



## Plot Analysis of Isabella Swan as the Main Character in “Eclipse” Novel by Stephenie Meyer

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**Abstract:** This study examines the narrative function of plot and the principal problems experienced by Isabella Swan in Stephenie Meyer’s *Eclipse*, the third novel in the *Twilight Saga*. It has two objectives: to identify how the five plot stages are constructed through Bella’s narrative trajectory and to interpret the internal and external problems that shape her decisions. The study applies a descriptive qualitative design combined with library research. *Eclipse* serves as the primary data source, while scholarly works on plot and character provide the analytical framework. Plot analysis follows the stages of exposition, rising action, climax, falling action, and resolution; character analysis focuses on Bella’s actions, motivations, conflicts, and decisions as the protagonist. The findings show that the exposition establishes Victoria’s revenge as the central external threat; the rising action intensifies Bella’s uncertainty about becoming a vampire, her physical vulnerability, and her emotional conflict between Edward and Jacob; the climax resolves the immediate threat through Victoria’s defeat; and the falling action and resolution shift attention to the Volturi and Bella’s final relational choice. Bella’s principal problems involve identity, physical survival, external danger, and romantic conflict. The study demonstrates that these problems are not separate from the plot but function as narrative pressures that reveal Bella’s character development and connect structural plot progression with themes of choice, loyalty, sacrifice, and self-definition.

**Keywords:** Plot, Character, Main Character, Narrative Structure, Isabella Swan

### INTRODUCTION

In the twenty-first century, the entire world has become narrow, accessible, sharable and familiar for all the people living on this earth as English is

used as a common language even though there are some variations in habits, cultures, traditions, regions and idiosyncratic aspects. English is the language that is almost used between an agent and

an international company. English, being the first world language, is said to be the first global lingua franca and it is the most widely used language in the world in international trade, diplomacy, mass entertainment, international telecommunications and scientific publications as well as publishing newspapers, novel and other books (Rao, 2019)

Klarer (cited in Dewi et al., 2022) said that, "the novel is one of the literary works that belong to fiction. A novel's most crucial intrinsic element is plot, character, setting, and point of view. As one of the essential intrinsic elements, characters play a vital role in controlling the course of the story. A character who performs appears or is referred to as a role." Through the plot in a novel, the authors do their best to guide the reader to the depictions of life's realities. A novel story must have character, plot, and conflict in order to be considered a literary masterpiece. These components keep the reader interested throughout the entire story.

The authors chose the Eclipse novel which is able to be explored from a different perspective regarding the analysis of the plot of the main characters in this novel, where the characters presented are very interesting for young adult readers. Eclipse is the third novel in the Twilight Saga series (Twilight, New Moon, Eclipse, and Breaking Dawn), which tells the story of a love triangle between human, vampire, and werewolf, with the three main characters, Bella, Edward, and Jacob.

These novels revolve around the story of Isabella Swan, a teenage girl who often feels out of place and describes herself as awkward and plain. Bella is introverted, intelligent, brave, and fiercely loyal. Though she doesn't fit in with the popular crowd, she catches the eye of Edward Cullen, a mysterious and handsome boy at her school who she later finds out is a vampire. Edward Anthony Masen Cullen is a vampire who was turned in 1918 at the age of 17 after contracting the Spanish flu. He also has the ability to read minds, except for Bella's, which fascinates him and makes their connection even stronger. Jacob Black Jacob is Bella's best friend from the Quileute tribe in La Push. He is warm, friendly, and loyal, with an easygoing personality. Initially, Jacob's life is complicated by the fact that he is

able to transform into a wolf, a power associated with the ancient legends of his tribe. However, the authors chose to only discuss Bella because Bella as the center of the plot in this novel has an interesting story to be raised with complex problems and how she deals with them, one of which is when she falls in love with Edward and has to decide whether to become a vampire and live with him forever or remain mortal.

Bahun (cited in Pratama & Desnaranti, 2022) said that "the authors' blueprint for the events in the novel is called the plot. Preliminary Exposition, Starting Point, Rising Action, Climax, Falling Action, and Ending are the steps for plot analysis. People will learn about all of the depictions of the events in the story through the plot." A plot is a carefully thought-out plan as a reaction to the movement of the story. This term refers to a very important event that is able to shape the plot experienced by each character in the novel.

