in a more "up front" position, his appearance is more noticed. Leonel giving him the Clorox pen wasn't just a small favor, but a social cue that "you're in public now, you need to look presentable." This further emphasizes Ethan's changing social position in the working world.

The physically, Ethan is shown as a young man who is still living a normal and stable life (00:09:40). His facial expressions look soft and genuine, showing that he hasn't been pushed into stress yet. His body looks firm but relaxed, which gives the impression that he feels comfortable with his daily routine. His TSA uniform is neat, making him appear responsible and professional. In this moment, his physical condition clearly represents the "before the chaos" phase — no stress, no fear, and no threat around him.

Through the Confrontation stage, the narrative structure actively shapes Ethan's character development. As the conflict intensifies, Ethan's psychological stability weakens, his social relationships become strained, and his physical condition deteriorates under constant pressure. This stage demonstrates how the rising narrative tension directly drives changes in Ethan's character, linking the progression of the story to the transformation of the protagonist across multiple dimensions.

The psychological dimension in the Confrontation stage presents Ethan's mental state as chaotic and distressed. This change marks a clear shift from the Setup stage, where Ethan is shown as a calm and caring person, to a figure overwhelmed by fear, anxiety, and intense psychological pressure. This condition further emphasizes that Ethan has been fully drawn into the main conflict and is struggling to control it.

Ethan has lunch with Nora, but he looks nervous and his responses sound off. (00:55:32) his whole demeanor becomes stiff, his eyes look unfocused, and he even talks incoherently a few times. This happens because the Terrorist is controlling him through the earphones, making Ethan anxious and unable to behave normally in front of Nora.

Sociologically, Ethan shifts from being part of the team to an isolated figure within his own work environment. Thus, the sociological dimension in the Confrontation stage shows how a major conflict can damage a person's social relationships (01:01:07) This scene clearly shows that Ethan's social relationships with the people around him are starting to crack. He used to blend in well with the team, but now he seems distant and disconnected. Social Pressure in the Workplace: In a highly coordinated environment like the TSA, even small changes in someone's behavior are noticed right away. Ethan's coworkers becoming suspicious is a form of social pressure — the workplace is indirectly “demanding” him to act normal, even though he can not. Social Isolation in the Middle of Conflict: Because Ethan is hiding something huge (the terrorist threat and the fact that Nora is being held hostage), he automatically becomes more withdrawn from his group. Socially, he turns into an outsider without meaning to. The situation forces him to isolate himself, even though that's the last thing he wants.

The physical dimension in the Confrontation stage clearly shows that Ethan has fully entered the main conflict of the story. At this point, his body no longer appears normal or stable like before. The physical changes he experiences reflect how intense the pressure has become and how the situation forces him to focus on survival rather than routine work. (01:05:52) this chaotic physical state shows that Ethan is now fully inside the main conflict, and his body is being “forced” by the situation to face real danger. In this Confrontation phase, Ethan looks more battered, exhausted, and scared, which highlights the heavy pressure he is under.

The psychological dimension of the Resolution stage shows the completion of Ethan's mental journey. He moves from panic, anxiety, and emotional distress to a state that is more stable, confident, and controlled. This resolution confirms that Ethan's

conflict ends not only on a physical and social level, but also psychologically, closing his character development with clear emotional growth. (01:35:33) Ethan becomes more decisive here and makes a rational decision when he tells Nora that stopping the flight would be even more dangerous because the Terrorist could detonate the bomb on the ground. He explains this to her in a serious and confident tone, showing that his mindset is shifting from panic to clear, strategic thinking. Psychologically, this moment marks Ethan's turning point. After going through extreme pressure, fear, and the Terrorist's control, he finally regains his courage and his sense of self.

The sociological dimension in the Resolution stage shows Ethan's success in rebuilding his social life after the conflict ends. He not only survives a dangerous situation, but also reaches a healthier, safer, and more supportive social position. This resolution confirms that Ethan's social journey ends with stability and recognition. (01:47:47) Ethan is seen walking through the airport screening area while holding his son. He's wearing casual clothes now, no longer in his TSA uniform. One of his former coworkers, Dunn, spots him from a distance and smiles, as if he's proud and happy to see Ethan's new life. Socially, this scene shows that Ethan's place in society has fully recovered after everything he went through. He's no longer a pressured TSA officer — now his life looks much more stable and healthy. His job has changed too; he's now a Los Angeles police officer, which is socially more prestigious and shows that his bravery and hard work were officially recognized.

Therefore, the physical dimension in the Resolution stage represents the closure of Ethan's physical journey. His body reflects that he has gone through the main conflict and managed to survive. The wounds and fatigue become clear evidence of his struggle, while the change in his posture confirms that the physical pressure he has carried since the Confrontation stage has finally ended. (01:46:16) In this part of the Resolution, Ethan's physical condition looks the most "severe" compared to the earlier stages. His face is bruised, covered in streaks of dried blood, his clothes are messy, and it's clear that his body has just gone through a life-and-death struggle. This shows how physically exhausting the conflict has been for him. But interestingly, the moment he sees Nora, his expression softens right away. He manages to smile even though he's still breathing hard and in pain.

5. Conclusion

This research examines how *Carry-On* (2024) builds its storyline using Field's Three-Act Structure and how Ethan Kopek's character develops through Lajo's Three Dimensions of Character. Based on the analysis, two main conclusions can be drawn.

First, the movie clearly follows Field's three-act pattern. The Setup introduces Ethan's everyday life and the pressures he faces, such as financial struggles and the responsibility of supporting his pregnant girlfriend. When the story moves into the Confrontation, the conflict becomes more intense as Ethan is controlled and threatened by the Traveler, forcing him to make a series of difficult and risky decisions. The Resolution brings all conflicts together, where Ethan finally acts based on his own choices and reaches a major turning point in his life.

Second, Ethan's character development becomes very visible when viewed through Egri's three dimensions. Physically, he becomes increasingly tense and exhausted as the conflict grows. Sociologically, his environment, including his workplace, his coworkers, and his relationship with Nora, influences the way he reacts to the threats around him. Psychologically, he shifts from wanting a quiet and stable life to becoming someone who must take risks and face heavy moral dilemmas to protect the people he cares about. These dimensions show that protagonist transformation is shaped directly by the pressure built throughout the story (Setyawan & Basuki, 2025).

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