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A character is a person, animal, being, creature, or thing in a story. Writers use characters to perform the actions and still be a complete story. This characters conflict may be an inner one (within him/herself), or a conflict with something natural
such as climbing a mountain. Most stories have multiple characters interacting, with one of them as the antagonist, causing a conflict for the protagonist. II. Examples of Characters who had to learn to work together to create a good musical production.
Various characters underwent a change, making them a dynamic character, such as Noah Puckerman. He appears to carry out the stereotype of a jock (strong but not so smart), but his character throughout most of it is Castaway with Tom Hanks.
His character is on board a shipping plane when it crashes. Hes the only survivor, trapped on an island for four years. This movie focuses on his psychological (mental) and physical condition as he slowly adapts to a life of isolation, living alone on an island that is off all regular sea and airplane routes. Its a great example of how a story can work with
only one character, although many minor characters appear in the beginning and end. III. Types of Characters in the story. There are two types, of which there may be a couple for each. Protagonist This is the main character, around which the whole story revolves. The decisions made by this
character will be affected by a conflict from within, or externally through another character, nature, technology, society, or the fates/God. Antagonist could be the protagonist, who is torn by a problem within. Most times, something external is
causing the problem. A group of people causing the conflict would be a part of nature, such as an animal, the weather, a mountain or lake. A different kind of antagonist would be an item such as a pen, car, phone, carpet, etc. These are
all considered technology, since they are instruments or tools to complete a job. Finally, if the conflict comes from something out of the characters control, the antagonist is fate or God.b. Minor characters the eart in the story. Their actions
help drive the story forward. They may impact the decisions the protagonist make, either helping or interfering with the conflict. Characters will usually be more dynamic, changing and growing through the story while minor characters may be more static. Foil A foil is a character that has
opposite character traits from another, meant to help highlight or bring out anothers positive or negative side. Many times, the antagonist is the foil for the protagonist. Static Characters who are static do not change throughout the story. Their use may simply be to create or relieve tension, or they were not meant to change. A major character can
remain static through the whole story. Dynamic Dynamic Dynamic Characters change throughout the story. They may learn a lesson, become bad, or change in complex ways. Flat A flat character has one or two main traits, usually only all positive or negative. They are the opposite of a round character. The flaw or strength has its use in the story. Round These
are the opposite of the flat character. These characters have many different traits, good and bad, making them more interesting. Stock These are the stereotypical characters have many different traits, good and bad, making them more interesting. Stock These are the stereotypical characters have many different traits, good and bad, making them more interesting. Stock These are the stereotypical characters have many different traits, good and bad, making them more interesting. Stock These are the stereotypical characters have many different traits, good and bad, making them more interesting.
there is no story to tell, only a lot of scenery. Many characters in literature, television series, and movies have a huge impact on people. Some people like to live their lives through these characters may seem so real and inspirational, that people forget they are fictional. Characters become
so important to the audience, that cities across the country hold conventions in which people pay a lot of money to dress and act as their favorite character in Pop CultureThe Teenage Mutant Ninja Turtles have been keeping the city
safe since the 1980s, but are still just as popular today. They each have their own special fighting method as well as personality. Originally simple, small turtles, they became super human, err turtle, after an accident in which the fish bowl of water they were in got knocked out of their owners hands and fell down a sewer grate, along with a canister
of radioactive material. The rest is history. Nickelodeon has brought the characters back to fame, as can be seen on the channel and in the Nickelodeon shows for kids, and kids can interact with their favorite characters, including the Turtles, during
breakfast and fun events. Its clear that characters are an important part of our culture. The characters are named after famous painters, and each turtle has his own personality to which different kids may relate. For example, Leonardo is the wise leader, the one who can keep the group focused. Raphael is the hothead. His temper wants to get the
best of him, just as most of us would like to jump into things! Michaelangelo is the group clown. Finally, no group is complete without the geeky nerd. Donatello is always inventing things to help our turtle heroes in their adventures. VI. Examples of Character in LiteratureA book whose character was
inspired by a real teenage girl is The Fault in Our Stars by John Green. The protagonist is 16-year-old Hazel, who meets Gus, a fellow 16-year-old cancer patient, at a camp. Their young romance is doomed as they are fighting a losing battle with cancer. Their strong spirits overcome their parents fears as the determined Hazel gets her wish to go
overseas to meet an author she has long admired. The book has both characters undergoing change, very dynamic, as they struggle to adapt to their fate. The minor characters are impacted by the decisions Hazel and Gus make, giving depth to their fate. The minor characters are impacted by the decisions to create believable and
interesting characters. Greens inspiration for the story, Esther Earl, was a young fan with cancer who had wanted to meet him. He became friends with her and her family. She was diagnosed with cancer at 12 and died at 16.John Green Discusses the Touching Inspiration Behind 'The Fault in Our Stars' VII. Related TermsArchetype: A standard or
stock type of character that appears in fiction, such as the villain, the hero, the damsel-in-distress, or the sidekick. Each archetype has more categories within, as well. For example, the villain could be a tyrant, devil, schemer, etc. The hero could be the warrior, proto-female, scapegoat, etc. These are especially common in fairy and folk tales. VIII.