Based on (Maslej et al., 2017) A story must have at least one character, in spite of the fact that most stories will have a few characters associated with one another. Characters are considered central to works of fiction and essential to our enjoyment of them. Cohen (cited in Maslej et al., 2017) to be engaging, characters must therefore be interesting enough to hold our attention for the duration of a story, or perhaps even multiple stories over the course of a TV series or a sequence of novels. These reasons are able to include desires, fears, ambitions, or moral dilemmas. Understanding a character's past is able to deepen the reader's understanding of their current behavior.

Accordingly, this study employs an integrated structural framework that combines plot and character analysis. The plot is examined through the five-stage sequence of exposition, rising action, climax, falling action, and resolution, drawing primarily on Freytag as cited in Pratama & Desnaranti, (2022) and complemented by Griffith as cited in DeBuse & Warnick, (2024) Character analysis focuses on Isabella Swan as the protagonist, using Nurgiyantoro's distinction between main and supporting characters and the premise that a main character's actions, motivations, and conflicts organize narrative

progression. This combined framework enables the study to trace not only what occurs at each plot stage but also how each stage exposes Bella's decisions, motivations, internal dilemmas, and external pressures.

Previous scholarship relevant to the present research can be grouped into plot-structure studies and character-oriented studies. Pratama & Desnaranti, (2022) identify sequential plot stages in *Obsessed*, while Sholihah, (2021) applies descriptive qualitative analysis to classify textual and scene-based evidence according to plot structure. Cahyono et al., (2023) similarly examine the arrangement of plot in Charles Dickens' *Great Expectations*. These studies establish a practical precedent for organizing narrative evidence into structural stages. Their principal contribution to the present study is methodological: they demonstrate how plot stages can be identified from textual events. The present research extends that procedure by examining how those stages affect the protagonist's motivations and conflicts rather than stopping at structural identification.

Character-oriented research provides a complementary basis. Srinivasan & Power, (2022) distinguish protagonist, antagonist, and supporting functions within story plots, while Maslej et al., (2017) emphasize the role of motivations, fears, ambitions, and moral dilemmas in making fictional characters meaningful. Studies by Fasikh & Indriana, (2022) and Hanggur et al., (2022) also reinforce the relationship between characterization and narrative progression. Research related specifically to the *Twilight* corpus has examined Bella from several perspectives. Miquel Baldellou, (2012) reads *Eclipse* through its intertextual relationship with *Wuthering Heights* and debates the novel's treatment of romance and female agency. Karmila et al., (2021) analyze Bella's internal and external conflicts in *New Moon*, showing that her character is shaped by both psychological and interpersonal pressures. More recently, Rayati et al., (2026) examine Bella's characterization in *New Moon* through structural binary oppositions, including love versus loss, courage versus fear, humanity versus

the supernatural, and Edward versus Jacob. Together, these studies indicate that Bella's identity and conflicts have attracted sustained scholarly attention, yet they approach them primarily through intertextual, conflict-based, or structuralist lenses rather than through the interaction between plot stages and character problems in *Eclipse*.

Within the literature reviewed for this article, an underexplored issue is how the five-stage plot progression in *Eclipse* interacts with Isabella Swan's internal dilemmas and external threats across the novel. The gap is therefore not simply the absence of a study on Bella, but the limited explanation of how exposition, rising action, climax, falling action, and resolution operate as narrative pressures that disclose her motivations, choices, vulnerability, and development. This study contributes a character-centered plot analysis by connecting each structural stage with the specific problems Bella faces, including the decision to become a vampire, physical vulnerability during the snowstorm, Victoria's threat, and the Edward-Jacob conflict. In doing so, the study links structural narrative progression with protagonist development and offers a more integrated interpretation of plot and character than studies that treat them as separate analytical categories.

The research questions are (1)How is the plot faced by the main character of Isabella Swan presented in the novel *Eclipse*?(2)What problems does the main character Isabela Swan face in the novel *Eclipse*?.

