

THE PORTRAYAL OF AN ANTI-HERO IN LEIGH BARDUGO'S *SIX OF CROWS*

THESIS

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IBRAHIM MALANG
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THESIS

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2023**

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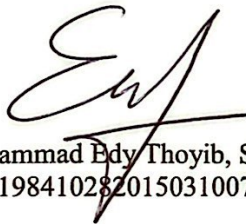
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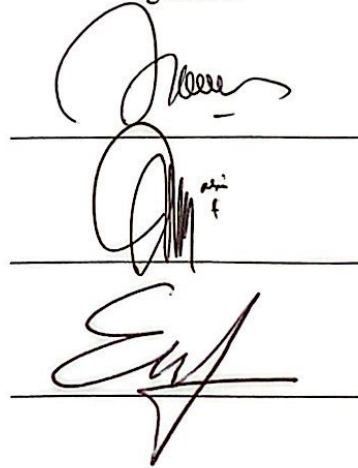
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MOTTO

“It’s worth remembering that it is often the small steps, not the giant leaps, that bring about the most lasting change.” – Queen Elizabeth II

DEDICATION

This research is especially dedicated to my adoring father Wahyu Hidayat, and my adoring mother Nikmatulizah. It is also dedicated to my beloved sister Yuanisa Cahya Pramardhika, all my family DINASTI HARI SUNYOTO members, and my girlfriend Dwi Anjar Fitriyah K.W.

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ABSTRACT

Adiasa, ArifkiSetya. (2023). *The Portrayal of An Antihero in Leigh Bardugo's Six of Crows*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Muhammad Edy Thoyib, S.S., M.A.

Keywords: Antihero, Portrayal, Structuralism

The fundamental components of any literary work are the characters. Any literary work's main character is typically portrayed as a hero. However, the appearance of antiheroes in literary works warrants closer examination. This phenomenon is reflected on Leigh Bardugo's *Six of Crows* novel describing the story of the journey of a criminal named KazBrekker, who along with a number of his crew attempted a dangerous heist in Ketterdam. This study examined KazBekker's portrayal of the antihero in Leigh Bardugo's *Six of Crow*. The study focuses on describing how the anti-hero, KazBrekker, is portrayed in Leigh Bardugo's *Six of Crow* novel through structuralism analysis. The current study is literary criticism focusing on the issue of antihero using Richard Wilson's theory. The theory of antihero employs by Richard Wilson covering empathy, humility, self-awareness, flexibility, an ability to acknowledge uncertainty. The researcher uses a qualitative approach to describe the anti-hero in the novel by Leigh Bardugo's *Six of Crow*. The findings of this study show that KazBrekker possesses the five antihero traits of empathy, humility, self-awareness, adaptability, and the capacity to accept ambiguity.

ABSTRAK

Adiasa, ArifkiSetya. (2023). *PenggambaranSeorang Antihero dalam Six of Heroes Karya Leigh Bardugo*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, S.S., M.A.

Kata Kunci: Antihero, Penggambaran, Strukturalisme

Komponen mendasar dari setiap karya sastra adalah karakter. Karakter utama karya sastra apa pun biasanya digambarkan sebagai pahlawan. Namun, kemunculan antihero dalam karya sastra perlu dicermati lebih dekat. Fenomena ini tercermin dalam novel *Six of Crows* karya Leigh Bardugo yang menggambarkan kisah perjalanan seorang penjahat bernama Kaz Brekker, yang bersama sejumlah anak buahnya mencoba melakukan perampokan berbahaya di Ketterdam. Studi ini mengkaji penggambaran antihero oleh Kaz Brekker dalam *Six of Crow* karya Leigh Bardugo. Penelitian ini berfokus untuk mendeskripsikan bagaimana tokoh anti-pahlawan, Kaz Brekker, digambarkan dalam novel *Six of Crow* karya Leigh Bardugo melalui analisis strukturalisme. Kajian saat ini adalah kritik sastra yang berfokus pada isu antihero dengan menggunakan teori Richard Wilson. Teori antihero yang digunakan oleh Richard Wilson meliputi empati, kerendahan hati, kesadaran diri, fleksibilitas, kemampuan mengaku ketidakpastian.

Peneliti menggunakan pendekatan kualitatif untuk mendeskripsikan antihero dalam novel *Six of Crow* karya Leigh Bardugo. Temuan penelitian ini menunjukkan bahwa Kaz Brekker memiliki lima sifat antihero yaitu empati, kerendahan hati, kesadaran diri, kemampuan beradaptasi, dan kapasitas untuk menerima ambiguitas.

مستخلص البحث

(2023). Adiasa, ArifkiSetya. تصوير الأبطال في فيلم Leigh Bardugo الستة من الأبطال. أطروحة جامعية. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الدولة الإسلامية مولانا مالك إبراهيم مالانج. المستشار: محمد إيدي ذويب ، م.س. ، م.

الكلمات المفتاحية: أنتييرو ، تصوير ، بنبوية

المكون الأساسي لأي عمل أدبي هو الشخصية. عادة ما توصف الشخصية الرئيسية لأي عمل أدبي بالبطل. ومع ذلك ، فإن ظهور الأبطال المناهضين في الأدب يحتاج إلى دراسة عن كثب. تنعكس هذه الظاهرة في رواية Six of Crows للكاتب Leigh Bardugo والتي تصف رحلة مجرم يدعى KazBrekker ، والذي يحاول مع عدد من رجاله ارتكاب عملية سطو خطيرة في Ketterdam. تبحث هذه الدراسة في تصوير كاز بيكر لبطل في فيلم Leigh Bardugo's Six of Crow. يركز هذا البحث على وصف كيفية وصف البطل المضاد ، KazBrekker ، في رواية Leigh Bardugo Six of Crow من خلال تحليل البنبوية. الدراسة الحالية عبارة عن نقد أدبي يركز على قضية الأبطال باستخدام نظرية ريتشارد ويلسون. تتضمن النظرية المضادة للأبطال التي استخدمها ريتشارد ويلسون التعاطف والتواضع والوعي الذاتي والمرونة والقدرة على الاعتراف بعدم اليقين. يستخدم الباحث مقارنة نوعية لوصف البطل المضاد في رواية Leigh Bardugo Six of Crow. تشير نتائج هذه الدراسة إلى أن لدى KazBrekker خمس سمات معادية للأبطال ، وهي التعاطف والتواضع والوعي الذاتي والقدرة على تقبل الغموض.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Characters are one of the most important elements in any literary work. In stories, the plot is determined by the characters. A character with traits or visualizations that are usually superior to other characters is often the main character, and most literary works usually feature the main character as a hero with unique traits. We define heroes as groups or networks of people who act on behalf of those who need or support integrity or moral goals (Zimbardo, 2019). There are many types of heroism and expressions of heroism. Heroic expressions and attitudes are expressed by helping or being willing to sacrifice one's life for others or to risk for others. We've witnessed many exploits in real life, such as helping a firefighter burn down a building, a boy rescuing a stray dog, or helping an accident victim. another. In literature, we can find stories aimed at conveying specific messages for educational, informational, and propaganda purposes, and describing human life and behavior through multiple characters with words, actions, and reactions.

However, there may be a main character who has conventional heroic qualities and attributes such as idealism, courage, and morality; this is called an anti-hero.

"Historically, the term anti-hero was first used as early as 1714, appeared in works

such as Rameau's nephew in the 18th century: 1990-2000, and also used more widely to cover also heroes as well" (Palfy, 2016).

While the word hero is derived from the Greek word for the protective defender and is portrayed as both good and flawed characters, antiheroes have opposite characteristics. As well as having good or positive traits, there are also negative traits. For example, experts say antiheroes are shady and weak. Antiheroes, on the other hand, are assertive and brave. As Jones (2012) puts it, "*Antiheroes contradict all of Joseph Campbell's theories of how all heroes should or should act, because they are merely means. Therefore, the anti-hero character has the characteristics of a real person who is flexible, for better or worse*".

The presence of antiheroes in literary works gives rise to personality types to be analyzed, as antiheroes are neither heroes nor villains. There is also a trend of antiheroes in literature, characterized by the emergence of new character types such as John Constantine, Deadpool, and Jack Sparrow. They are still growing, making mistakes, growing, and sometimes being heroic. Ajara (2018) concludes in her journal that Deadpool is an evangelist, an antihero, a vengeful, murderer, and a fool.

Fauzi (2019) in his research entitled *The ambiguity of Anti-Hero in Mel Gibson's Hacksaw Ridge Movie*. The purpose of this study was to examine the theme of ambiguity presented by the antiheroes of the Hacksaw Ridge films to find the layers of meaning or interpretation of this ambiguity. In this film, someone plays the role of hero and antihero, namely Desmond Doss as the main character. Desmond Doss wasn't particularly strong, but he was by no means weak.

Atdmaja (2013) in her research, *The Real Hero in Bernard Shaw's Arms and The Man*, which the purpose of this research is to find the play's male protagonist, find out who the real hero of the play is, and clarify the message that the play's author wants to convey within the framework of idealism and realism. Atdmaja concludes that there are two main male characters. According to analysis, Branturi has more heroic features than Sergius. Bluntschli has 9 properties out of 20, while Sergius has 6 properties out of 20. Bluntschli has the most anti-hero qualities.