ConclusionCharacters are the whole reason for any story. They can be used to help teach a lesson, to entertain, to educate, and even to persuade, depending on the authors goal for the story line. Characters as if they are real,
may develop favorites, and relate to those that have faced similar situations. Have you ever wondered why characters in literature seem so rich and multi-layered? Its the intricate background information that breathes life into them, forming the backbone of their identity. As readers, were drawn into their worlds, connecting with their experiences,
and empathizing with their struggles. Character backgrounds not only add depth to these fictional beings but also help to shape the story itself, revealing underlying motivations and driving the plot forward. So, lets dive into the art of crafting unforgettable character backgrounds and explore how they can transform the literary experience. Character
in literature refers to the individuals who populate a story, bringing it to life through their actions, thoughts, dialogue, and relationships. Characters are the central elements of a narrative, and their development, personalities, and experiences contribute to the themes and messages the author aims to convey. Characters in literature can be
categorized into: The protagonist serves as the focal point of the story and is typically the character with whom the audience most closely identifies. They often face numerous challenges and obstacles throughout the narrative, and their experiences can teach valuable lessons or provide insights into the human condition. Here are several examples of
protagonists across different forms of media: Literature: Amir from The Kite Runner by Khaled Hosseini (2003) Offred from The Adventures of Huckleberry Finn by Mark Twain (1884) Harry Potter from the Harry Potter series by J.K. Rowling (1997-2007) Katniss Everdeen from
The Hunger Games series by Suzanne Collins (2008-2010; 2020) Film: Luke Skywalker from the Shawshank Redemption (1994) Indiana Jones from the Indiana Jones series (1981-2023) Television: Tyrion Lannister
from Game of Thrones (2011-2019) Piper Chapman from Orange Is the New Black (2013-2019) Ted Mosby from How I Met Your Mother (2005-2014) Eleven from Parks and Recreation (2009-2015) An antagonist is a character in a literary work who opposes or creates conflict for the protagonist, the
main character of the story. The antagonist often serves as an obstacle that the protagonist must overcome in order to achieve their goals or resolve the central conflict. Antagonists can take many forms and may not necessarily be evil or malicious; they can simply have opposing goals or perspectives that create tension and drive the narrative. There
are several types of antagonists: Human antagonists play a crucial role in storytelling by creating conflict and tension, which drive the narrative forward and challenge the protagonists. These characters often have complex motivations and may even possess redeeming qualities, making them multidimensional and compelling. Here are several
examples of human antagonists across different forms of media: Literature: Iago from Othello by William Shakespeare (1604) Lord Voldemort from One Flew Over the Cuckoos Nest by Ken Kesey Count Dracula from Dracula by Bram Stoker (1962) Tom Buchanan from The Great
Gatsby by F. Scott Fitzgerald (1925) Film: Hans Gruber from Die Hard (1988) Regina George from Mean Girls (2004) Emperor Commodus from Gladiator (2008) Television: Kilgrave from Jessica Jones (2015-2019) Avon Randolph Barksdale from The Wire
(2002-2008) The Trinity Killer from Dexter (2006-2013) Negan Smith from The Walking Dead (2010-2022) Wilson Fisk from Daredevil (2015-2018) Non-human antagonists add variety and intrigue to storytelling, often representing external forces or abstract concepts that challenge the protagonist. These antagonists can embody primal fears,
symbolize societal issues, or explore the limits of human understanding. Here are several examples of non-human antagonists across different forms of media: Literature: The White Whale from Moby-Dick by H.G. Wells (1898)
The Shark from Jaws by Peter Benchley (1974) The Shrike from Hyperion by Dan Simmons (1989) Film: The Xenomorph from the Alien franchise (1979-2017) HAL 9000 from 2001: A Space Odyssey (1968) The Terminator from The Terminator from the Alien franchise (1979-2017) HAL 9000 from 2001: A Space Odyssey (1968) The Terminator from The Terminator from
Randall Boggs from Monsters Inc. (2001) Television: Vecna from Stranger Things (2016-2022) The First Evil from Buffy the Vampire Slayer (1997-2003) Esplin 9466 from Animorphs (1998-1999) Apophis from Stargate SG-1 (1997-2007) The Shadow King from Legion (2017-2019) Environmental antagonists often serve as the primary source of conflict
in stories that focus on survival, exploration, or the struggle against overwhelming odds. These stories emphasize the power of nature and the human capacity for resilience and adaptation in the face of adversity. Here are several examples of environmental antagonists across different forms of media: Literature: The Force of Ocean and Unpredictable
Weather in The Old Man and the Sea by Ernest Hemingway (1952) Extreme Cold and Unforgiving Wilderness in To Build a Fire by Jack London (1902) Merciless Ocean in Life of Pi by Yann Martel (2001) Canadian Wilderness in Hatchet by Gary Paulsen (1986) Alaskan Wilderness in Into the Wild by Jon Krakauer (1996) Film: Harsh Wildnerness,
Unforgiving Weather, and Wildlife in The Revenant (2015) Hostile Environment of a Remote Canyon in 127 Hours (2010) Catastrophic Effects of Climate Change in The Day After Tomorrow (2004) Television: The Island in Lost
(2004-2010) The Arctic in The Terror (2018-2019) The Wilderness in Man vs. Wild (2006-2020) The Ocean in Deadliest Catch (2005-present) The Volcano: Fire on the Mountain (1997) Video Games: Environmental Hazards in Subnautica (2018)
Extreme Weather, Hunger, and Thirst in ARK: Survival Evolved (2015) The Frozen World in Frostpunk (2018) The Procedurally-Generated World in Dont Starve (2013) Societal or systemic antagonists provide a backdrop for stories that explore themes of injustice, power dynamics, and the struggle for freedom and equality. These narratives often
delve into the complexities of human nature and societal organization, highlighting the resilience and determination of individuals in the face of adversity. Here are several examples of societal or systemic antagonists across different forms of media: Literature: The Party in 1984 by George Orwell (1949) The Capitol in The Hunger Games series by
Suzanne Collins (2008-2010; 2020) The Caste System in The God of Small Things by Arundhati Roy (1997) The World State from Brave New World by Aldous Huxle (1932) The Chaturbate Society in Fahrenheit 451 by Ray Bradbury (1953) Film: The Social Norms in Pleasantville (1998) The Government in V for Vendetta (2005) The Pre-Crime System
in Minority Report (2002) The Judicial System in 12 Angry Men (1957) The Economic System in Wall Street (1987) Stories with internal antagonists delve into the battle between light and dark aspects of human nature. These narratives often focus on the
protagonists internal conflict and the struggle for self-mastery. Here are several examples of internal antagonists across different forms of media: Literature: Hamlets indecision and procrastination from Hamlet by William Shakespeare (1603) Macbeths ambition and guilt from Macbeth by William Shakespeare (1603) Macbeths ambition and guilt from Macbeth by William Shakespeare (1603) Macbeths ambition and guilt from Macbeth by William Shakespeare (1603) Macbeths ambition and guilt from Macbeth by William Shakespeare (1603) 
moral corruption from The Picture of Dorian Gray by Oscar Wilde (1890) Arthur Dimmesdales guilt and hypocrisy from The Scarlet Letter by Nathaniel Hawthorne (1850) David Luries pride and redemption from Disgrace by J.M. Coetzee (1999) Film: Nina Sayers perfectionism and loss of identity from Black Swan (2010) Andrew Neimans ambition and
self-destructive behavior from Whiplash (2014) Amy Dunnes manipulation and control from Gone Girl (2014) Daniel Plainviews greed and isolation from Lon: The Professional (1994) Television: BoJack Horsemans self-destructiveness BoJack Horseman
(2014-2020) Selina Meyers ambition and incompetence from Veep (2012-2019) Saul Goodmans ethics and ambition from Elacklist (2013-2023) A deuteragonist is the second