The objectives of this study are (1) to identify and analyze the five plot stages through which Isabella Swan's narrative trajectory is constructed in *Eclipse*, and (2) to classify and interpret the principal internal and external problems Isabella faces and explain how those problems interact with the progression of the plot.

### Plot

Bennett & Royle, (2016) from the book "An Introduction to Literature, Criticism and Theory". The authors infer from Bennett's quote that the plot is an important detail of a story, or the

revelation of the true nature or true motivation of the characters in the text. The authors conclude that the plot is an important part of the story that creates a series of character events that occur in the story.

Griffith (cited in DeBuse & Warnick, 2024) said that, "Plot can be informally described as the causal interaction of key elements and events in a story that move the story from its beginning to its end. Plot and narrative structure are so closely linked that the idea of plot brings to mind almost algorithmic structures or steps that are laid in order. An example of such a structure is as follows: exposition, rising action, climax, falling action, and resolution."

According to Little (cited in Cahyono et al., 2023) "The plot in a story has five elements, namely, exposition, conflict, suspense, climax, and resolution." It means that A typical story's structure can be divided into five main components, each of which has a distinct function in the plot's development.

From the above statement, the authors conclude that various definitions and perspectives on the plot emphasize the central role of conflict in driving the narrative forward, outlining it by identifying five essential components: exposition, rising action, climax, falling action and resolution, that form a typical story trajectory. All parts are interconnected from the beginning to the end of the story.

### **1. Exposition**

According to Freytag cited in Pratama & Desnaranti, (2022) "Exposition: the opening information, which frequently establishes the tone, establishes the scene, introduces the characters, and provides additional information necessary for comprehension."

Based on (cited in DeBuse & Warnick, 2024) "Exposition is the part of the story that provides the reader with the necessary background information needed to understand the story that provides the reader with the necessary get bored with this part of the story, but if this part is skipped, the reader will miss valuable information needed to fully understand the story (a flash back

scene is technique that may be used to provide necessary background information)."

From the statement above, the authors conclude that exposition plays an important role in building a story. Freytag notes that exposition introduces important elements such as tone, characters, and scenes, while also providing background information to help the audience understand the narrative. Griffith explains this by highlighting the importance of exposition in providing the necessary background information for the reader. Although exposition may feel slow or boring, it is an important component in instilling the story's foundation in the reader and ensuring a full understanding of the context of the plot.

### **2. Rising Action**

According to Freytag cited in Pratama & Desnaranti, (2022), rising action is the portion of the dramatic action that relates to the action's complexity, starts with the inciting event, builds interest or power as the opposing factions or ideas clash, and then moves to the climax. It is referred to as the complication. In line with Croft and Cross cited in Pratama & Desnaranti, (2022) said that, typically the principal action of the play in which the character responds to the dramatic incitement and subsequent developments that result from it.

Griffith cited in DeBuse & Warnick, (2024) said that, rising action is the complication that introduced and the central conflict arises. The protagonist(s) will spend the rising action trying to solve the conflict. The direct action of the story begins to unfold. As the action unfolds, it gradually builds. Frequently, in the rising action, an element of foreshadowing is introduced that will give readers a clue to what will happen later.

From the above statements, the authors conclude that all highlight the importance of rising action in shaping the narrative. Freytag describes it as the phase in which the drama increases in complexity, starting with an inciting event and escalating as opposing forces or ideas collide, eventually leading to a climax. Croft and Cross further clarify that rising action is when the characters react to the inciting incident, setting the stage for major developments in the plot. Griffith

emphasizes that rising action introduces the central conflict, which the protagonist attempts to resolve. This part of the story not only intensifies the conflict but also includes foreshadowing, hinting at future events. Together, these views describe rising action as the crucial segment in which tension builds and the narrative really gains momentum toward a climax.

### 3. Climax

According to Freytag cited in Pratama & Desnaranti, (2022), climax is the crisis at which the rising action reverses and becomes the falling action, marking the pivotal moment in the action. called the reverse at times.

Based on Griffith cited in DeBuse & Warnick, (2024), “climax is the point in the story that is the moment of crisis or a turning point. In detective/mystery stories it is usually the point when the detective has solved the mystery in his own mind but now must prove it and or catch the criminal”.

