

**A FILM ADAPTATION ON CHARACTERIZATION OF MAIN
CHARACTERS FROM THE LAUREN KATE'S *FALLEN***

THESIS

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ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

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THESIS

Presented to:

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By:

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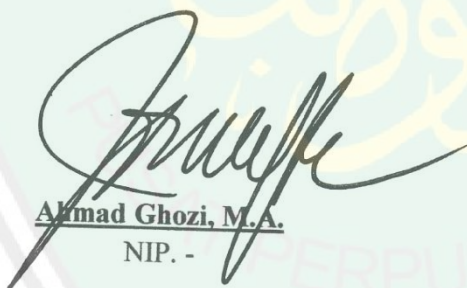
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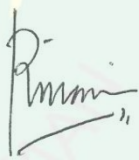
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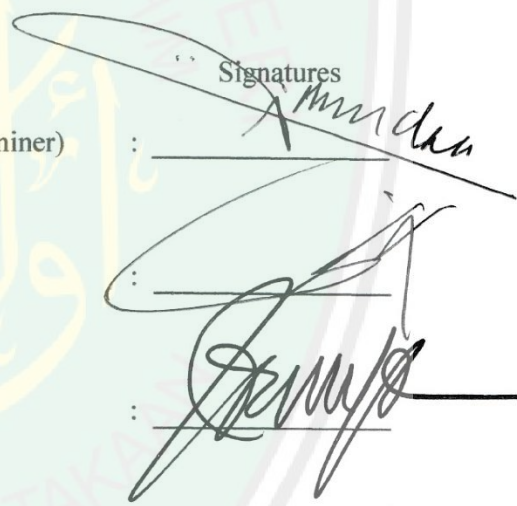
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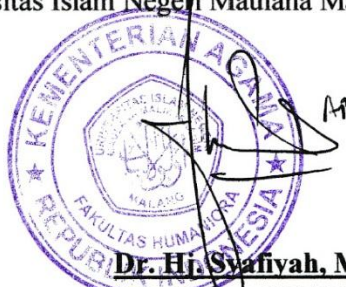
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STATEMENT OF THESIS AUTHORSHIP

I declare that the thesis I wrote entitled "*A Film Adaptation On Characterization Of Main Characters From The Lauren Kate's Fallen*" is truthfully my original work and did not incorporate to any material previously written or published by another author or writer except those indicated in quotations, paraphrasing method and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 03 December 2017

The Researcher



Muhammad Rizal

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MOTTO



DEDICATION

This thesis is dedicated to;

My parents, you two can't be equated with all parents. What you do, have, get, and give is never had by all parents in this world.

My little sister Siti Zainab, who said to me "you are my brother then you should protect me".

Ahmad Ghozi, M.A.

A few months with you creates an incredible lesson

I thank you.

**I have been spending my time for this
Then for them I dedicated this thesis truly**

Thank you

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Finally, I would like to thank everybody who was important to the successful realization of this undergraduate thesis. This undergraduate thesis is far from perfect, but it is expected that it will be useful not only for the researcher, but also for the readers. For this reason, constructive thoughtful suggestion and critics are welcomed.

Malang, 03 December 2017

The Researcher

ABSTRACT

Rizal, Muhammad. 2017. *A Film Adaptation on Characterization of Main Characters from the Lauren Kate's Fallen*. Thesis, English Letters Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Ahmad Ghozi, M. A.

Kata Kunci : Film, Intertextuality, Characterization, Character, Main Character

Novel *Fallen* tells about a love story between an angel and a human. *Fallen* is adapted to be filmed. A film adaptation is demanded to produce film which is the core of the story appropriating to the novel. An adaptation always has some differences from the novel in some aspects. One of them is the characterization. Characterization is an important aspect in a story. The characterization of the main characters becomes the specific topic in this research. Some actions which describe the main characters in the novel will be performed differently in the film as the principles of adaptation. so that how this film adapts the characterization of main characters is proper being discussed.

The problem of the study is how the film adapts the novel *Fallen*. Before finding it the researcher will discuss how the characterization of main characters in both novel and film. After finding the characterization of the main characters, the researcher is able to know the differences and find how the adaptation on characterization of the main characters is done.

The research uses the theory of adaptation by Linda Hutcheon which is that the adaptation is a formal entity or product, a process of creation, and process of reception, adaptation is a form of intertextuality of literary work. The researcher also uses the concept of characterization to find the characterization in both novel and film. The characterization is described from the personality and the relationship of the main characters to other characters. From the theory and method used, the researcher found; first is that the adaptation is done dramatize, visible, audible, succinctly and forthrightly. It is as the adaptation's principles by Linda Hutcheon. Second, there are three principles of intertextual used in this adaptation; Transformation, Haplology, and Modification.

ABSTRAK

Rizal, Muhammad. 2017. *Adaptasi Film pada Penokohan Tokoh Utama dari Fallen oleh Lauren Kate*. Skripsi, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Ahmad Ghozi, M. A.

Kata Kunci : Film, Intertekstual, Penokohan, Tokoh, Tokoh Utama.