most important character in a literary work, often serving as a supporting character to the protagonist, who is the main character to the deuteragonist can vary significantly depending on the story, but generally, they provide support,
insight, or a contrasting perspective to the protagonist. Here are several examples of deuteragonists across different forms of media: Literature: Samwise Gamgee from The Lord of the Rings by J.R.R. Tolkien (1954) Dr. John Watson from Sherlock Holmes stories by Sir Arthur Conan Doyle (1887-1915) Jay Gatsby from The Great Gatsby by F. Scott
Fitzgerald (1925) Lennie Small from Of Mice and Men by John Steinbeck (1937) Marius Pontmercy from Les Misrables by Victor Hugo (1862) Film: Hermione Granger and Ron Weasly from the Harry Potter series (2001-2011) Buzz Lightyear from Toy Story series (1995-2019) Nakia from Black Panther (2018) Russell from Up (2019) Timon and
Pumbaa from The Lion King (1994) Television: Jesse Bruce Pinkman from Breaking Bad (2008-2013) Claire Hale-Underwood from House of Cards (2013-2018) Chloe Decker from Lucifer (2016-2021) Omar Little in The Wire (2002-2008) Angel from Buffy the Vampire Slayer (1997-2003) Tertiary characters often serve to highlight various aspects of the
main characters personalities, advance subplots, or provide comic relief, drama, or atmosphere to the story. Their present diverse perspectives and experiences. Here are several examples of tertiary characters across different forms of media: Literature: Bob and Nob from
The Lord of the Rings by J.R.R. Tolkien (1954) Mr. and Mrs. Bennet from Pride and Prejudice by Jane Austen (1813) Rosencrantz and Guildenstern from A Christmas Carol by Charles Dickens (1843) Miss Maudie Atkinson from To Kill a Mockingbird by Harper Lee (1960) Film: Wedge Antilles
from the Star Wars series (1977 present) Karen from Mean Girls (2004) Jacks crew from the Pirates of the Caribbean series (2001-2011) Agent Smith from The Matrix series (2001-2012) Television: Gunther from Friends (1994-2004) The Nights Watch from Game of Thrones (2011-2019)
Creed Bratton from The Office (2005-2013) Jerry Gergich from Parks and Recreation (2009-2015) River Song from Doctor Who (2005-present) A love interest is a character in a literary work who serves as the romantic partner or object of affection for another character, typically the protagonist. The presence of a love interest often adds emotional
depth, complexity, and tension to the story, as well as providing a romantic subplot that runs parallel to the main narrative. Here are several examples of love interests across different forms of media: Literature: Mr. Darcy from Pride and Prejudice by Jane Austen (1813) Daisy Buchanan from The Great Gatsby by F. Scott Fitzgerald (1925) Hester
Prynne from The Scarlet Letter by Nathaniel Hawthorne (1850) Guinevere from Arthurian legend Catherine Earnshaw from Wuthering Heights by Emily Bront (1847) George Knightley in Emma by Jane Austen (1815) Juliet Capulet from Romeo and Juliet by William Shakespeare (1597) Laura in Petrarchs Sonnets by Petrarch (1327-1374) Cosette in
Les Misrables by Victor Hugo (1862) Film: Rose DeWitt Bukater from Titanic (1997) Allie Hamilton from The Notebook (2004) Mary Jane Watson from Eternal Sunshine of the Spotless Mind (2004) Amelia Mia Dolan from La La Land (2016) Naomi Lapaglia from The Wolf of Wall Street
(2013) Andie Anderson from How to Lose a Guy in 10 Days (2003) Television: Daenerys Targaryen from Game of Thrones (2011-2019) Derek Shepherd from The Vampire Diaries (2009-2017) Leslie Knope from Parks and Recreation (2009-2015) Video Games:
Triss Merigold and Yennefer of Vengerberg from The Witcher series (2007-present) Mitsuru Kirijo from Persona 3 (2006) Yukiko Amagi in Persona 5 (2016) Judy Alvarez in Cyberpunk 2077 (2020) A foil character in a literary work who serves as a contrast to another character, typically the protagonist
or a central figure, in order to highlight particular qualities or traits of the primary character. By emphasizing the differences between the two characters, the foil character helps readers to better understand and appreciate the nuances of the main character helps readers to better understand and appreciate the nuances of the main characters, the foil character helps readers to better understand and appreciate the nuances of the main characters, the foil character helps readers to better understand and appreciate the nuances of the main characters.
Heights by Emily Bront (1847) Fortinbras and Laertes from Hamlet by William Shakespeare (1603) Ralph and Jack Worthing from The Importance of Being Earnest by Oscar Wilde (1895) Film: Woody
and Buzz Lightyear from Toy Story (1995-2019) Elsa and Anna from Frozen (2013) and Frozen 2 (2019) Captain America and Iron Man from Marvel Cinematic Universe Danny Archer and Solomon Vandy from Blood Diamond (2006) Clarice Starling and Hannibal Lecter from The Silence of the Lambs (1991) Television: Sheldon Cooper and Leonard
Hofstadter from The Big Bang Theory (2007-2019) Jack Shephard and John Locke from Lost (2004-2010) Don Draper and Pete Campbell from Mad Men (2011-2020) Lorelai Gilmore and Emily Gilmore from Gilmore Girls (2000-2007) In literature, characters play a crucial role in
storytelling. There are various types of characters, each with their own unique characteristics and impact on the plot. Dynamic characters are characters are characters in a literary work who undergo significant change or growth throughout the course of the story. These changes can be related to their personality, beliefs, values, relationships, or circumstances
from The Lion King (1994) Katniss Everdeen from The Hunger Games series by Suzanne Collins (2008-2010; 2020) Ender Wiggin from Enders Game by Orson Scott Card (2013) Travis Bickle from The Color Purple by Alice Walker (1982) Static characters are characters in a literary work who do not undergo significant
change or growth throughout the course of the story. Their personality, beliefs, values, relationships, or circumstances remain mostly constant, providing a sense of stability and continuity within the narrative. While static characters may not experience a character arc like dynamic characters, they still play important roles in the development of the
plot, themes, and other characters in the story. Examples of static characters include: Cinderellas Stepmother from The Jungle Book by Rudyard Kipling (1894) Gaston from Disneys Beauty and the Beast (1991) Inspector Javert from
Les Misrables by Victor Hugo (1862) Round characters, also known as three-dimensional characters, are characters in a literary work who possess complex, well-developed personalities and relatable, as they exhibit depth and nuance in their thoughts,
feelings, and actions, much like real people. Round characters often evolve throughout the story, adapting and characters, but not all round characters are protagonists. Examples of round characters include: Michael Corleone from The Godfather by
Mario Puzo (1969) Don Quixote from Don Quixote from Don Quixote by Miguel de Cervantes (1606; 1615) Humbert from Lolita by Vladimir Nabokov (1955) Blanche DuBois from A Streetcar Named Desire by Tennessee Williams (1947) Peggy Olson from the TV series Mad Men (2007-2015) Marjane Satrapi from Persepolis by Marjane Satrapi (2000) Flat
characters, also known as two-dimensional characters in a literary work who are relatively simple, lacking depth and complexity in their personalities, emotions, and motivations. These characters often possess a limited range of traits or qualities and do not undergo significant growth or change throughout the story. Despite their
simplicity, flat characters still play important roles in the narrative, serving specific functions or purposes within the plot. Examples of flat characters include: Karen Smith from the film Mean Girls (2004) Mr. Smee from Peter Pan by J.M. Barrie (1904) Red from That 70s Show (1998-2006) Minny Jackson from The Help by Kathryn Stockett (2009)
Eeyore from Winnie-the-Pooh by A.A. Milne (1926) Characters adds depth to a story and helps readers build connections with them. Characters backgrounds impact the way they perceive the world and interact with their environment
Their origins, upbringing, culture, and relationships all contribute to the formation of a unique identity. A well-developed background provides a strong foundation for a characters motivations and goals. For example, in David Copperfield, the character Mrs. Micawber has a detailed background that informs her actions throughout the story.