From the above statements, the authors conclude that both describe the climax as a turning point or crisis in the narrative. The climax is the moment when the rising action reaches its peak and then reverses, marking the transition to falling action. Together, this perspective emphasizes that the climax is the most intense and crucial point in the narrative, where the conflict reaches its peak and the story begins to move towards its resolution.

### 4. Falling Action

According to Freytag cited in Pratama & Desnaranti, (2022), falling action is the dramatic plot's second half. It comes after the climax and frequently shows how the climax is winding down. Based on Griffith cited in DeBuse & Warnick, (2024), “falling action is the action that takes place after the climax and leads to the resolution.”

From the statement above, the authors conclude that falling action is the phase of the plot that occurs after the climax, marking the transition to the resolution. Falling action serves to resolve any lingering conflicts and prepare the narrative

for its conclusion, moving the plot toward its final resolution. Both definitions highlight that this part of the story bridges the climax and the resolution, offering a sense of closure as dramatic events unfold toward the end.

### 5. Resolution

Freytag cited in Pratama & Desnaranti, (2022), said that, resolution is the end of the falling action as well as the resolution of the problem. Not every resolution has a pleasant conclusion.

Griffith cited in DeBuse & Warnick, (2024) said that, the resolution occurs at the end of the story when the authors tie up all the loose ends and explain how the story was solved.

From the statement above, the authors concludes that the resolution marks the conclusion of the falling action and the final resolution of the story's central conflict. While it typically provides closure, it doesn't always guarantee a happy ending. The resolution is where the authors wrap up the narrative, addressing any remaining questions and showing how the problem has been resolved. It serves as the final step in the plot, offering a sense of closure and giving the reader an understanding of how the story concludes.

From the explanation above, it is able to be concluded that all literary work stories have a plot. The plot is divided into five parts; these parts are exposition, rising action, the climax, falling action, and resolution. The components of the plot are the central problem or conflict found at the beginning of the story.

### Character

According Hanggur et al., (2022) “Character is the last component of the inner structure of the story. Character is the most important thing in a movie. Character will lead the story and control the plot. All good fiction will start with a character, because the character is the figure who participates in the action of the story. Characters have a role in building a story and make it more attractive”. It means that characters are the most important part of a story, guiding the plot and ensuring that it is engaging for the audience.

Fasikh & Indriana, (2022) said that, "character in a literary work is a figure who plays an important role in a literary work. Character is a person who is in charge of running the story line". It means that a character in a literary work is central to driving the plot and making the story come alive. The character is not just a figure in the background, but an active participant whose actions, decisions, and development shape the direction of the narrative

Based on Nurgiyantoro (cited in Sholihah, 2021) "character, each film generally has a main character and supporting characters. The meaning of the main character is the main motivator who runs the narrative flow from the beginning to the end of the story." It means that the main character, often called the protagonist, is the central figure in the story who drives the narrative forward. This character's actions, decisions, and struggles are what shape the course of the plot from start to finish

According to Burhan (cited in Murtadho et al., 2024), in terms of the role or the level of importance of the characters in a story, the characters are divided into two categories: The main character and Additional characters.

Based on statement above, it is able to be concluded that character who has an important role in a story is called a main character, while a character whose role is not important because their appearance only complements, serves and supports the main character is called an additional character or supporting character

### **Main Character**

According to Nurgiyantoro (cited in Sholihah, 2021) "The meaning of the main character is the main motivator who runs the narrative flow from the beginning to the end of the story. The main character is often termed the protagonist while the supporting character can be on the protagonist or antagonist side. Supporting characters often act as conflict triggers or sometimes can help the main character in solving problems". This means that the main character is a character who always appears in the story from the beginning to the end of the story. Because the main character always appears in the story, the main character will affect the plot.

Nurgiyantoro, (2018) said that, "the protagonist character can be called the hero, whom the characters could give a sense of sympathy and empathy. It makes us think that the issue that he/she confronted is additionally an issue that we have. Whereas an antagonist character could be a character that negates with the protagonist. This character is able to cause conflict and pressure made between protagonists and antagonists." It means that the main character is identical to the protagonist, while for supporting characters, they are able to usually be the protagonist or the antagonist.