Furthermore, not all filmmakers/writers use these positives to showcase character traits. Some characters do not exhibit heroic traits, called antiheroes. This is the antithesis of the powerful lone hero who "*saves the day*." According to Richard Wilson (2013), antiheroes are typically defined by five characteristics:

Empathy, humility, self-awareness, flexibility, and An ability to acknowledge uncertainty. Antiheroes also live in universes with more cynical and obscure codes. He has visible character flaws and doubts himself. Unlike heroes, antiheroes usually have neither. Antiheroes are often right-hand men or rivals of traditional heroes, protagonists of postmodern literature and cinema, or deconstructions of traditional heroes.

Although many literary works deal with stories that are both heroes and anti-heroes, researcher believe that many works assume that the hero of the story has both hero and anti-hero characters. Raharto (2018) in his journal entitled *The Protagonist's Shadow and Persona as the Reflection of Anti-hero in The Phantom of the Opera Novel Retold by Diane Namm*, this journal analyzes works about the personality of the protagonist. Unlike most protagonists, whose role is to show the traditional

characteristics of a hero, some heroes tend to portray the traits of villains. However, the protagonist is still the main character who fails to embody the virtues of society. The novel used in this research is *Six of Crows*, written by Leigh Bardugo. This novel is an American fantasy novel. *Six of Crows* is part of a trilogy of novels released on September 29th, 2015.

Six of Crows tells the story of Kaz Brekker, a brilliant but ruthless conman with a crew of skilled assassins, sneaky thieves, and spies at his disposal. Kaz and company forge their path in a brutal world, trading secrets, stealing for their profit, and never looking back. Kaz Brekker is one of the main characters and The Leader of the Dregs. He is cunning and manipulative, preferring to be the most competent person in the room. This is also a negative part of his character, as he tends to keep information away from close people until the last minute. Kaz is also paralyzed after breaking his leg and robbing the bank of the person who took him and his brother, Jordie. However, he carries his handicap with pride, wielding the Fabricator's cane and relying on it to intimidate his enemies. Kaz is a skilled thief, able to unlock anything he finds and rob people, like Pekka without them even knowing he's there.

On the other hand, many theses or journals have studied the Structuralism approach; the researcher concerns with the previous studies which use Richard Wilson's theory. Such as the research of Atdmaja (2013), who analyze the main character in the novel *The Real Hero in Bernard Shaw's Arms and The Man* by using a structural approach hero. Ajara (2018) analyzes the Structuralism approach of the anti-hero with entitled of her research namely *The Analysis of Anti-Hero as seen in*

Miller's Deadpool, where she focused on discovering the characteristics of the anti-heroes that appear in Deadpool films. Then, Fauzi (2019) in his research entitled *The Ambiguity of Anti-Hero in Mel Gibson's Hacksaw Ridge Movie*, examine the theme of ambiguity represented by the anti-hero in the Hacksaw Ridge film.

Therefore, based on the background above, the researcher decided to analyze the character of Kaz Brekker in the novel *Six of Crows* because the character shows actions and behaviors that are contrary to heroism, and can be categorized as an anti-hero using Richard Wilson's structuralism approach. By using the anti-hero approach, researcher can analyze the behavior of characters in literary works, because literature describes human behavior through words, actions, and depictions related to anti-heroic behavior and makes structuralism and literature interrelated. Then, the researcher uses a model approach as the right approach because by using the anti-hero approach, researcher can carry out and analyze the problem of portraying the character of the anti-hero in Kaz Brekker in the *Six of Crows* novel and distinguish it from previous research which researcher focused on analyzing how the depiction of the anti-hero figure in Kaz Brekker's character in the novel *Six of Crows*.

B. Problem of The Study

In conducting this research, based on the above background, the researcher formulated a problem for the study: **What are the antihero pillars of Kaz Brekker portrayed in Leigh Bardugo's *Six of Crow*?**

C. Significances of the Study

This research has two benefits: theoretical and practical. Theoretically, this research contributes to Richard Wilson's (2013) structuralism approach which focuses on the anti-hero theory put forward in analyzing literary works. This study analyzes how the anti-hero is portrayed in the character of Kaz Brekker in Leigh Bardugo's *Six of Crows*. In practice, the results of this study are expected to contribute to further research in analyzing Leigh Bardugo's novel *Six of Crows*. Finally, this research is also expected to be useful for readers of Leigh Bardugo's *Six of Crows* in understanding the portrayal of the anti-hero in Kaz Brekker's character.

D. Scope of Limitations

In analyzing research on the novel *Six of Crows* by using the structuralism approach of Richard Wilson (2013) to portray the character of an anti-hero who has more than what has been stated in the background, the researcher focuses on the depiction of the nature of an anti-hero. This research focuses on one of the main characters in the novel *Six of Crows*, Kaz Brekker.

E. Definition of the Key Term

To avoid misunderstanding what is discussed in this study, researcher need to provide information about the definition of some key terms in this research. Several terms are defined as follows:

1. Anti-hero

With interpretation playing a key role, the antihero can thus become one of the foremost characters in art who works amidst "*good*" and "*evil*", while being willing to compromise ethics and morality to achieve his desired ends (Wilson, 2013). The description of the five anti-heroic pillars is explained by Wilson (2013). They are empathy, humility, self-awareness, flexibility, an ability to acknowledge uncertainty.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses the literary theory used in the analysis of *Six of Crows*. The researcher uses the Anti-hero approach in this research. The Anti-hero is a branch of the structuralism approach that Richard Wilson (2013) developed. The researcher take a structuralism approach by applying several types of Anti-hero traits to answer this research problem. Thus, it helps the researcher thoroughly analyze and achieve the research objective.

A. Structuralism

One of the ways to study literature is by using a structuralism approach. Tyson (2006) says structuralism are not interested in individual buildings or individual works of literature (or any individual phenomenon for that matter) except in terms of what individual items can tell us about the structure that underlies and organizes all such items. Structuralism sees itself as a human science whose attempt is to understand, in a systematic way, the basic structure underlying all human experience and, therefore, all human behavior and production.

According to Abrams, in approaching a literary work, *"the critique of structuralism stands free from the poet, audience, and environment. It depicts literary works as independent objects"* (Abrams, 1999). What Abrams meant by a self-sufficient object is a system that consists of elements that are interconnected and cannot be separated. An element defines another's identity and vice versa. Furthermore, in structuralism criticism, a literary product must be assessed based on intrinsic criteria, such as complexity, coherence, balance, integrity, and interrelationships among its components.

Structuralism view literary works as a totality that is built coherently by the building elements. On the other hand, *"the structure of a literary work can be said to be the arrangement, firmness, and depiction of all elements and materials that form a single unit"* (Abrams, 1999). Each element cannot stand alone without other elements. An element needs another element to produce a complete story.

Nugiyantoro states in his book *Theory of Fictional Studies* (1995), that the structuralism approach seeks to explain the functions and relationships between the many elements of a literary work, in order to show how they are related. It is important to demonstrate how each element is dependent on the others to understand the entire structure. Structuralism is a way of thinking about the world that focuses on the perception and description of

structures. Structuralism argues that the nature of each element is determined by the others involved in that situation.

The structure of a literary work also leads to the relationships between its elements. They influence each other and form a union. Each element can be significant as it relates to other elements and contributes more to the story and game.

B. Theory of Character and Characterization

1. Character

Barnet (1986) defines a character as a figure that engages in actions within a story. Characters can take various forms in narratives, not limited to humans but also to animals or plants. Therefore, a character holds a crucial role in literature as one of its key elements. Typically, a character in a story is portrayed as a human or possesses human-like qualities. This encompasses their thoughts, dialogue, and behavior, encompassing humanity's positive and negative aspects. Such portrayal aims to captivate the readers' interest and convey the author's intended concepts and messages.

M.H. Abrams and Sylvan Barnet are among the experts who have attempted to define the concept of character in literature. According to Abrams (1999), characters refer to the individuals presented in a narrative or dramatic work. Readers interpret these characters as possessing moral, dispositional, and emotional qualities conveyed through their dialogue and actions.

To effectively portray a character in a literary work, characterization theory comes into play. This theory allows for the analysis of a character's traits and characteristics. Through the application of characterization theory, readers can identify various aspects of a character, including their preferences, actions, and more. This theory enables a deeper understanding and exploration of a character's essence within the narrative.

2. Characterization

According to Rohrberger and Woods Jr. (1971), characterization is how an author brings a character into existence. Similarly, Murphy (1972) defines characterization as the technique employed by an author to reveal the qualities of a character, including their preferences, lifestyle, and actions. In essence, characterization serves as a means for the author to depict and describe the characters in their literary work, enabling readers to identify and understand them. Through characterization, readers can gather information and extract ideas conveyed through the characters. This process is crucial as it allows readers to discern the significance and purpose of each character's role within the story.