Understanding a characters motivations is essential to development, as these driving forces can explain their actions, and decisions. Motivations can stem from a variety of sources, such as personal beliefs, past experiences, or external pressures. They often change in response to the events of the story, contributing to a characters growth
and development. Desires are related to motivations, but they are more focused on what a character wants or hopes to achieve. This can be as simple as a basic need, like shelter or sustenance, or something more complex, like love or success. Desires can also change and evolve throughout a narrative, providing a compelling arc for character
development. Characters personalities can be broken down into various traits, which combine to form unique individuals who respond to situations in different ways. Some common categories of traits include openness, conscientiousness, extraversion, agreeableness, and neuroticism. By including a diverse range of traits, authors create richer, more
realistic characters. For example, consider the following traits of a character from a small town: Openness: Curious and eager to explore new experiences. Conscientiousness: Responsible and organized, but sometimes overbearing. Extraversion: Outgoing and sociable, thrives in group settings. Agreeableness: Kind-hearted and empathetic, but can be
overly trusting. Neuroticism: Prone to anxiety and stress, but uses it as a driving force for success. Incorporating these traits into character development creates an engaging, lifelike figure that readers can connect with and understand. In literature, relationships play a crucial role in shaping characters and driving the narrative. The connectionships play a crucial role in shaping characters and driving the narrative.
between characters provide depth and dimension to their personalities, reveal their motivations, and contribute to the overall themes of the story. Relationships in literature can take many forms, including family ties, friendships, romantic partnerships, professional connections, and adversarial encounters. Each type of relationship offers unique
opportunities for character development and plot progression. Strengths and weaknesses are integral aspects of characters that contribute to a compelling narrative. The exploration of a characters strengths and weaknesses can reveal their inner
struggles, motivations, and vulnerabilities, making them more complex and human. Strengths and weaknesses are integral aspects of character development in literature. These traits help create multi-dimensional, relatable, and engaging characters that contribute to a compelling narrative. The exploration of a characters strengths and weaknesses
can reveal their inner struggles, motivations, and vulnerabilities, making them more complex and human. Physical appearance is an important aspect of characters identity, personality, and the way they are perceived by others. Describing a characters physical traits can help readers
visualize the character, provide insight into their background or social status, and establish their presence within the story. In literature, character portrayal varies significantly across different genres, each with its unique character portrayal varies significantly across different genres, exploring how authors.
create and portray characters. Genre fiction, a broad category that encompasses numerous sub-genres, often focuses on well-developed characters in this field utilize diverse techniques, including: Emphasizing characters to drive the narrative. Authors in this field utilize diverse techniques, including: Emphasizing characters to drive the narrative.
dialogue and interactions to reveal traits. These character development methods contribute to the overall theme and engagement of the genre fiction explores futuristic and imaginative concepts, often focusing on world-building and technological advancements. In this genre: Characters may possess unique abilities or superior
intelligence. Conflict often arises from the interaction between human nature and technology. Alien species and artificial intelligences can be central characters to question the boundaries and implications of technological progress. In horror, character portrayal aims to evoke fear, suspense, and anxiety in
the reader. Key elements include: Vulnerable or relatable protagonists, creating to unsettling events or environments. The portrayal of characters in horror is pivotal in eliciting the desired emotional response from the
reader. Crime fiction explores the investigation and resolution of criminal acts, often through the perspectives of detectives, criminals, or victims. In this genre: Protagonists may be cunning, brutal, or manipulative, representing various criminal archetypes
Supporting characters might embody various degrees of morality or provide clues and red herrings. The depth and complexity of characters in crime fiction contribute to the intricate plotlines and memorable characters, writers must invest time and effort in exploring their
distinctive identities, character traits, and other qualities. This often entails delving into the character growth is essential for
making a character three-dimensional and relatable. This involves a characters ability to learn and evolve throughout the narrative. By demonstrating progress and resilience when faced with challenges, a character growth strengthens are
narrative, making the story more engaging and enriching the readers experience. A characters to revise their fundamental beliefs, values, and attitudes to become a better version of themselves. As writers delve into
the depths of a characters internal life, they can portray relatable emotions that resonate with readers, thereby forging a connection between the character and the audience. A multi-dimensional character is one with multiple layers and facets, exuding a profound sense of realism. They possess good and bad traits, strengths and weaknesses, and
quirks that make them uniquely relatable. To create such a character, writers must focus on: Developing a rich backstory Incorporating nuanced, believable flaws Offering context for characters who resonate with readers and leave a lasting
impression. A character with a sympathetic nature is one whom readers can emotionally invest in and empathize with, regardless of their life experiences. Creating sympathy for a character may be achieved through any of the following: Revealing their vulnerabilities Illustrating their moral dilemmas Presenting relatable desires or shortcomings By
employing these approaches, a writer can ensure their characters often require a mix of visual and auditory components to convey their personalities and their representation in various mediums can differ significantly. Film characters often require a mix of visual and auditory components to convey their personalities and
emotions. The interpretation of a character from literature to film can involve changes in appearance, location, or even the relationship with their environment, such as a house or a significant building. Talent selection and portrayal by the actor or actress also play a crucial role in bringing the character to life on the screen. For example, a film
character living in an antique building might have their story adjusted to include more visual details and showcase the history of the structure. In this way, the characters relationship with their surroundings becomes a part of their identity, influencing the storyline and adding depth to the narrative. Television characters, similar to film characters
need both visual and auditory components for effective representation. However, television often allows for the portrayal of more in-depth characters, their parents, and their homes can be shown in more detail, creating a stronger sense of realism and relatability for the
viewer. In television series, emphasis on the characters background and relationships with their surroundings, such as their house or other pivotal locations to fit the medium, is essential in television. Theatre is a different
medium, as it relies mainly on the skills of actors and the intimacy of a live performance. The characters in a theatrical production are often adapted from literature or other sources, and their portrayal depends on the actors performance, as well as on the script, set design, and other elements that contribute to the production. The real-time nature of
theatre lends a unique sense of immediacy and connection to the characters, which cannot be replicated in film or television. As the audience witnesses the development and progression of the characters relationships with other individuals, their home, and the broader context of their world, theatre allows a closer connection with the character due to the character due to the characters relationships with other individuals, their home, and the broader context of their world, theatre allows a closer connection with the character due to the character d
to its live setting. This intimate experience enables the audience to better understand and empathize with the characters are fundamental to the
progression of a story. The actions and decisions made by the characters contribute to the unfolding of events in a narrative, creating both conflict and resolution. They allow readers to explore the different aspects of their
personality, giving readers a better understanding of what drives and motivates them. Through their development throughout the story, characters can affect the direction of the plot and often contribute to surprising turns of events. This interplay between characters and plot adds depth and nuance to the narrative, making it more engaging and
captivating. Characters do more than just move the plot forward; they also play an essential role in conveying the storys themes. The actions, decisions, and interactions of characters within a narrative often shed light on the ideas and messages that a writer wishes to convey. This can be manifested in various ways, such as through their dialogue
internal thoughts, or even the way they participate in certain activities like sports or music. For instance, a story might revolve around a character who overcomes adversity and learns the importance of perseverance. Through their actions, the character who overcomes adversity and learns the importance of perseverance activities like sports or music. For instance, a story might revolve around a character who overcomes adversity and learns the importance of perseverance.