Based on statement above, it is able to be concluded that the main character is the driving force of the story, constantly present from the beginning to the end, guiding the narrative and influencing its course. Often called the protagonist, this character's actions, motivations, and growth shape the story. The protagonist is typically someone the audience is able to empathize with; someone whose struggles and challenges resonate with them on a personal level. In the Eclipse novel chosen by the authors, it tells the story of a love triangle between humans, vampires, and werewolves, with three main characters, Bella, Edward, and Jacob.

### **Supporting Character**

According to Nurgiyantoro (cited in Fasikh & Indriana, 2022) "supporting characters are characters whose roles are not important because their appearance is only as a complement, servant, and supporter of the main character, called additional characters". According to Nurgiyantoro (cited in Sholihah, 2021), "supporting characters often act as conflict triggers or sometimes are able to help the main character in solving problems".

Based on statement above, it is able to be concluded that supporting characters are those whose roles are secondary to the main character, often serving as complements, servants, or helpers to drive the story forward. While their presence may not be as central as the main character's, they are still crucial in shaping the narrative. Here are some of the supporting characters in the Eclipse story, such as Victoria, Riley Biers, Charlie Swan, Rene, William Billy Black, Dr. Carlisle Cullen, Esme Cullen, Alice Cullen, Rosalie Hale Cullen,





Emmett Cullen, Jasper Hale Cullen, Sam Uley, Emily Young, Leah Clearwater, Seth Clearwater, Jared Cameron, Paul Lahote, Jane, Felix, Alec, and Demetri.

The authors come to the conclusion that a story consists of characters. Character is able to be identified as a person's personality or the good or bad qualities they have. Whether we act morally right or wrong determines whether it is positive or bad. People who have higher moral standards are able to determine whether something is good or bad. No story is able to be told without characters. Because characters in a literary work have more interesting lives than them, be it the protagonist or the antagonist.

## METHOD

This study employs a descriptive qualitative design combined with library research. The descriptive qualitative approach is used because the data consist of narrative events, dialogue, and textual quotations rather than numerical measurements. Following Sugiyono (cited in Fasikh & Indriana, 2022), the analysis emphasizes interpretive understanding of relationships among narrative concepts. Library research was applied systematically to establish the conceptual basis of the study and to position the interpretation within previous scholarship. Scholarly books and peer-reviewed journal articles on plot, character, and literary analysis were reviewed to define analytical categories, clarify theoretical terms, and compare the interpretation of *Eclipse* with relevant prior studies. These secondary sources function as theoretical and comparative references, while evidence for the findings is drawn directly from the novel.

The primary data source is Stephenie Meyer's *Eclipse* (2007), the third novel in the *Twilight* Saga. The units of analysis are narrative events, Bella's actions and decisions, relevant dialogue, and textual passages that directly represent plot progression or the problems experienced by Isabella Swan. Secondary data consist of scholarly books and journal articles cited in the theoretical framework and previous-studies section. Dewey, (1938) concept of inquiry as contextually situated is used as philosophical

support for the interpretive stance of the study: a quotation or event is read as part of the narrative situation in which it occurs rather than as an isolated statement. In practical terms, the researchers repeatedly read the novel, recorded relevant passages, and interpreted them in relation to surrounding events and Bella's position within the narrative.

Data classification was conducted through two analytical dimensions. First, textual evidence was categorized according to the five plot stages used in this study: exposition, rising action, climax, falling action, and resolution. Second, passages were classified according to the principal problems experienced by Bella: the decision to become a vampire, physical survival during the snowstorm, Victoria's threat, and the conflict between Edward and Jacob. A passage was included when it directly indicated Bella's action, decision, motivation, internal conflict, external threat, or a transition in the plot. This system makes it possible to examine the intersection between plot structure and character problems rather than treating them as separate inventories of events.