Character can be approached and analyzed in four distinct ways. These include examining what the character says, observing their actions, considering how other characters (including the story's narrator) perceive and describe the main character, and observing the actions of other characters who may shed light on the character being studied. However, Barnet suggests that the most

effective way to understand a character is through their actions and words. Each speech and action contributes to the plot and reveals aspects of the character's nature. While their actions and words do not solely define a character, the perspectives of the narrator and other characters play a crucial role in character analysis, as they often provide descriptions based on the character's behavior and dialogue.

According to Guth (1981), in a well-crafted narrative, the author does not merely describe the character's appearance to the readers. Instead, the readers are given the opportunity to observe and experience the character within the story personally. The author employs various techniques to assist readers in comprehending a character's nature and traits.

a) Outward impression.

Outward Impression often tells us something about a character. We pick up some clues from the inner of a character through the character's physical features, small gestures and mannerisms. Voice and clothing sometimes give the reader a wrong impression. It is just as often the author gives us an insight into what a character is like.

b) Actions

Actions often speak louder than words, to understand or judge a character in a story we often have to see what the character will do especially when a challenge or an important decision put the character to be tested.

c) Thoughts and feelings

An author often lets the readers directly share the thoughts and feelings of the characters. What the characters think to themselves is as important as what they say loud. Some modern writers bring the private inner lives of their characters into sharper focus than the outward events of the story.

Hence, the author of a narrative employs various methods to depict and describe the characters within their story. Likewise, readers can utilize these same methods utilized by authors to comprehend the characterization of the characters. Readers have multiple avenues through which they can interpret and understand a character in a story. This includes analyzing the character's dialogue, actions, and emotions within the narrative. Furthermore, the characterization of a character can also be gleaned from their past experiences, conversations with other characters, and personal descriptions provided within the story.

C. Anti-hero Theory

According to Bruun Vaage (2016), an anti-hero can be defined as a character who is morally flawed, sometimes to an extreme degree, yet the audience is still encouraged to empathize, like, and support them. These moral flaws often manifest in behaviors that deviate from societal norms, ranging from acts of adultery to serial murder (Martin, 2014). Anti-hero narratives directly oppose traditional hero narratives, where clear boundaries exist between

good and evil characters and their behaviors. In contrast to the conventional moral framework, the morally deviant actions displayed by an anti-hero protagonist are typically associated with a villain rather than a hero.

On the other hand, According to Abrams (1999: 11), an antihero is the primary character in a contemporary novel or play whose personality significantly deviates from the conventional heroic protagonist found in traditional or serious literary works. While a hero is typically associated with positive qualities such as courage and strength, commonly depicted in ancient epic stories, an antihero does not heroically display these traits or may not possess them at all. The portrayal of an antihero may exhibit blatant or unimpressive behavior, lacking anything worth boasting about.

An antihero can be characterized as the protagonist in a story who lacks the typical qualities associated with a hero. Often, the portrayal of an antihero reflects society's uncertainty and conflicting views on morality. Abrams (1999: 11) suggests that an antihero is portrayed as insignificant, dishonorable, passive, ineffective, or deceitful rather than exhibiting greatness, dignity, power, or heroism. According to an article titled *Defining and Developing Your Anti-Hero* (2008), an antihero can also be an outsider. As a solitary individual, this type of antihero often possesses a fragile sense of self-worth, has experienced romantic failures, and may be estranged from people in their past.

An anti-hero is distinct from both villains and heroes, and they do not fit the archetype of a Robin Hood character. While a Robin Hood character

employs morally deviant actions to achieve a greater good for society or others, their motivations set them apart from anti-heroes. Anti-heroes, as described by Bruun Vaage (2016), do not simply exhibit the moral flaws inherent in all humans; instead, they consistently disregard moral principles, often for their own personal gratification. Therefore, a character fitting the Robin Hood archetype cannot be classified as an anti-hero because they still possess "heroic qualities," such as a genuine desire to aid others or improve society as a whole. Despite displaying certain traits associated with anti-heroes, Robin Hood characters can still be considered morally virtuous due to their motivations and would fall within a conventional moral framework.

D. Anti-hero Theory by Richard Wilson

According to Wilson (2013), The antihero's most important behavior is adapting his leadership style to the current circumstances. This results from their ability to see themselves, their opinions, and their actions in a larger context. The sensitivity to themselves, to others, and to the circumstances forms the basis of the antihero.

It's important to note that antiheroes have the same talents as heroes but have the flexibility and awareness to adapt their abilities to different situations. Heroic leaders tend to have top-down, bottom-up, or other leadership styles that remain largely unchanged, while anti-heroic leaders constantly adjust their leadership styles in different ways than heroic leaders. Also, anti-heroes may have the same expertise as anti-heroes, but are more aware of their limitations

and tend to use them more sparingly than heroes (Wilson, 2013). In this vein, anti-heroes are better at Adapting to new circumstances, drawing on all relevant information, building diverse relationships, and understanding other people is essential for success.

The description of the Five anti-heroic pillars characteristics, according to Wilson (2013) are:

1. Empathy

Empathy is typically defined by emotion researchers as the capacity to perceive other people's emotions along with the capacity to speculate about what those other individuals could be thinking or feeling. Antiheroes must overcome the same emotions that people experience in life, they should be able to accept the feeling of other people. However, antiheroes do not obviously show their empathy in public, yet they would show with actions.

2. Humility

Antiheroes may also display their humility because they know the limitations of their knowledge and skills (Wilson, 2013). Humility allows people to be open to the possibility of making mistakes. Humility can moderate some of the potential ethical risks inherent in the literature. Recognizing the ethical implications of decisions and looking for biases, errors, or wrong potentials can go a long way toward addressing those potentials. For anti-heroes, humility can strike a balance against selfish behavior that often

leads them to success. Humble character willing to admit mistakes set aside ego, and hold.

3. Self-awareness

Self-awareness is clearly understanding one's personality, including strengths, weaknesses, thoughts, beliefs, motivations, and emotions (Wilson, 2013). Antiheroes face many situations, interactions even conflict every day, and often the way they react or behave is based on patterns in their values, experiences, and beliefs. Observing, then understanding, and unraveling these links is one of its own, and as begins to reinforce this skill, the anti-hero will be able to make decisions knowingly in their personal life.

4. Flexibility

Humans are particularly good at interacting with others. They often have strong instincts for generosity, sensitivity, and openness but also often have altruistic ideas such as equality and openness rather than the flexibility of antiheroes. However, they have traits that prevent them from solving today's challenges. Their steadfast commitment to social progress also prevents her from opening up new solutions from a different perspective. Simply put, their most significant strength is their greatest weakness (Wilson, 2013).

5. An ability to acknowledge uncertainty

Antiheroic are not for all worlds and all situations. This is what our hero needs in every society. In emergency services, the military, schools, and communities. Less obvious, much of today's world is not ready to accept "*full-*

fledged" antiheroes. In most institutions, admitting uncertainty is seen as a weakness, and the media Mostly avoids speaking. As such, acting in classic heroic ways is often very appropriate to maintain a position of influence. They found enough evidence that the anti-heroes must continue their covert operations, unprepared for dangerous actions. (Wilson, 2013).

In this research, the researcher bases the analysis on Wilson's theory that the antihero is very different from the traditional protagonist of a hero or literary severe work. Suppose an anti-hero usually has negative characteristics as found in old epic stories. In that case, an anti-hero in Wilson's perspective has a more positive portrayal even though a character is famous for using ways that do not reflect heroism.

CHAPTER III

RESEARCH METHOD

The research method in this section consists of research design, research instruments, data sources, data collection, and data analysis. The research method or also known as a research design, is a scientific way to obtain data with the aim that it can be described, proven, developed, and discovered knowledge and theory, to understand, solve and anticipate problems in human life (Sugiono: 2009).

A. Research Design

This research is categorized as literary criticism. Fard (2016) defined literary criticism the discipline of interpreting, analyzing, and evaluating works of literature. The researcher uses structuralism analysis and focuses on describing the depiction of the Anti-hero in the character Kaz Brekker in Leigh Bardugo's *Six of Crow* novel. The focus is on the analysis of the characteristic approach in Anti-hero by Richard Wilson which is used to analyze a person's characteristics. Through this approach, researcher is encouraged to study the depiction of the anti-hero in Kaz Brekker. This research uses a qualitative descriptive method in conducting and analyzing research data. Creswell (2012) explained the purpose of descriptive method is to find a detailed explanation and description about the object of the research systematically. The researcher uses a qualitative approach to describe the anti-hero in the novel character by Leigh Bardugo's

Six of Crow. This research was applied to gain an in-depth understanding of the characteristics of the anti-hero in the character focus and idea of Kaz Brekker novel.

B. Data Source

The data source for this research is *Six of Crows* is a fantasy novel written by the Israeli-American author Leigh Bardugo and published by Henry Holt and Co in New York in September 29th, 2015. This novel is the first edition of the novel and has 465 pages.

C. Data Collection

In collecting data in this study, the first was by reading the novel, after reading the novel, the researcher read the novel repeatedly accompanied by notes to separate which data would be studied. After that the researcher carried out data reduction to prevent leakage of data that had been recorded in the note taking. The last is clarifying the data, where after reducing the selected data the researcher divides which data has been included in the research study being carried out.

D. Data Analysis

In analyzing data, several ways must be taken by researcher.