Additionally, as characters undergo transformation, they can portray values relevant to the theme, creating an emotional connection between the audience and the principles presented in the story. Character archetypes are recurring patterns or types of characters found across various literary works and cultures. These archetypes can help inform
character backgrounds by providing a foundational structure for writers to build upon. By drawing from these archetypes, as this can lead to clichs and
predictable characters. Setting plays a significant role in shaping character background by providing the social, cultural, and historical context in which the characters exist. The time and place in which a story unfolds can impact the characters exist. The time and place in which a story unfolds can impact the characters exist. The time and place in which a story unfolds can impact the characters exist.
enhance character backgrounds, making them feel more grounded and realistic. The role of character backstory often plays a significant role in shaping character development and relationships. In action-driven genres like mystery,
thriller, or science fiction, character backstory may serve as a foundation for the character backstories can enrich the narrative and enhance reader engagement. Character in literature breathes life into stories, inviting readers to traverse
the landscapes of human emotion and experience. A well-crafted character becomes a mirror reflecting our own complexities, desires, and fears. As we follow their journeys, we gain insights into the human condition, ultimately fostering empathy and understanding. Literatures characters remind us that beneath the myriad of differences, we are all
intrinsically connected. They remain etched in our memories, inspiring personal growth and shaping our perspectives long after the last page is turned. The true power of literature lies in its unforgettable characters. CopyFacebookPinterestXFlipboardLinkedInPrintEmail If youre an avid reader, learning about the different types of characters you
encounter in literature can help you understand the story better. And if youre taking the brave step of writing a novel yourself, knowing about different types of fiction characters you like, what you dont, and what you might want to
incorporate into your work. What is Your Author DNA? Take this quick quiz to find out who your famous author twin is! Takes 2 minutes These are types of characters in a story, listed by what literary role they serve. These are types of characters in a story, listed by what literary role they serve.
in a novel as a cast, and in any cast, there are bound to be different partsthis is what theyre called. The protagonist is the main type of character in any fiction book. Theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and theyre the person whom the story is about, and they are the person whom the story is about, and they are the person whom the story is about, and they are the person whom the story is about, and they are the person whom the story is about, and they are the person whom the story is about, and they are the person whom the story is about, and they are the person whom the story is about, and they are the person whom the story is about, and they are the person whom the story is about, and they are the person whom the story is about, and they are the person whom the story is about a story is about
everything the protagonist does should impact the story because its about them. You may have a story with multiple protagonists are usually given equal amounts of time on the page. An antagonist is the biggest opposing force for the
protagonist. Theyre another typical type of character in a story and are the source of the main conflict. Their goals and character motivations are in direct opposition to the protagonist, and this makes them enemies. The antagonist doesnt have to be evil, though. An antagonist must simply oppose the protagonist. If you have an evil protagonist, your
antagonist might actually be a good guy trying to stop him. Love interests are the characters with whom the protagonists love life to make a point. Love interests can also be deuteragonists, confidants, character foils, or
even antagonists (enemies-to-lovers relationship trope, anyone?). A foil character exists to accentuate certain qualities about our protagonist is and how bad the antagonists, and the foil is used to show us how good the protagonist love.
interests. For example, if our protagonist grew up poor and had to work for everything shes got, her character foil might be someone born from wealth and handed everything shes ever wanted. Deuteragonists are basically B-plot character foil might be someone born from wealth and handed everything shes ever wanted. Deuteragonists are basically B-plot character foil might be someone born from wealth and handed everything shes ever wanted.
subplots (which often involve their relationship with the protagonists are often best friends, sidekicks, or love interests. The confidant is our protagonists are often best friends, sidekicks, or love interests. The confidant is our protagonists sidekick, their right-hand man (or woman), their closest ally. A confidant is our protagonists sidekick, their right-hand man (or woman), their closest ally. A confidant might also be a character foilhaving this conflicting dynamic makes for
powerful friendships and offers the protagonist, and explore the protagonist someone unlike themself to work with. Confidants often embark on the heros journey with the protagonist, advise the protagonist, and explore the protagonist, and explore the protagonist someone unlike themself to work with. Confidants often embark on the heros journey with the protagonist, advise the protagonist, and explore the protagonist, and explore the protagonist someone unlike themself to work with.
eat a chocolate cake that exactly meets your expectations of what a chocolate cake should taste like, you might say its an archetypal chocolate cake. Its a classic example. An archetypal character is an example of a type of character tends to
have. You may see versions of each archetype show up differently depending on which genre youre working with (for example, The Mentor in a high fantasy novel might be The Wizard). The Warrior is a character archetype thats motivated and determined. They set goals, overcome obstacles, and do so with a generally positive attitude. These
characters make great coaches or leaders, although they arent always in these positions. Jocks are a riff on the Warrior archetype. One of their distinguishing characteristics is also often their flaw: being always battle-ready and on high-alert, they can see everything as a threat and tend to think in black-and-white terms. The mentor is used a lot by
authors that write fantasy novels or science fiction. But youll also come across mentors in many other genres. They usually appear when the protagonist needs knowledge or wisdom to help guide them on
their journey, and they rarely experience much of a character arc themselves (see flat types of characters below). The Professor is a genius and a scholar whose intellect and extreme focus on facts and reason can make them resistant to change. They often come off as cold or unfeeling, and conflict arises when their feelings inevitably do arise in
opposition to science, reason, or logic. These characters are often deuteragonists theyre part of the protagonists group and act as the voice of reason. The Hero not to be confused with the Warrior seeks to save the world. They do this by performing very cool acts of superhuman bravery, strength, or general prowess. Theyre selfless, courageous, and
very aligned with moral good. In fantasy or science fiction, these types of characters often have to master some sort of magical ability or train to fight. The Hero is usually the protagonist because they want! This character is an optimist to
their core. They unflinchingly choose the glass-half-full side of things, see the good in others, keep their promises, and do the virtuous thing. These types of characters are often children (or childlike people) who have yet to grow up and face the real world. They might have a story arc where they become more wisened or serve as a source of
inspiration for the Hero. The Lover is all about emotion and creating meaningful relationships with others. They fear being alone and might engage with risky people or behaviors to make connections. For example, they are the types of characters at heart. They fear being alone and might engage with risky people or behaviors to make connections. For example, they are the types of characters at heart.