The data were analyzed inductively. In this study, inductive analysis means that interpretations were developed from recurring patterns in the selected textual evidence after classification rather than by testing a statistical hypothesis. The procedure consisted of five stages: (1) reading *Eclipse* closely and repeatedly; (2) identifying and recording relevant narrative events, dialogue, and quotations; (3) classifying the data according to plot stages and categories of character problems; (4) interpreting how each item of evidence reflects Bella's motivations, conflicts, and development in relation to the theoretical framework; and (5) drawing conclusions by synthesizing relationships among plot progression, character problems, and Bella's narrative development.

## RESULTS AND DISCUSSION

The results and discussion are presented as an integrated analysis so that textual evidence, theoretical interpretation, and Isabella Swan's character development can be examined within

the same analytical sequence. The analysis first traces the five plot stages and then explains how the major problems Bella faces function within those stages. This arrangement clarifies that plot progression and character conflict are mutually connected rather than independent components of the novel.

## **1. Plot Development and Isabella Swan's Character Trajectory**

### **a. Exposition**

The exposition establishes Victoria's revenge as the principal external threat and simultaneously defines Bella's position as the vulnerable target around whom the danger is organized. Novel script 1.1 states that Victoria "was never going to give up" until Bella was dead. The repeated pursuit does more than provide background information; it creates the causal condition that drives later action and places Bella under persistent external pressure.

*"Victoria was never going to give up till I was dead. She would keep repeating the same pattern - feint and run, feint and run - until she found a hole through my defenders." (Meyer, 2007, p. 80)*

*Novel script 1.1*

Novel script 1.2 deepens this exposition by showing how the external threat becomes an internal psychological burden. Bella imagines Victoria's face and recognizes the logic of the vendetta. The exposition therefore performs the function described by Freytag and Griffith: it supplies the information needed to understand the conflict, but it also establishes the emotional stakes that shape the protagonist's subsequent decisions. Bella is introduced not merely as a person being protected, but as a character who understands that Edward's relationship with her has made her a target.

*"I could see Victoria's face, her lips pulled back over her teeth, her crimson eyes glowing with the obsession of her vendetta; she held Edward responsible for the demise of her love, James. She wouldn't stop until his love was taken from him, too." (Meyer, 2007, p. 81)*

*Novel script 1.2*

### **b. Rising Action**

The rising action is constructed through the accumulation of different forms of pressure rather than through a single conflict. In novel script 2.1,

Bella's desire for immortality is immediately accompanied by fear of what that decision requires her to abandon. Her admission that she knows what she wants but is "terrified of getting it" reveals an internal conflict between commitment to Edward and attachment to human relationships. The complication therefore develops at the level of identity as well as external danger.

*"I knew exactly what I wanted, but I was suddenly terrified of getting it." (Meyer, 2007, p. 269)*

*Novel script 2.1*

The snowstorm in novel script 2.2 introduces a physical dimension to this rising action. Bella's exposure to severe cold emphasizes her human vulnerability in a narrative dominated by supernatural characters. Her dependence on Jacob for warmth is not incidental to the plot. It intensifies the relational tension because the person who physically sustains her is also the alternative romantic attachment she is trying to define.

*"The temperature was dropping. I could feel it through the down bag, through my jacket. I was fully dressed, my hiking boots still laced into place. It didn't make any difference." (Meyer, 2007, p. 487)*

*Novel script 2.2*

Novel script 2.3 adds an emotional complication when Bella acknowledges that Jacob is more than a friend. This recognition changes the love triangle from an external competition between Edward and Jacob into an internal conflict within Bella. In theoretical terms, the rising action increases complexity because each new pressure constrains her choices. The sequence exemplifies Freytag's concept of complication while extending it through character development: narrative tension rises because Bella's motivations become less simple, not only because threats become more dangerous.

*"Jacob was right. He'd been right all along. He was more than just my friend." (Meyer, 2007, p. 528)*

*Novel script 2.3*

### **c. Climax**

The climax brings the external conflict with Victoria to its decisive turning point. Novel script 3.1 depicts Edward preventing Victoria from



reaching Bella while anticipating her movement. Bella remains the object of the attack, but her presence is structurally central because Victoria's strategy and Edward's defense are both organized around access to her. This intensifies the threat established in the exposition and converts it into direct confrontation.