1. Analyzing uses the structuralism approach according to anti-hero by Richard Wilson especially on the characteristics of the depiction of anti-heroes.
2. Categorizing the analyze data.
3. Making conclusion from the analized data.

CHAPTER IV

FINDING AND DISCUSSION

After what has been described, this chapter describes the details of the Anti-hero Characteristic of the main characters in the novel *Six of Crows* by Leigh Bardugo using the analysis of the Anti-Hero by Ricard Wilson. This analysis only provides answers to the issues raised in the research questions. Here, the researcher analyzes the main character, Kaz Brekker, who is dominant in the novel.

A. The Potrayal of An Anti-Hero Kaz Brekker

Kaz Brekker, the enigmatic protagonist of Leigh Bardugo's *Six of Crows*, is a character who captivates readers with his complexity and depth. Known as "Dirty hands," Kaz is a master manipulator and a brilliant strategist. His intelligence and strategic thinking set him apart, making him a force to be reckoned with in the criminal underworld of Ketterdam.

Kaz's determination and unwavering perseverance are evident throughout the story. He has an unyielding drive to accomplish his goals, even when faced with insurmountable obstacles. No challenge is too great for Kaz, and he demonstrates a relentless pursuit of success, never backing down from a fight.

Resourcefulness is another defining characteristic of Kaz's character. He is a master of utilizing the resources at his disposal, whether it's his extensive network of contacts, deep knowledge of the city, or exceptional skills. Kaz's adaptability shines through as he effortlessly navigates treacherous situations and swiftly adjusts his plans to outmaneuver his enemies.

Beneath Kaz's tough exterior lies a complex and profoundly emotional individual. Haunted by a tragic past, he struggles with inner demons and carries the weight of his experiences. Bardugo expertly portrays Kaz's guarded nature and his reluctance to reveal his vulnerabilities to others. However, as the story progresses, glimpses of his emotional depth emerge, revealing a multifaceted character with a capacity for both darkness and compassion.

Kaz Brekker's character is rooted in an intricate backstory and motivations. His past traumas and personal vendettas drive him forward, shaping his worldview and actions. Yet, Kaz is not simply a vengeful anti-hero. His motivations are layered, and his decisions reflect the complex moral landscape in which he operates. Bardugo skillfully weaves these elements together, creating a character who blurs the lines between hero and villain, leaving readers intrigued and invested in Kaz's journey.

In summary, Kaz Brekker is a character of remarkable depth in *Six of Crows*. He becomes an unforgettable protagonist with his intelligence, determination, resourcefulness, emotional complexity, and intricate backstory. Hence as Wilson (2013) states Antiheroes are better at *Adapting to new*

circumstances, drawing on all relevant information, building diverse relationships, and understanding other people is essential for success, The researcher analyze the character of Kaz Brekker based on Ricard Wilson (2013) five Anti-heroic pillar characteristics namely: *Empathy, humility, self-awareness, flexibility, and An ability to acknowledge uncertainty.*

1. Emphaty

Antiheroes must also overcome the same emotions that people experience in life, and they must be strong and determined to face their challenges and achieve their goals. Usually, in this case, the belief is that they are the ones who want to be strong, so seeing a recognizable one gives hope that, like them, one can have the strength to face one's inner demons (Wilson, 2013).

The first evidence of Kaz Brekker Empathy occurs when Kaz waits with the Dregs, a small but up-and-coming gang Kaz manages. Kaz, Jesper Fahey, a Kaelish-Zemeni sharpshooter, and some other Dregs discuss the recent assassination of a Zemeni trade ambassador. The assassination was impossible, and Inej knows Kaz doesn't care who did it—he only cares because he can't figure out how it was done. The Dregs convene on neutral territory (the Exchange) to meet with Geels from the rival Black Tips gang. Inej is sceptical, but Kaz moves forward without explaining anything.

He was right. Inej's debt to Per Haskell meant she gambled her life every time she took on a new job or assignment and left her room at the Slat. Tonight was no different. Kaz struck his walking stick against the cobblestones as the bells from the Church of Barter began to chime. The group fell silent. The time for the talk was done. "Geels isn't smart, but he's just bright enough

to be trouble,” said Kaz. “No matter what you hear, you don’t join the fray unless I give the command. Stay sharp.” Then he gave Inej a brief nod. “And stay hidden.” (p. 27)

According to the data above, Kaz Brekker demonstrates his empathetic nature by extending a life-changing opportunity to Inej. Kaz recognizes Inej's exceptional skills and untapped potential despite her troubled past. He understands her challenges and empathizes with her desire for a better life. With a keen eye for talent, Kaz approaches Inej with a job proposition, offering her a chance to escape difficult circumstances and build a brighter future. By doing so, he shows his belief in her abilities and acknowledges her strength, surpassing the judgments often placed upon her due to her past.

Kaz's empathetic gesture goes beyond a simple employment offer. It represents his understanding of Inej and his willingness to give her an opportunity for personal growth and empowerment. He recognizes her worth and offers her a chance to break free from the constraints that have held her back. Another piece of evidence which shows the characteristic empathy for Kaz Brekker exists when Kaz and his group have won against his rival gang Black Tips, Kaz reveals that he actually did this plan to help Jesper because they had blackmailed him.

“If I thought you were dirty, you’d be holding your guts in on the floor of the Exchange like Big Bol, so stop running your mouth. It would have been easy enough to make peace. Kaz could have told Jesper that he knew he wasn’t dirty, reminded him that he’d trusted him enough to make him his only real second in a fight that could have gone badly wrong tonight. Instead, he said, “Go on, Jesper. There’s a line of credit waiting for you at the Crow Club. Play till morning or your luck runs out, whichever comes first.” (p.49)

According to the data above, Jesper finds himself being blackmailed, Kaz Brekker demonstrates his empathetic nature and extends a helping hand. Kaz recognizes the burden of secrets and the vital role of trust within their crew. Understanding the gravity of the situation, he approaches Jesper with understanding and compassion.

Seeing Jesper's distress, Kaz puts himself in his shoes, empathizing with the weight of the secret that is being used against him. Knowing the destructive power of such knowledge, Kaz realizes the importance of addressing the issue and standing by his crew member. Kaz assures Jesper that he can trust him with his secret without hesitation. Kaz understands the significance of maintaining trust within their crew and recognizes that by helping Jesper, he strengthens their bond. He values the cohesion and unity of their team, knowing that they rely on each other to achieve their goals.

Kaz sat down on the plush settee without being invited and stretched out his bad leg. "Jurda param is real, Nina, and if you're still the good little Grisha soldier I think you are, you'll want to hear what it does to people like you." She turned the lump of gold over her in her hands, then wrapped her dressing gown more tightly around her and curled up at the end of the settee. Again, Kaz marvelled at the transformation. In these rooms, she played the part her clients wanted to see—the powerful Grisha, serene in her knowledge. But sitting there with her brow furrowed and her feet tucked under her, she looked like what she truly was: a girl of seventeen, raised in the sheltered luxury of the Little Palace, far from home and barely getting by every day (p.57)

Kaz Brekker shows empathy when he becomes aware of Nina's distressing withdrawal symptoms. Recognizing the urgency of her situation, he takes immediate action to ensure that she receives the vital medication, jurda param,

that she desperately needs. Understanding the severity of Nina's suffering and the dangers of withdrawal, Kaz demonstrates his compassion by swiftly organizing a plan to acquire the necessary medication. He recognizes the debilitating effects of the withdrawal and empathizes with Nina's pain and desperation. He shows his commitment to his crew member's well-being and understands that her recovery is crucial not only for her own sake but also for the success of their mission.

By taking prompt and decisive action to secure the medication, Kaz exemplifies his understanding of Nina's struggle and his willingness to go to great lengths to alleviate her suffering. His empathy shines through his actions, emphasizing his deep care for his team members and their collective success. Another evidence of Kaz being empathetic occurs when Kaz brings Inej onto the boat. He orders Nina to use her Grisha powers to heal Inej, even though Nina isn't a healer. Jesper and Matthias capture Oomen and bring him to Kaz. Kaz rips out one of Oomen's eyes to get him to reveal who ordered the attack. Oomen reveals that Pekka Rollins hired the Black Tips to attack the Dregs. After Kaz gets all the information he needs from Oomen, he throws him overboard as retribution for injuring Inej.

"Get us out of here," Kaz shouted as soon as he limped aboard the schooner with Inej in his arms. The sails were already trimmed and on their way out of the harbor in moments, though not nearly as fast as he would have liked. He knew he should have tried to secure some Squallers for the journey, but they were hell to come by. There was chaos on deck, people shouting and trying to get the schooner into the open sea as quickly as possible. "Specht!" he yelled at the man he'd chosen to captain the vessel, a sailor with a talent

for knife work who had fallen on hard times and ended up stuck in the lower ranks of the Dregs. "Get your crew in shape before I start cracking skulls." Specht saluted—then seemed to catch himself. He wasn't in the navy any longer, and Kaz wasn't a commanding officer (p.106)

Kaz Brekker showcases his profound empathy by devising a meticulous plan to rescue Inej from the grips of a perilous gang. Fueled by his unwavering commitment to protecting his crew members, Kaz demonstrates his willingness to go to great lengths, regardless of the personal sacrifices involved. Understanding the imminent danger Inej faces and the potential harm that awaits her, Kaz's empathy compels him to take swift action. He recognizes the profound impact Inej has on their crew's dynamic and her invaluable role in their shared objectives.