that think they can change a grisly love interest, despite all the red flags. They have optimism in common with the Innocent, but The Lover is usually a sidekick who tags along with the protagonist with the seemingly sole intention of making
wisecracks. They do well with brooding protagonists because they offer both a welcome balance to the protagonists sulkiness for the reader and a challenge for the protagonist. These types of characters in a story are funny, down-to-earth, and more of an everyday person when compared with the larger-than-life hero. The Herald is not always a
character. Sometimes, the Herald is an event or an item. The Herald shows up to tell the protagonist and the audience that something is about to start, and the inciting incident is imminent. They signal a move from the protagonists everyday status quo to the grand adventure thats about to take place. When you think
Herald, think call to adventure. Were not done yet! Different types of characters in a story can also be classified by what sort of change, if any, they undergo throughout the book or series. This doesnt necessarily have to correspond to a certain archetype or role, although characters with prominent roles often have to undergo change for a story to be
interesting, making many main characters dynamic. A dynamic character undergoes enormous internal change by the end of the story due to the plot. They might start the story weak, afraid, and cowardly but end strong and courageous. Then completely change their emotional vantage point. In fiction books, these types of characters are often
protagonists or deuteragonists. This is usually the most natural fit because it can be difficult for a character to undergo a ton of plot without it having any effect on them. Static characters do not change due to the plot, or at least not in any major way. They might get a new outfit or gadget, but their internal world stays the same. These types of
complicated, and nuanced. They have complex personalities full of contradictory traits, just as real people do. These contradictory traits create internal conflict, motivating them to interact with the plot in interesting and sometimes surprising ways. Readers often feel attached to round characters because they feel so real. As they get to know their
strengths, weaknesses, desires, faults, and ambitions, these types of characters are usually dynamic characters.
traits seeming to exist solely to fill that role. An evil stepmother, for example, might seem to have nothing to her except an intense fixation on making the protagonists life a living hell. Jester sidekicks might be these types of characters if their only purpose is to follow the protagonists around and make jokes for the readers entertainment. It may
surprise you, but a flat character can be a protagonist. In a mystery, for example, the detective herself might not be a complex character much because the story is more about the complicated, interesting mystery at hand and the unique character she encounters throughout. A stock character is a character meant to fill an
 understood role in a given genre. These types of characters require little to no development on the authors part and usually fit a well-known stereotype such as mean boss or loyal servant. Writing with stock characters is like picking a personality off the shelf and adding them to your story. The audience quickly understands these types of characters
and their purpose. Stock characters often make for a great background cast. For example, in a climate disaster movie, they might be nameless people whom the protagonist must rescuethey rarely come up again, and we know almost nothing about them as people whom the protagonist must rescuethey rarely come up again, and we know almost nothing about them as people. Unless the plot intends to explore those stock character types, thats probably all there
is to them. Are you ready to use different types of characters in your story? As an author, there is no limit to the types of characters you can write in your book. And, as youve seen, you can mix different types of characters you can write in your book. And, as youve seen, you can mix different types of characters to use in fiction writing. And there are no innately good or bad characters to use in fiction writing. And there are no specific rules for how these peoples
stories will unfold and/or how they will interact with each other. The only thing thats true is, if youre ready to start writing a novel, its important to have a clear book outline, complete with fully-developed characters. You can use our free character bio template and the guide below to help you with this process. What is Your Author DNA? Take this
quick quiz to find out who your famous author twin is! Takes 2 minutes1The Hero The hero is the ultimate protagonist character who is on some kind of a quest. Heroes tend to stand up for what is right and bring the audience with them on their journey.[14]Traits: Courage, resilience, moralityExamples: Walter Mitty (The Secret Life Of Walter Mitty);
Jay Gatsby (The Great Gatsby); Samwise Gamgee (The Lord of the Rings)2The Shadow The shadow character reflects the darker, sometimes repressed, parts of a character. Shadows often appear as the villain or the mentor to provide conflict in the story and challenge the hero. Traits: Repressed, evil figure with psychological depth Examples:
Voldemort (Harry Potter series); Cathy Ames (East of Eden) The shadow is also a concept in Jungian psychology used for the darker, often hidden side of the story. They offer support and provide companionship, and sometimes appear as a jester-like
character, or one who has a sense of humor. Sidekicks can be robots, humans, or supernatural creatures. Traits: Loyal, supportive, humorous Examples: Ron Weasley (Harry Potter Pan) 4The Villain The villain is the flip side of the hero and has negative or malevolent intentions. They can be just as goal-oriented as the hero, but the flip side of the hero and has negative or malevolent intentions. They can be just as goal-oriented as the hero, but the flip side of the hero and has negative or malevolent intentions.
with different goals. Villains are complex characters who often have their own unique motivations. Traits: Selfish, immoral, manipulative, cruelExamples: Professor Moriarty (Sherlock Holmes); Draco Malfoy (Harry Potter series) 5The Lover The lovers role in a story is to have a meaningful relationship with others. Theyre known to be idealists,
dreamers, and optimistic, although their character arc doesnt always have a happy ending. Traits: Romantic, idealistic entries unrealistic entries where a happy ending entries is cometimes unrealistic entries. They end of the Rings) for the Rings of th
popular character type in science fiction and fantasy novels. Their arc is small, but they have a big impact on others in the story.[16]Traits: Wise, knowledgeable, experiencedExamples: Merlin (Arthurian Legends); Gandalf (The Lord of the Rings)7The Mother The role of the mother archetype is to take care of those around them and put their needs
before her own. The mother is very understanding of human nature and offers assistance, support, and guidance to those she cares about. Traits: Nurturing, caring, protective Examples: Molly Weasley (Harry Potter series); Marmee (Little Women) 8The Everyman The everyman character is a regular person who experiences extraordinary events.