*"Edward and Victoria were dancing. Not quite circling, because Edward was not allowing her to position herself closer to me." (Meyer, 2007, p. 545)*

Novel script 3.1

Novel scripts 3.2 and 3.3 complete the turning point through Victoria's defeat. The climax therefore resolves the immediate external threat, but it also exposes an important aspect of Bella's characterization: she is physically vulnerable in comparison with the supernatural characters, yet her danger determines the actions of the surrounding characters. This relationship complicates a purely event-based understanding of climax. The turning point is significant not only because Victoria is defeated, but because the conflict reveals the degree to which Bella's relationships produce both protection and danger.

*"But Edward was faster - a bullet from a gun. He caught her unprotected back at the edge of the trees and, with one last, simple step, the dance was over." (Meyer, 2007, p. 552)*

Novel script 3.2

*"And then the fiery tangle of hair was no longer connected to the rest of her body." (Meyer, 2007, p. 533)*

Novel script 3.3

#### d. Falling Action

The falling action shifts the source of tension from Victoria's personal revenge to the authority of the Volturi. Novel script 4.1 shows Jane's power over the newborn vampire, while novel script 4.2 presents the Volturi's refusal to make exceptions. The narrative therefore does not move directly from victory to complete safety. Instead, the aftermath introduces a broader system of supernatural authority that determines who may survive and under what conditions.

*"The newborn girl's answering screams was ear-piercing; her body arched stiffly into a distorted,*

*unnatural position. Jane smiled, and the girl shrieked again." (Meyer, 2007, p. 574)*

Novel script 4.1

*"We don't make exceptions, and we don't give second chances. It's bad for our reputation." (Meyer, 2007, p. 578)*

Novel script 4.2

This stage illustrates Griffith's definition of falling action as the sequence following the climax that leads toward resolution, but Eclipse uses the stage to preserve residual tension. For Bella, the scene broadens the meaning of danger. Victoria can be defeated, yet Bella remains embedded in a world governed by forces that exceed her physical power. The falling action therefore prepares closure while reminding the reader that her future choice to enter the vampire world carries continuing consequences.

#### e. Resolution

The resolution operates on two levels. The first is external: the conflict involving the newborn army closes with the Volturi's decision regarding Bree. Novel script 5.1 marks the termination of that immediate conflict. The second is internal and relational: Bella must confront the consequences of loving both Edward and Jacob and decide which future she will pursue. Novel scripts 5.2 to 5.4 show that this decision is not presented as effortless closure. Bella recognizes Jacob's pain, imagines an alternative life with him, and nevertheless accepts that her commitment to Edward is stronger.

*"Take care of that, Felix. I want to go home." (Meyer, 2007, p. 578)*

Novel script 5.1

*"There was no point in starting an argument that would only hurt him more." (Meyer, 2007, p. 598)*

Novel script 5.2

*"If the world was the sane place it was supposed to be, Jacob and I would have been together." (Meyer, 2007, p. 599)*

Novel script 5.3

*"Two futures, two soul mates . . . too much for any one person." (Meyer, 2007, p. 599)*

Novel script 5.4

The resolution therefore conforms to the theoretical function of closing major conflicts while also demonstrating that closure does not

eliminate emotional consequence. Bella's final position is more self-aware than at the beginning of the rising action. She recognizes the cost of her choice and accepts responsibility for a future that excludes another possible life. Her development is represented less as a transformation into a different personality than as movement from uncertainty toward explicit commitment.

## **2. Problems Faced by Isabella Swan and Their Relationship to the Plot**

### **a. The Decision to Become a Vampire**

Bella's decision about becoming a vampire is an identity conflict rather than a simple preference for immortality. Novel script 6.1 identifies the social cost of transformation because becoming a vampire would separate her from friends and family. This problem is introduced during the rising action and continues toward the resolution, giving the plot a long-term internal conflict that parallels Victoria's external threat. Bella's eventual decision gains significance because it requires her to weigh love and permanence against humanity, family relationships, and irreversible change.