Kaz's empathy drives his meticulous planning, as he refuses to let any harm befall his crew members. Despite the inherent risks and personal sacrifices, Kaz remains steadfast in his determination to protect Inej. His empathy shines through his unwavering resolve and his unwavering commitment to ensuring the safety and well-being of his crew.

Hence, By demonstrating such empathy, Kaz reveals his deep understanding of his crew members' emotional and physical vulnerabilities. He exemplifies the core principle of loyalty and compassion that underpins their collective bond, emphasizing his role as the leader who will stop at nothing to safeguard those he cares about.

2. *Humility*

Antiheroes may also display their humility because they know the limitations of their knowledge and skills (Wilson, 2013). For anti-heroes, humility can strike a balance against selfish behavior that often leads them to success. Humble character willing to admit mistakes, set aside ego, and hold. Kaz's humility characteristic occurs when Inej joins Kaz in his room. He tells her very little about the job but offers her four million *kruge* to join his crew.

"I've got a job for you," Kaz said as he flipped through the previous day's figures. Each sheet would go into his memory with barely a glance. "What would you say to four million krule?" "Money like that is more curse than gift." "My little Suli idealist. All you need is a full belly and an open road?" he said, the mockery clear in his voice. "And an easy heart, Kaz." That was the difficult part. Now he laughed outright as he walked through the door to his tiny bedroom. "No hopes of that. I'd rather have the cash. Do you want the money or not?" "You're not in the business of giving gifts. What's the job?" (p.50)

Kaz Brekker exhibits humility by acknowledging and recognizing each crew member's unique skills and expertise. Rather than solely focusing on his capabilities, Kaz humbly acknowledges the value his crew members contribute to their shared mission. Understanding the diverse strengths of his team, Kaz demonstrates humility by giving credit where it is due. He recognizes that he cannot accomplish their goals alone and that their mission's success relies on his crew members' collective talents.

By embracing humility, Kaz sets aside egotistical tendencies and empowers his crew members to shine in their respective areas. He understands

that their combined capabilities far outweigh individual accomplishments and actively encourages collaboration and teamwork. In doing so, Kaz exemplifies a humble leader who values the diverse talents of his crew and recognizes that their collective strengths make them a formidable force. His humility fosters a sense of unity and respect within the group, ensuring that they operate as a cohesive team rather than a collection of individuals.

Another evidence of Kaz's humility occurs when The crew of Kaz objects to Wylan's inexperience, arguing that they should get a better demolitions expert. But Kaz explains that Wylan is more than just a hostage. In addition to his knowledge of explosives, he has been to the Ice Court and is skilled at drawing. Matthias and Wylan work together to draw a map of the Ice Court, and Matthias reluctantly shares what he knows about Fjerdan security protocols. The plan, Kaz tells them, is to get arrested and imprisoned in the Ice Court intentionally.

Kaz leaned back. "What's the easiest way to steal a man's wallet?" "Knife to the throat?" asked Inej. "Gun to the back?" said Jesper. "Poison in his cup?" suggested Nina. "You're all horrible," said Matthias. Kaz rolled his eyes. "The easiest way to steal a man's wallet is to tell him you're going to steal his watch. You take his attention and direct it where you want it to go. Hringkälla is going to do that job for us. The Ice Court will have to divert resources to monitoring guests and protecting the royal family. They can't be looking everywhere at once. It's the perfect opportunity to spring Bo YulBayur." Kaz pointed to the prison gate in the ringwall. "Remember what I told you at Hellgate, Nina?" (p.89)

when the group confronts a formidable challenge, Kaz Brekker demonstrates his humility by Recognizing the collective intelligence and

expertise of his team, he encourages them to come together and engage in a brainstorming session, valuing the input and ideas of every individual.

Rather than imposing his own will or asserting dominance, Kaz humbly recognizes the power of collaboration and the strength of pooling their knowledge and perspectives. He understands that the best solutions often arise through collective effort and the synergy of diverse ideas. With a humble approach, Kaz fosters an environment where members feel empowered to contribute their thoughts and suggestions. He encourages open dialogue, ensuring everyone's voice is heard and respected. By doing so, he not only values the input of others but also demonstrates his trust in their capabilities. Another evidence of Kaz being humility when The voyage to Fjerda continues. Matthias reflects on Nina's remorse. The gang discusses the plan to rescue Bo Yul-Bayur.

Kaz pushed his deep into his mouth, wiggling it between his teeth. "Baleen. I'd planned to save these, but after that ambush, I don't know what kind of trouble we may run into on the open sea. If you go over and can't come up for air, wiggle it free and bite down. It will buy you ten minutes of breathing time. Less if you panic," he said with a meaningful look at Wylan. He gave the boy another piece of baleen. "Be careful with that one." Then he tapped the Ice Court plans. (p.122)

Kaz Brekker exemplifies humility by recognizing and accepting his own limitations. He demonstrates self-awareness and a keen understanding of the strengths and expertise of his team members, knowing when it is necessary to delegate tasks to others who may be better suited for specific jobs.

Rather than stubbornly clinging to control or allowing his ego to dictate his actions, Kaz acknowledges that he may not always be the most skilled or knowledgeable in every aspect of their mission. He values the capabilities and talents of his crew members and understands that utilizing their expertise will lead to a more successful outcome. With humility, Kaz delegates tasks to those team members with the necessary skills or experience to handle them effectively. He puts aside personal pride and focuses on what is best for the mission and the collective success of their endeavour. By embracing humility and delegating responsibilities, Kaz demonstrates trust in his team members' abilities. He recognizes that their collective strengths far surpass his own individual capabilities, and he willingly relies on their expertise to achieve their shared goals.

Therefore, Kaz's humility as a leader contributes to the overall success of their endeavours, as they tap into the collective intelligence and creativity of the team, finding innovative solutions to the challenges they face. Kaz's humility enables the team to operate at their highest potential, empowering each member to contribute their skills and expertise. Through his humble approach, Kaz demonstrates that effective leadership includes recognizing and utilizing the strengths of others, leading to the achievement of their shared objectives.

3. *Self-awareness*

Self-awareness is clearly understanding one's personality, including strengths, weaknesses, thoughts, beliefs, motivations, and emotions (Wilson, 2013). Antiheroes face many situations, interactions even conflict every day, and often the way they react or behave is based on patterns in their values, experiences, and beliefs. Observing, then understanding, and unravelling these links is one of its own, and as it begins to reinforce this skill, the anti-hero will be able to make decisions knowingly in their personal life. Kaz's self-awareness characteristic first occurs when Kaz and his gang member celebrate the victory against the Black Tips.

The mood was jittery, and their laughter had the frantic serration that came with near disaster. Some of them had expected a fight and were still itching for one. But Kaz knew there was more to it, and he hadn't missed the fact that no one had mentioned Big Bolliger's name. His betrayal had badly shaken them—both the revelation and the way Kaz had delivered punishment. Beneath all that jostling and whooping, there was fear. Good. Kaz relied on the fact that the Dregs were all murderers, thieves, and liars. He just had to make sure they didn't make a habit of lying to him (p.31)

Kaz Brekker displays self-awareness by recognizing and acknowledging his reputation as a feared and ruthless criminal mastermind. He fully understands how others perceive him and the image he has cultivated within the criminal underworld. With a keen understanding of his own notoriety, Kaz navigates the world with a clear awareness of the fear and respect his name evokes. He knows that his reputation precedes him and can be both an asset and a liability in his line of work.

Rather than denying or downplaying his reputation, Kaz embraces it and uses it to his advantage. He understands how his fearsome persona can intimidate others and deter potential adversaries. At the same time, he is conscious of how this perception may isolate him from forming genuine connections with others. However, despite his awareness of his reputation, Kaz also recognizes the limitations and misconceptions that come with it. He understands that people may view him solely through the lens of his criminal image, missing out on the complexity and depth of his true character. Another Self-awareness of Kaz's characteristics occurred when Inej saved him, but Inej became a victim because of her actions, Kaz became worried and made him reminisce about the meaning of death to him.

He was alive because of Inej. They all were. They'd managed to fight out of a corner, but only because she'd prevented them from being surrounded. Kaz knew death. He could feel its presence on the ship now, looming over them, ready to take his Wraith. He was covered in her blood. "Unless you can be useful, go away," Nina said without looking up at him. "You're making me nervous." He hesitated, then stomped back the way he'd come, stopping to purloin a clean shirt from another cabin. He shouldn't be this shaken up by a dock brawl, even a shoot-out, but he was. Something inside him felt frayed and raw. It was the same feeling he'd had as a boy, in those first desperate days after Jordie's death. (p.107)

Kaz Brekker exhibits self-awareness through introspection and reflecting on his emotions. He understands his past traumas' influence on his current actions and mindset. With a deep self-awareness, Kaz acknowledges that his past experiences have shaped him and continue to impact his thoughts,

behaviours, and decision-making. He recognizes the weight of his traumas and how they have contributed to his guarded nature and hardened exterior.