Theyre similar to the innocent type, but they are more capable of handling the situation. Traits: Humble, relatable, empathic Examples: Bilbo Baggins (The Hobbit); Arthur Dent (The Hitchhiker's Guide to the Galaxy) 9The Damsel The damsel of the more capable of handling the situation. Traits: Humble, relatable, empathic Examples: Bilbo Baggins (The Hobbit); Arthur Dent (The Hitchhiker's Guide to the Galaxy) 9The Damsel The damsel of the more capable of handling the situation. Traits: Humble, relatable, empathic Examples: Bilbo Baggins (The Hobbit); Arthur Dent (The Hitchhiker's Guide to the Galaxy) 9The Damsel The damsel of the more capable of handling the situation. Traits: Humble, relatable, empathic Examples: Bilbo Baggins (The Hobbit); Arthur Dent (The Hitchhiker's Guide to the Galaxy) 9The Damsel The damsel of the more capable of handling the situation of the Hitchhiker's Guide to the Galaxy) 9The Damsel The damsel of the Hitchhiker's Guide to the Galaxy) 9The Damsel The damsel of the Hitchhiker's Guide to the Galaxy 9The Damsel The damsel of the Hitchhiker's Guide to the Galaxy 9The Damsel The damsel of the Hitchhiker's Guide to the Galaxy 9The Damsel The damsel of the Hitchhiker's Guide to the Galaxy 9The Damsel The damsel Other Damsel The Galaxy 9The Damsel Th
known for their virtue and often have a high social status (princess, noblewoman). If you described a character who is a damsel, youd likely think about why shes in a helpless situation and what or who she needs to save her; a damsel can also be a man, child, or other being, depending on the story youre telling. Traits: Beautiful, popular,
vulnerable[17]Examples: Mrs. de Winter (Rebecca); Dora Copperfield); Rapunzel (Rapunzel)10The Trickster A trickster character exists to bring unexpected disruption to a story, usually through rule-breaking and humor. You can create good personalities for tricksters, as they are considered subversive and playful; tricksters can
also be self-centered in their actions. Traits: Cunning, self-centered, mischievous Examples: The Cheshire Cat (Alice's Adventures in Wonderland); Puck (A Midsummer Nights Dream) 11 The Guardian The guardian is a protective character that guides the main character or protagonist along on their journey. Theyre seen as emblems of wisdom and
morality as they test the hero, either by assisting them or being an obstacle to their goal. [18] Traits: Protective, mentoring, practical Examples: The Troll (The Hobbit); Gollum (The Lord of the Rings) 12The Herald The heralds job is to tell or show the audience that something in the story or plot is about to change, often at the point when the inciting
incident is about to occur. They can be a character, but can also appear as an event or an item. Traits: Initiates change, acts as a call to adventure Examples: The White Rabbit (Alice's Adventures in Wonderland); Jacob Marley (A Christmas Carol); Hagrid (Harry Potter series) 13The Scapegoat The scapegoat is the character that others blame for a
failure happening around them. They end up feeling marginalized and misunderstood for something to do with.[19]Traits: Unconventional, sensitive, defiantExamples: Hester Prynne (The Scarlet Letter); The Tributes (The Hunger Games) 14The Outlaw The outlaw Characters role is to challenge the status quo in a story. They
have a strong sense of freedom and are driven by an even stronger sense of justice. The difference between an outlaw are more focused on their own survival. Traits: Independent, risk-takers, leaders Examples: Robin Hood (The Merry
Adventures of Robin Hood); John Proctor (The Crucible); Sirius Black (Harry Potter series) 15The Rebel A rebel character lives life by their own rules and is often a dramatic, revolutionary type that wants to overthrow a system in the world of the story that isnt working. Traits: Disruptive, unconventional, independent [20] Examples: Atticus Finch (To
Kill a Mockingbird); Tom Sawyer (The Adventures of Tom Sawyer); Morgoth (The Lord of the Rings)16The Ruler is in control of everything around them. They try their best to run their family, community, or society according to their lives. Traits:
Confident, strategic, decisive Examples: King Arthur (The Chronicles of King Arthur); Claude Frollo (The Hunchback of Notre Dame); Coriolanus Snow (The Hunger Games) 17The Magician The magician is a dreamer who applies their skills and know-how to make dreams become a reality for those in the story. They can make well-informed decisions
and understand complex concepts, and can also use their power to destroy. [21] Traits: Creative, intelligent, resourceful Examples: Sherlock Holmes (Sherlock Holmes books); Severus Snape (Harry Potter series) 18 The Warrior The warrior sets goals, overcomes obstacles, and shows perseverance and determination in their journey. They have a strong
sense of purpose and are committed to what they believe in. Traits: Courage, discipline, drive Examples: Aragorn (The Lord of the Rings); Odysseus (The Odyssey) 19The Sage that seeks knowledge in a story by analyzing what is in front of them. A sage character can be a mentor, but doesn't share all of the same
characteristics. Traits: Intelligent, knowledgeable, benevolent Examples: Prospero (The Tempest); Albus Dumbledore (Harry Potter series) 20 The Innocent is a character who is generally happy and doesnt seek to harm or affect others negatively. They feel familiar and down-to-earth while trying to connect to other characters. [22] Traits:
Familiar, relatable, trusting Examples: Anne Shirley (Anne of Green Gables); Lennie Small (Of Mice and Men); Rue (Hunger Games) 21 The Creator The creator believes in creativity, above all else. When developing a character for a story like a creator, their traits can intersect with plotlines, ideas, or themes that help the main characters reach their
goals more easily. Traits: Drive to create, innovative, expressive Examples: Dr. Victor Frankenstein); Eru Ilvatar (The Lord of the Rings) 22The Caregiver is generous to others and helps take care of characters, either physically or emotionally. Caregiver is generous to others and helps take care of characters, either physically or emotionally.