*"It was a dilemma I was struggling with. My friends. People who, for their own safety, I would never be able to see again after graduation."*  
(Meyer, 2007, p. 13)

*Novel script 6.1*

### **b. Struggling to Survive the Snowstorm**

The snowstorm converts Bella's abstract human vulnerability into an immediate physical problem. Novel script 7.1 shows that Jacob's body heat becomes necessary for her survival. This episode intensifies the rising action and simultaneously complicates the relationship among Bella, Jacob, and Edward. Physical dependence and emotional conflict therefore converge in the same event. Bella's vulnerability is not merely descriptive; it creates a circumstance in which her relationship with Jacob becomes materially consequential.

*"It was already warm and snug inside the sleeping bag. Jacob's body heat seemed to radiate from every side."* (Meyer, 2007, p. 492)

*Novel script 7.1*

### **c. Victoria's Threat**

Victoria represents the clearest external conflict in Bella's narrative trajectory. Novel script 8.1 is especially significant because Bella considers using her own body to create a distraction. Although she lacks the supernatural strength of Edward, Seth, or Victoria, her willingness to risk injury demonstrates agency within the limits of her physical condition. Novel script 8.2 confirms that the strategy affects Victoria's attention. The episode therefore complicates an interpretation of Bella as only a passive object of protection: her vulnerability remains real, but she attempts to convert that vulnerability into a tactical resource during the climax.

*"Was I strong enough? Was I brave enough? How hard could I shove the rough stone into my body?"*  
(Meyer, 2007, p. 550)

*Novel script 8.1*

*"Victoria was distracted by the sound of my gasp. Her eyes, holding still for one tiny portion of a second, met mine."* (Meyer, 2007, p. 550)

*Novel script 8.2*

### **d. The Love Triangle**

The Edward-Jacob conflict is the most persistent internal and relational problem because it develops across several plot stages and reaches closure only near the resolution. Bella's recognition that she loves Jacob complicates her earlier certainty, while novel script 9.1 articulates the decision that ultimately organizes her future. Her choice of Edward is therefore narratively significant because it resolves a conflict produced through the rising action rather than appearing as an isolated romantic preference.

*"Edward, I know who I can't live without. But . . . you don't understand. You may be brave enough or strong enough to live without me. If that's what's best. But I have to be with you. It's the only way I can live."* (Meyer, 2007, p. 610)

*Novel script 9.1*

Taken together, the four problems clarify the relationship between plot and character. Victoria's pursuit generates the dominant external conflict and drives the narrative toward the climax. The snowstorm intensifies Bella's physical vulnerability during the rising action. The decision to become a vampire and the love triangle operate as continuing internal conflicts

that extend beyond Victoria's defeat and require resolution through Bella's own choices. The five-stage structure therefore functions as more than chronological organization. Each stage subjects Bella to a different form of pressure, and her responses to those pressures make her motivations and development visible. The analysis supports the plot framework used in this study while also showing why character analysis is necessary: the significance of a plot event depends on how it alters the protagonist's choices, relationships, and understanding of her future.

## CONCLUSION

The analysis shows that the five-stage plot of *Eclipse* is closely intertwined with Isabella Swan's development rather than functioning as a sequence of events independent of character. The exposition establishes Bella as the target of Victoria's revenge and introduces the narrative conditions that make her vulnerability central. The rising action intensifies this position through interrelated pressures: the decision about becoming a vampire, physical danger during the snowstorm, and her growing recognition of feelings for Jacob. The climax resolves the immediate external threat through Victoria's defeat, while the falling action introduces the Volturi and demonstrates that danger persists beyond a single antagonist. The resolution closes both an external conflict and an internal one, particularly Bella's decision to remain committed to Edward despite recognizing the emotional cost to Jacob. These stages organize a progression from uncertainty and dependence toward more explicit personal choices.

This study contributes a character-centered reading of plot by showing that Bella's principal problems are not parallel to the plot structure but are mechanisms through which the plot develops and her characterization becomes visible. Physical vulnerability, fear of losing humanity, external threat, and romantic conflict repeatedly require Bella to evaluate loyalty, identity, sacrifice, and future commitment. The relationship between plot and character also brings forward broader themes of choice, consequence, loyalty, and self-definition in

*Eclipse*. The findings therefore extend descriptive plot analysis by demonstrating how narrative structure and character problems operate together to shape Bella's trajectory across the novel.

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