Kaz's self-awareness allows him to navigate his emotions with understanding. He recognizes when his traumas are triggering certain responses and actively works to manage those reactions. He acknowledges self-preservation's importance while striving not to completely let his past define him. Kaz's self-awareness display adds complexity to his character. It showcases his ability to reflect on his own emotional landscape and understand the origins of his behaviours. By acknowledging the impact of his past traumas, he demonstrates a level of empathy and compassion for himself, which can also extend to others. Another evidence of Kaz self awareness occurs when Kaz regains consciousness in the prison wagon and panics when he feels the bodies of the other prisoners pressing against him. Inej talks to calm him down.

He forced himself to breathe deeply, despite the smell of bodies. He'd kept his gloves on, something the guards might have easily taken note of, and a frustrating concession to his weakness, but if he hadn't, he felt fairly sure he'd have gone completely mad. He hated that Inej had seen him this way, that anyone had, but on the heels of that thought came another: Better it should be her. In his bones, he knew that she would never speak of it to anyone, that she would never use this knowledge against him. She relied on his reputation. She wouldn't want him to look weak. But there was more to it than that, wasn't there? Inej would never betray him. He knew it. Kaz felt ill. Though he'd trusted her with his life countless times, it felt much more frightening to trust her with this shame (p.184)

Kaz Brekker exhibits self-awareness by acknowledging his limitations in certain social situations and relying on the strengths of his crew members to

navigate them. With a keen understanding of his own strengths and weaknesses, Kaz recognizes that some social dynamics and subtleties may elude him. He understands that his strength lies in strategy, manipulation, and cunning rather than in the intricacies of social interactions.

Instead of stubbornly trying to exert control or influence where he may not be adept, he trusts his crew to handle these matters with finesse. Kaz's display of self-awareness highlights his effectiveness as a leader. He is willing to delegate and trust his crew, recognizing that they possess skills that complement his own. By acknowledging his limitations in certain social situations, he fosters an environment of mutual support and respect within the group.

Therefore, Kaz's self-awareness enables him to navigate the intricate world of crime and manipulation with a keen understanding of his strengths and limitations. It adds depth to his character and reinforces his ability to adapt and strategize effectively. Kaz's self-awareness enables him to maximize the potential of his crew and adapt to various challenges. It showcases his ability to prioritize the success of their mission over personal pride, highlighting his growth as a character and leader throughout the story.

4. Flexibility

Humans are particularly good at interacting with others. They often have strong instincts for generosity, sensitivity, and openness but also often have altruistic ideas such as equality and openness rather than the flexibility of antiheroes. However, they have traits that prevent them from solving today's challenges. Their steadfast commitment to social progress also prevents her from opening up new solutions from a different perspective. Simply put, their most significant strength is their greatest weakness (Wilson, 2013). Kaz's flexibility characteristics first occur when Kaz gives each group member a task and dismisses them to stick to the plan to kidnap Bo-Yul Bayur while he needs to think of another backup plan.

Kaz needed time to think through the plan that was forming in his mind. He could see the basics— where they would enter, how they would leave. But the plan he envisioned would mean that they wouldn't be able to bring much with them. They'd be operating without their usual resources. That meant more variables and a lot more chances for things to go wrong (p.90)

Kaz Brekker demonstrates flexibility by adjusting his mindset and considering alternate perspectives when presented with new information or differing viewpoints. With a strong sense of adaptability, Kaz recognizes the importance of openness to new ideas and information. He understands that rigid thinking can hinder progress and limit his ability to solve challenges creatively. Therefore, when confronted with new information or differing viewpoints, he doesn't immediately dismiss them or cling to his preconceived notions.

Instead, Kaz exhibits a willingness to listen and evaluate different perspectives. He understands that his perspective may not always be comprehensive or accurate. He actively engages in dialogue and weighs the merits of different viewpoints, taking into account the expertise and insights of his crew members. Kaz's display of flexibility adds depth to his character and showcases his growth throughout the story. It demonstrates his capacity to set aside personal biases and ego in favour of the most effective for the mission's success. His willingness to adjust his mindset and consider alternate perspectives reflects his own growth and fosters a collaborative and dynamic environment within the crew. Another evidence of Kaz's flexibility occurs when Kaz finally works up the nerve to talk to her. He shows her Wylan's prison drawing and asks if she thinks she can climb up the incinerator's chimney. If she fails, the whole crew will end up stuck in the Ice Court's prison. Inej imagines how she will die if she can't manage the climb. Inej is aware that Kaz has a personal vendetta against Pekka Rollins.

"I've seen it," Inej said. She ran her finger from the basement up to the roof in a straight line. "Six stories up a chimney." "Can you do it?" Her dark brows rose. "Is there another option?" "No." "So if I say I can't make that climb, will you tell Specht to turn the boat around and take us back to Ketterdam?" "I'll find another option," said Kaz. "I don't know what, but I'm not giving up that haul." "You know I can do it, Kaz, and you know I'm not going to refuse. So why ask?" Because I've been looking for an excuse to talk to you for two days. "I want to make sure you know what you'll be dealing with and that you're studying the plans." "Will there be a test?" "Yes," said Kaz (p.136)

Kaz Brekker exemplifies flexibility by adjusting his expectations and plans based on the evolving dynamics within the crew, recognizing the need for flexibility in a team setting. Kaz is a shrewd and pragmatic leader who understands that a successful team requires adaptability. He acknowledges that the dynamics within a group can change over time as members develop relationships, face personal challenges, or experience unexpected circumstances. In light of this, Kaz remains attuned to these shifts and adjusts his expectations and plans accordingly.

Rather than rigidly clinging to his initial vision or demanding unwavering adherence to his directives, Kaz demonstrates flexibility by considering the input and needs of his crew members. He recognizes that their individual growth and changing circumstances may impact their ability to fulfil certain roles or meet specific expectations. As a result, he adjusts his plans, redistributes responsibilities, and revises his strategies to accommodate the evolving dynamics within the crew.

Kaz fosters a collaborative and supportive environment within the team. He values each member's unique strengths and challenges and acknowledges the importance of adapting to ensure the success of their mission. His willingness to adjust his expectations and plans based on the changing dynamics showcases his adeptness as a leader who prioritizes the collective well-being and effectiveness of the crew. Another evidence of Kaz's flexibility characteristic occurs when Kaz freed Inej from the Menagerie and hired her

to be part of the Dregs. He told her he valued her stealth, and she appreciated his honesty about her indenture. It was a step up from the Menagerie, but she still was not free. Fearing she will die in the incinerator shaft, Inej curses Kaz and herself for believing in him.

“This isn’t ... it isn’t a trick, is it?” Her voice was smaller than she wanted it to be. The shadow of something dark moved across Kaz’s face. “If it were a trick, I’d promise you safety. I’d offer you happiness. I don’t know if that exists in the Barrel, but you’ll find none of it with me.” For some reason, those words had comforted her. Better terrible truths than kind lies. “All right,” she said. “How do we begin?” “Let’s start by getting out of here and finding you some proper clothes. Oh, and Inej,” he said as he led her out of the salon, “don’t ever sneak up on me again.” (p.202)

Kaz Brekker demonstrates flexibility when unexpected setbacks occur during the rescue mission for Inej. Faced with unforeseen challenges threatening their plans, Kaz adjusts his approach and finds alternative paths to achieve their goals. As a master tactician and strategist, Kaz understands that adaptability is crucial in the face of adversity. When their initial plan encounters unexpected obstacles, he doesn't become discouraged or stuck in a rigid mindset. Instead, Kaz embraces flexibility by quickly assessing the situation and devising new strategies to overcome setbacks.

Kaz showcases his ability to think on his feet and develop alternative solutions. He leverages his crew members' unique skills and strengths, encouraging them to think creatively and contribute their ideas. By fostering a collaborative environment, Kaz taps into the team's collective intelligence and explores new approaches that hadn't been considered before.

Kaz's flexibility is evident in his willingness to consider unconventional methods and adapt his plans accordingly. He embraces the element of surprise, utilizing unexpected resources and manipulating the circumstances to their advantage. Through his quick thinking and strategic adjustments, Kaz finds alternative paths that enable them to continue their mission and work towards rescuing Inej. Kaz's ability to adapt to changing situations and maintain his focus on the ultimate objective. It highlights his leadership agility and his capacity to find innovative solutions when faced with unexpected setbacks. By adjusting his approach and exploring alternative paths, Kaz demonstrates his commitment to achieving their goals, regardless of their challenges.

Overall, Kaz's exhibition of flexibility highlights his ability to evolve and adapt in the face of changing circumstances. It portrays him as a leader who values the input and insights of others, recognizing that collective wisdom and flexibility can lead to greater success. Kaz's demonstration of flexibility underscores his leadership skills and his capacity to navigate the complexities of working within a team. It portrays him as a leader willing to adjust his plans and expectations to optimize the team's performance and achieve their shared goals.