[23]Traits: Empathic, self-sacrificing, optimisticExamples: Beth March (Little Women); Calpurnia (To Kill a Mockingbird); Rubeus Hagrid (Harry Potter series) Advertisement noun (22)adjective (1)verb (used with object) (2)View synonyms for characterthe aggregate of features and traits that form the individual nature of some person or thing.one
such feature or trait; characteristic.moral or ethical quality.a man of fine, honorable character. qualities of honesty, courage, or the like; integrity. It takes character to face up to a bully.reputation.a stain on one's character. qualities or peculiarities of a person or thing.a person, especially with reference to behavior or
personality.Informal.an odd, eccentric, or unusual person.a person represented in a drama, story, etc.a part or role, as in a play or film.a symbol as used in a writing system, as a letter of the alphabet.the symbols of a writing system collectively.a significant visual mark or symbol.status or capacity.the character of a justice of the peace.a written
statement from an employer concerning the qualities of a former employee. Literature of an organism resulting from the effect of
one or more genes as modified by the environment. Computers any symbol, as a number, letter, punctuation mark, etc., that represents data and that, when encoded, is usable in a computer a style of writing or
printing. Roman Catholic Theology. the ineffaceable imprint received on the soul through the sacraments of baptism, confirmation, and ordination. (formerly) a cipher or cipher message. Theater. (of a part or role) representing a personality type, especially by emphasizing distinctive traits, as language, mannerisms, physical makeup, etc. (of an actor or
actress) acting or specializing in such roles to portray; describe to engrave; inscribe the combination of traits and qualities distinguishing the individual nature of a person or thingone such distinguishing the individual nature of a person or thingone such distinguishing quality; characteristic and qualities and
achievements; testimonialmy last employer gave me a good charactercapacity, position, or statushe spoke in the character of a friend rather than a fathera personone of the great characters of the centuryinformalan odd, eccentric, or unusual personan informal word for persona symbol
used in a writing system, such as a letter of the alphabetAlso called: sort.printing any single letter, numeral, punctuation and can be represented uniquely by a binary patterna style of writing or printinggenetics any structure, function, attribute, etc, in an
organism, which may or may not be determined by a gene or group of genesa short prose sketch of a distinctive type of person, usually representing a vice or virtuetypical of the apparent character of a person or thingCollins English Dictionary Complete & Unabridged 2012 Digital Edition
William Collins Sons & Co. Ltd. 1979, 1986 HarperCollins Publishers 1998, 2000, 2003, 2005, 2006, 2007, 2009, 2012to write, print, inscribe, or engraverareto portray or representCollins Publishers 1998, 2000, 2003, 2005, 2006, 2007, 2009, 2012to write, print, inscribe, or engraverareto portray or representCollins Publishers 1998, 2000, 2003, 2005, 2006, 2007, 2009, 2012to write, print, inscribe, or engraverareto portray or representCollins Publishers 1998, 2000, 2003, 2005, 2006, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2009, 2007, 2007, 2009, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2007, 2
2006, 2007, 2009, 2012Genetics A structure, function, or attribute determined by a gene or a group of genes. Computer Science See more at ASCIIcharacterless adjective uncharactered adjective characterful adjective characterless.
adjectiveOrigin of character1First recorded in 12751325; from Latin, from Greek charaktr graving tool, equivalent to character1C14: from Latin; distinguishing mark, from Greek kharaktr engraver's tool, from kharassein to engrave, stampIdiomsout of
character, out of harmony with one's personal character or disposition. Her remarks were out of character in harmony with one's personal character or disposition. Such behavior is not in character for him. in accordance with the role or personal character or disposition.
personality assumed in a performance.an actor in character. See in character refers especially to moral qualities, ethical standards, principles, and the like: a man of sterling character refers to the distinctive
qualities that make one recognizable as a person differentiated from others: a woman of strong individuality. Personality refers particularly to the combination of outer and inner characteristics that determine the impression that a person makes upon others: a child of vivid or pleasing personality. See reputation. Examples have not been
reviewed.White is 33 years old - about the same age Springsteen was when he recorded Nebraska, a downbeat series of character studies that were recorded acoustically in his home bedroom in Colts Neck, New Jersey.Growing up, we were all very protective of her, Scrofano says of her characters family.Hill took to X on Tuesday to post a version of a
popular meme featuring Homer Simpson fading into the bushes, with Lyles face super-imposed over that of the cartoon character. "The legacy of this character is just astonishing," he said. "It's a small town with huge character mean? A character is a
person in a story, as in Princess Leia is my favorite Star Wars character is someone who appears in a story, whether the story is fiction or nonfiction. It can also be used to refer to a role in a play or film that an actor plays, as in Tonys character in the play doesnt have any lines, but hes still important to the plot. Character is also the
collection of features and traits that make a persons image and personality, as in Ishirs character was one of honesty and friendship. If someone seems character can also refer to a persons moral or ethical quality. If you are a person of good character, you are
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trustworthy and reliable. Related to that, if you have character, you are honest and courageous or have integrity. Additionally, a character is a specific symbol or image that is used in writing messages. The words you are reading are written in letters, or characters, that make up the Latin alphabet. Punctuation marks and numerals (1, IX) are also characters. They are called symbols as well. Example: I cant believe that my favorite character died in the show last night. Definitions and idiom definitions from Dictionary, Random House, Inc. 2023Idioms from The American Heritage Idioms Dictionary copyright 2002, 2001, 1995 by Houghton Mifflin Harcourt Publishing Company. Published by Houghton Mifflin Harcourt Publishing Company. Company. Company. Company. Character actorBrowse#aabbccddeeffgghhiijjkkllmmnnooppqqrrssttuuvvwwxxyyzzAboutCareersContact usCookies, terms, & privacyHelpFollow usGet the Word of the Day every day! 2025 Dictionary.com, LLCAll stories need certain necessary elements. Without these elements, literary works often fail to make sense. For instance, one of the essential element is a character. A character can be any person, a figure, an inanimate object, or animal. There are different types of characters, and each

serves its unique function in a story or a piece of literature. Types of Character there are many types of the characters which include: Confidante is someone in whom the main character confides. He reveals the central characters thoughts, intentions, and personality traits. However, a confidante need not necessarily be a person. An also be a confidante. Dynamic Character A quamic character changes during the course of a novel or a story. This change in character or his/her outlook is permanent. That is why sometimes a dynamic character is also called a developing that he events in a story or novel do not change characters votions, habits, personality, or motivations. Antagonist an a bad guy, or an opponent of the protagonists or the main character. The action in the story arises from a conflict between the protagonist, the main character, who creates the action of the plot and engages readers, arousing their empathy and interest. The protagonist tis often a hero or heroine of the story, as the whole plot and engages readers, arousing their empathy and interest. The protagonist is often a hero or heroine of the story, as the whole plot and engages readers, arousing their empathy and interest. The protagonist is often a hero or heroine of the story, as the whole plot and engages readers, arousing their empathy and interest. The protagonist the main character here are many factors and education. There are many factors that may affect them, and round characters readers attention. There are many factors that the protagonist is often a hero or heroine of the story, as the whole plot made readers attention. There are many factors that the protagonist and a transforms that a factor or puzzling decisions, and attract readers attention. There are many factors that affect them, and round characters readers attention. There are many factors that affect them, and round characters readers attention. There are many factors that affect them, and round characters that affect them, and round characters are affect them, and roun

Like water for chocolate character list. Like water for chocolate main characters. Like water for chocolate (1992). Like chocolate for water. Cast of like water for chocolate characters chocolate television show characters.