5. An Ability to Acknowledge Uncertainty

Antiheroic are not for all worlds and all situations. This is what our hero needs in every society. In emergency services, the military, schools, and communities. Less obvious, much of today's world is not ready to accept "full-

fledged" antiheroes. In most institutions, admitting uncertainty is seen as a weakness, and the media Mostly avoids speaking. As such, acting in classic heroic ways is often very appropriate to maintain a position of influence. They found enough evidence that the anti-heroes must continue their covert operations, unprepared for dangerous actions. (Wilson, 2013). Kaz's ability to acknowledge uncertainty occurs when Matthias attacks Kaz and tries to steal the pardon. Though Kaz is much smaller than the muscular Matthias, he anticipates the attack, easily slipping out of Matthias's grip before ruthlessly beating him with his cane.

Kaz knocked his cane gently against Helvar's jaw. "For every trick you've seen, I know a thousand more. You think a year in Hellgate hardened you up? Taught you to fight? Hellgate would have been paradise to me as a child. You move like an ox—you'd last about two days on the streets where I grew up. This was your one free pass, Helvar. Don't test me again. Nod so I know you understand." (p.92)

Kaz Brekker showcases his ability to acknowledge uncertainty when Matthias unexpectedly attacks him and relies on his cane and experience to anticipate and respond to the threat. As a character known for carefully planning and calculated moves, Kaz understands that unexpected events and uncertainties can arise at any moment. When Matthias launches a surprise attack on him, Kaz's instincts kick in, and he acknowledges the uncertainty of the situation. Instead of panicking or being caught off guard, he relies on his

keen sense of observation and previous experiences to anticipate and react to the threat.

Kaz flipped the cane in his hand and pressed the carved crow's head against Helvar's throat. "Move again and I'll smash your jaw so badly you'll be drinking your meals for the rest of your life." The Fjerdan stilled, his blue eyes alight with hate. "Where is the pardon?" Helvar growled. "I saw you put it in your pocket." Kaz crouched down beside him and produced the folded document from a pocket that had seemed empty just a moment before. "This?" (p.92)

Kaz's cane serves as a symbol of his preparedness and resourcefulness. It is not just a simple accessory but a tool that aids him in navigating the uncertain world he operates in. Kaz's reliance on his cane exemplifies his ability to acknowledge uncertainty and utilize available resources to adapt and respond effectively.

Furthermore, Kaz's experience and knowledge of his adversaries are crucial in his ability to anticipate the attack. Through his meticulous research and understanding of Matthias' background, Kaz is able to anticipate the possibility of betrayal and prepares himself accordingly. This demonstrates his ability to acknowledge uncertainty and make calculated decisions based on the information available to him. Another evidence of Kaz's ability to acknowledge uncertainty characteristics occurs when

How many times had Kaz seen Pekka since that first glimpse in the gin shop? Never once had there been a flicker of recognition. Kaz wasn't a boy any longer; there was no reason Pekka should be able to see the child he'd swindled in his features. But it made him furious every time their paths had crossed. It wasn't right. Pekka's face—Hertzoon's face—was indelible in Kaz's mind, carved there by a jagged blade (p.208)

Kaz Brekker demonstrates his ability to acknowledge uncertainty and make choices based on the available information, despite the inherent uncertainties of the situation. During a crucial moment, Kaz faces multiple unknown variables and unforeseen challenges. Rather than becoming overwhelmed or paralyzed by uncertainties, he embraces the reality that nothing can be controlled or predicted with absolute certainty. He understands that making choices based on the best available information is crucial in such high-stakes situations, even if it means venturing into the unknown.

Kaz's acknowledgement of uncertainty is a testament to his pragmatic nature and adaptability. He understands that despite his meticulous planning, there will always be factors beyond his control. Instead of allowing the uncertainties to hinder his progress, he embraces them and uses his resourcefulness to make informed decisions in the moment.

Kaz hung back now, feeling the delicate weight of his lockpicks like an insect cradled in his palm. Wasn't this what he wanted? To see Pekka brought low, humiliated, miserable and hopeless, the best of his crew dead on pikes. Maybe this could be enough. Maybe all he needed now was for Pekka to know exactly who he was, exactly what he'd done. He could stage a little trial of his own, pass sentence, and mete it out, too. The Elderclock began to chime the three-quarter-hour. He should go. There wasn't much time left to get to the basement. Nina would be waiting for him. They all would (p.209)

By accepting the limits of his control, Kaz is able to focus on the variables within his grasp. He assesses the situation, weighs the risks, and draws upon his strategic thinking to choose the course of action that offers

the best chances of success. His ability to navigate uncertainties showcases his resilience and ability to think independently. Furthermore, Kaz's acknowledgement of uncertainty also reflects his understanding of the limitations of human knowledge and the ever-changing nature of circumstances. He recognizes that new information and unexpected developments can emerge at any moment, requiring flexibility and adaptability in decision-making.

Kaz's willingness to confront uncertainty and make choices based on the available information showcases his pragmatic and calculated approach to challenges. It demonstrates his ability to maintain composure and make sound judgments even in the face of uncertainty. By embracing uncertainties and utilizing his intellect, Kaz proves himself to be a leader who can navigate complex situations and adapt his strategies to maximize the chances of success.

By acknowledging uncertainty, Kaz demonstrates a level-headedness and adaptability that allows him to navigate unpredictable situations. He doesn't let the unexpected derail his plans but instead uses it as an opportunity to showcase his ability to think on his feet and adjust his actions accordingly. Kaz's acknowledgement of uncertainty underscores his resilience and adaptability as a character. It showcases his ability to make informed choices despite the inherent uncertainties, solidifying his reputation as a mastermind who can thrive in unpredictable circumstances.

CHAPTER V

CONCLUSION AND SUGGESTION

This section is about the conclusion and suggestion. The conclusion is led dependent on the information in the past part. Moreover, the examination additionally contains an idea for the researcher, particularly the idea for the following researchers who are keen on doing the exploration utilizing a similar hypothesis in this exploration.

A. Conclusion

The appropriate approach used to analyze these characters is Structural analysis with the idea of the Antihero characteristic theory by Richard Wilson. In the novel *Six of Crows* by Leigh Bardugo, by analyzing the main character, namely Kaz Brekker, to identify five characteristics of Antihero pillars, namely, *Empathy*, *humility*, *self-awareness*, *flexibility*, and *An ability to acknowledge uncertainty*. In *Empathy* characteristic, Kaz reveals his deep understanding of his crew members' emotional and physical vulnerabilities. He exemplifies the core principle of loyalty and compassion that underpins their collective bond, emphasizing his role as the leader who will stop at nothing to safeguard those he cares about. Then continue in *Humility* characteristic Kaz's humility as a leader contributes to the overall success of their endeavours, as they tap into the collective intelligence and creativity of the team, finding innovative solutions to the challenges they face. Kaz's humility enables the team to operate at their highest potential, empowering each member to contribute their skills and expertise.

Through his humble approach, Kaz demonstrates that effective leadership includes recognizing and utilizing the strengths of others, leading to the achievement of their shared objectives.

In *Self Awareness* Characteristics, Kaz's self-awareness enables him to navigate the intricate world of crime and manipulation with a keen understanding of his strengths and limitations. It adds depth to his character and reinforces his ability to adapt and strategize effectively. Kaz's self-awareness enables him to maximize the potential of his crew and adapt to various challenges. It showcases his ability to prioritize the success of their mission over personal pride, highlighting his growth as a character and leader throughout the story. Then in *flexibility* characteristics, Kaz's exhibition of flexibility highlights his ability to evolve and adapt in the face of changing circumstances. It portrays him as a leader who values the input and insights of others, recognizing that collective wisdom and flexibility can lead to greater success. Kaz's demonstration of flexibility underscores his leadership skills and his capacity to navigate the complexities of working within a team. It portrays him as a leader willing to adjust his plans and expectations to optimize the team's performance and achieve their shared goals. In the final characteristics *An ability to acknowledge uncertainty*, Kaz demonstrates a level-headedness and adaptability that allows him to navigate unpredictable situations. He doesn't let the unexpected derail his plans but instead uses it as an opportunity to showcase his ability to think on his feet and adjust his actions accordingly. Kaz's acknowledgement of uncertainty underscores his resilience and adaptability as a character. It showcases his ability to make informed choices despite

the inherent uncertainties, solidifying his reputation as a mastermind who can thrive in unpredictable circumstances.

B. Suggestion

The study focuses on antihero theory proposed by Richard Wilson. For further research, it is feasible for different analyses which need to break down this novel by utilizing different theory in dissecting it, and they can zero in on certain parts of the novel that the creator has not examined to acquire a more extensive comprehension. The researcher also suggests the future research to use this study as a comparison or additional information in investigating the same area. In practice, the researcher trusts that this exploration can add to English Literature students

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CURRICULUM VITAE



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APPENDIX

No	Anti-heroic Pilar	Data
1	Emphaty	<p>1) <i>He was right. Inej’s debt to Per Haskell meant she gambled her life every time she took on a new job or assignment and left her room at the Slat. Tonight was no different. Kaz struck his walking stick against the cobblestones as the bells from the Church of Barter began to chime. The group fell silent. The time for the talk was done. “Geels isn’t smart, but he’s just bright enough to be trouble,” said Kaz. “No matter what you hear, you don’t join the fray unless I give the command. Stay sharp.” Then he gave Inej a brief nod. “And stay hidden.” (p. 27)</i></p> <p>2) <i>“If I thought you were dirty, you’d be holding your guts in on the floor of the Exchange like Big Bol, so stop running your mouth. It would have been easy enough to make peace. Kaz could have told Jesper that he knew he wasn’t dirty, reminded him that he’d trusted him enough to make him his only real second in a fight that could have gone badly wrong tonight. Instead, he said, “Go on, Jesper. There’s a line of credit waiting for you at the Crow Club. Play till morning or your luck runs out, whichever comes first.” (p.49)</i></p> <p>3) <i>Kaz sat down on the plush settee without being invited and stretched out his bad leg. “Jurda param is real, Nina, and if you’re still the good little Grisha soldier I think you are, you’ll want to hear what it does to people like you.” She turned the lump of gold over her in her hands, then wrapped her dressing gown more tightly around her and curled up at the end of the settee. Again, Kaz marvelled at the transformation. In these rooms, she played the part her clients wanted to see—the powerful Grisha, serene in her knowledge. But sitting there with her brow furrowed and her feet tucked under her, she looked like what she truly was: a girl of seventeen, raised in the sheltered luxury of the Little Palace, far from home and barely getting by every day (p.57)</i></p> <p>4) <i>“Get us out of here,” Kaz shouted as soon as he limped aboard the schooner with Inej in his arms. The sails were already trimmed and on their way out of the harbor in moments, though not nearly as fast as he would have liked.</i></p>

		<p><i>He knew he should have tried to secure some Squallers for the journey, but they were hell to come by. There was chaos on deck, people shouting and trying to get the schooner into the open sea as quickly as possible. "Specht!" he yelled at the man he'd chosen to captain the vessel, a sailor with a talent for knife work who had fallen on hard times and ended up stuck in the lower ranks of the Dregs. "Get your crew in shape before I start cracking skulls." Specht saluted—then seemed to catch himself. He wasn't in the navy any longer, and Kaz wasn't a commanding officer (p.106)</i></p>
2	Humility	<p>1) <i>"I've got a job for you," Kaz said as he flipped through the previous day's figures. Each sheet would go into his memory with barely a glance. "What would you say to four million kruge?" "Money like that is more curse than gift." "My little Suli idealist. All you need is a full belly and an open road?" he said, the mockery clear in his voice. "And an easy heart, Kaz." That was the difficult part. Now he laughed outright as he walked through the door to his tiny bedroom. "No hopes of that. I'd rather have the cash. Do you want the money or not?" "You're not in the business of giving gifts. What's the job?" (p.50)</i></p> <p>2) <i>Kaz leaned back. "What's the easiest way to steal a man's wallet?" "Knife to the throat?" asked Inej. "Gun to the back?" said Jesper. "Poison in his cup?" suggested Nina. "You're all horrible," said Matthias. Kaz rolled his eyes. "The easiest way to steal a man's wallet is to tell him you're going to steal his watch. You take his attention and direct it where you want it to go. Hringkälla is going to do that job for us. The Ice Court will have to divert resources to monitoring guests and protecting the royal family. They can't be looking everywhere at once. It's the perfect opportunity to spring Bo YulBayur." Kaz pointed to the prison gate in the ringwall. "Remember what I told you at Hellgate, Nina?" (p.89)</i></p> <p>3) <i>Kaz pushed his deep into his mouth, wiggling it between his teeth. "Baleen. I'd planned to save these, but after that ambush, I don't know what kind of trouble we may run into on the open sea. If you go over and can't come up for air, wiggle it free and bite down. It will buy you ten minutes of breathing time. Less if you panic," he said with</i></p>

		<p><i>a meaningful look at Wylan. He gave the boy another piece of baleen. “Be careful with that one.” Then he tapped the Ice Court plans. (p.122)</i></p>
3	Self-awareness	<p>1) <i>The mood was jittery, and their laughter had the frantic serration that came with near disaster. Some of them had expected a fight and were still itching for one. But Kaz knew there was more to it, and he hadn’t missed the fact that no one had mentioned Big Bolliger’s name. His betrayal had badly shaken them—both the revelation and the way Kaz had delivered punishment. Beneath all that jostling and whooping, there was fear. Good. Kaz relied on the fact that the Dregs were all murderers, thieves, and liars. He just had to make sure they didn’t make a habit of lying to him (p.31)</i></p> <p>2) <i>He was alive because of Inej. They all were. They’d managed to fight out of a corner, but only because she’d prevented them from being surrounded. Kaz knew death. He could feel its presence on the ship now, looming over them, ready to take his Wraith. He was covered in her blood. “Unless you can be useful, go away,” Nina said without looking up at him. “You’re making me nervous.” He hesitated, then stomped back the way he’d come, stopping to purloin a clean shirt from another cabin. He shouldn’t be this shaken up by a dock brawl, even a shoot-out, but he was. Something inside him felt frayed and raw. It was the same feeling he’d had as a boy, in those first desperate days after Jordie’s death. (p.107)</i></p> <p>3) <i>He forced himself to breathe deeply, despite the smell of bodies. He’d kept his gloves on, something the guards might have easily taken note of, and a frustrating concession to his weakness, but if he hadn’t, he felt fairly sure he’d have gone completely mad. He hated that Inej had seen him this way, that anyone had, but on the heels of that thought came another: Better it should be her. In his bones, he knew that she would never speak of it to anyone, that she would never use this knowledge against him. She relied on his reputation. She wouldn’t want him to look weak. But there was more to it than that, wasn’t there? Inej would never betray him. He knew it. Kaz felt ill. Though he’d trusted her with his life countless times, it felt much more frightening to trust her with this shame (p.184)</i></p>

4	Flexibility	<p>1) <i>Kaz needed time to think through the plan that was forming in his mind. He could see the basics— where they would enter, how they would leave. But the plan he envisioned would mean that they wouldn't be able to bring much with them. They'd be operating without their usual resources. That meant more variables and a lot more chances for things to go wrong (p.90)</i></p> <p>2) <i>"I've seen it," Inej said. She ran her finger from the basement up to the roof in a straight line. "Six stories up a chimney." "Can you do it?" Her dark brows rose. "Is there another option?" "No." "So if I say I can't make that climb, will you tell Specht to turn the boat around and take us back to Ketterdam?" "I'll find another option," said Kaz. "I don't know what, but I'm not giving up that haul." "You know I can do it, Kaz, and you know I'm not going to refuse. So why ask?" Because I've been looking for an excuse to talk to you for two days. "I want to make sure you know what you'll be dealing with and that you're studying the plans." "Will there be a test?" "Yes," said Kaz (p.136)</i></p> <p>3) <i>"This isn't ... it isn't a trick, is it?" Her voice was smaller than she wanted it to be. The shadow of something dark moved across Kaz's face. "If it were a trick, I'd promise you safety. I'd offer you happiness. I don't know if that exists in the Barrel, but you'll find none of it with me." For some reason, those words had comforted her. Better terrible truths than kind lies. "All right," she said. "How do we begin?" "Let's start by getting out of here and finding you some proper clothes. Oh, and Inej," he said as he led her out of the salon, "don't ever sneak up on me again." (p.202)</i></p> <p>4) <i>Kaz knocked his cane gently against Helvar's jaw. "For every trick you've seen, I know a thousand more. You think a year in Hellgate hardened you up? Taught you to fight? Hellgate would have been paradise to me as a child. You move like an ox—you'd last about two days on the streets where I grew up. This was your one free pass, Helvar. Don't test me again. Nod so I know you understand." (p.92)</i></p> <p>5) <i>Kaz flipped the cane in his hand and pressed the carved crow's head against Helvar's throat. "Move again and I'll</i></p>

		<p><i>smash your jaw so badly you'll be drinking your meals for the rest of your life." The Fjerdan stilled, his blue eyes alight with hate. "Where is the pardon?" Helvar growled. "I saw you put it in your pocket." Kaz crouched down beside him and produced the folded document from a pocket that had seemed empty just a moment before. "This?" (p.92)</i></p> <p>6) <i>How many times had Kaz seen Pekka since that first glimpse in the gin shop? Never once had there been a flicker of recognition. Kaz wasn't a boy any longer; there was no reason Pekka should be able to see the child he'd swindled in his features. But it made him furious every time their paths had crossed. It wasn't right. Pekka's face—Hertzoon's face—was indelible in Kaz's mind, carved there by a jagged blade (p.208)</i></p> <p>7) <i>Kaz hung back now, feeling the delicate weight of his lockpicks like an insect cradled in his palm. Wasn't this what he wanted? To see Pekka brought low, humiliated, miserable and hopeless, the best of his crew dead on pikes. Maybe this could be enough. Maybe all he needed now was for Pekka to know exactly who he was, exactly what he'd done. He could stage a little trial of his own, pass sentence, and mete it out, too. The Elderclock began to chime the three-quarter-hour. He should go. There wasn't much time left to get to the basement. Nina would be waiting for him. They all would (p.209)</i></p> <p>8)</p>
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