Novel *Fallen* bercerita tentang kisah seorang malaikat yang jatuh cinta pada manusia. *Fallen* diadaptasi menjadi sebuah film. Adaptasi sebuah film dituntut untuk menghasilkan film yang inti dari ceritanya sesuai dengan novelnya. Sebuah adaptasi selalu memiliki beberapa perbedaan dari novel dalam berbagai aspeknya. Salah satunya adalah penokohan. Penokohan dalam suatu cerita merupakan salah satu unsur yang penting. Penokohan pada tokoh utama menjadi topik spesifik yang akan diteliti dalam penelitian ini. Berbagai adegan yang menggambarkan tokoh utama dalam novel akan disajikan berbeda dalam film sesuai dengan kaidah-kaidah adaptasi. Makadari itu bagaimana film ini mengadaptasi penokohan tokoh utama layak untuk diteliti.

Masalah dari penelitian ini adalah bagaimana film mengadaptasi novel *Fallen*. Sebelum menemukan itu peneliti akan membahas bagaimana penokohan tokoh utama dalam novel dan film. Setelah mengetahui penokohan utama dalam novel dan film, peneliti bisa mengetahui perbedaannya dan bisa menemukan bagaimana adaptasi pada penokohan tokoh utama tersebut dilakukan.

Penelitian ini menggunakan teori adaptasi yang diusung oleh Linda Hutcheon yaitu adaptasi sebagai produk, adaptasi sebagai proses kreasi, adaptasi sebagai bagian dari proses resepsi, karena adaptasi merupakan bentuk dari intertekstualitas karya sastra. Peneliti juga menggunakan teori penokohan untuk menemukan penokohan tokoh utama dalam novel dan film. Penokohan dapat digambarkan dari kepribadian dan hubungan tokoh utama dengan tokoh lain. Dari metode dan teori yang digunakan, peneliti menemukan; Pertama bahwa adaptasi sudah dilakukan secara dramatis, terlihat, terdengar, ringkas dan singkat. Hal ini sudah sesuai kaidah adaptasi yang diusung Linda Hutcheon. Kedua, ada tiga kaidah intertekstual yang digunakan dalam adaptasi ini yaitu; Transformasi, Haplologi, dan Modifikasi.

ملخص البحث

رجال، محمد، 2017، التكيف الفيلم على توصيف الشخصيات الرئيسية من لورين كيت (Fallen) ، بحث جامعي، قسم اللغة الإنجليزية وأدبها، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج، المشرف: أحمد غازي، الماجستير.

الكلمات الرئيسية: فيلم ، التناص ، توصيف ، شخصية ، الشخصية الرئيسية

رواية فالين (Fallen) يخبر عن قصة حب بين ملاك وإنسان. تم تكيف فالين (Fallen) ليتم تصويره. يطالب الفيلم بتأليف فيلم لإنتاج الفيلم الذي يمثل جوهر القصة التي تتناسب مع الرواية. التكيف دائما لديه بعض الاختلافات من الرواية في بعض الجوانب. واحد منهم هو توصيف. التوصيف هو جانب مهم في القصة. يصبح توصيف الشخصيات الرئيسية هو الموضوع المحدد في هذا البحث. سيتم تنفيذ بعض الأعمال التي تصف الشخصيات الرئيسية في الرواية بشكل مختلف في الفيلم كمبادئ التكيف. حتى أن كيفية تكيف هذا الفيلم لتوصيف الشخصيات الرئيسية هي المشكلة التي نوقشت.

مشكلة الدراسة هي كيف يتكيف الفيلم مع رواية فالين (Fallen). قبل البحث عن ذلك ، سيناقش الباحث كيفية توصيف الشخصيات الرئيسية في الرواية والفيلم. بعد العثور على توصيف الشخصيات الرئيسية ، يمكن للباحث معرفة الاختلافات والعثور على كيفية إجراء التكيف على توصيف الشخصيات الرئيسية.

يستخدم البحث نظرية التكيف من جانب ليندا هوتشون ، وهي أن التكيف هو كيان أو منتج رسمي ، وعملية الخلق ، وعملية الاستقبال ، والتكيف هو شكل من أشكال التنافس بين الأعمال الأدبية. يستخدم الباحث أيضًا مفهوم التوصيف للعثور على التوصيف في الرواية والفيلم. يوصف التوصيف من شخصية وعلاقة الشخصيات الرئيسية

بأحرف أخرى. من النظرية والطريقة المستخدمة ، وجد الباحث. الأول هو أن التكيف يتم درامية ، مرئية ، مسموعة ، بليغة وصریحة. إنها مبادئ التكيف التي وضعها ليندا هوتشيون. وثانيا ، هناك ثلاثة مبادئ من النصوص المستخدمة في هذا التكيف ؛ التحول ، وعلم الانحدار ، والتعديل.



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CHAPTER I

INTRODUCTION

This chapter deals with the background of the study, research question, objectives of the study, significance of the study, scope and limitation and definition of the key terms. This chapter also presents the research method that consists of research design, data sources, data collection and data analysis.

1.1 Background of the Study

The history of film which is hundred years old looks very young when being compared to the history of literature. Although the technology of cinema is still new, this technology spearheads the narrative culture so fast. The development of this work is also supported by other works especially literary work. By understanding film means understanding an expression of the literary work and an expression of the literary work is mostly influenced by the film that's why it is known that these two works influence each other. Many films are created from the product of adaptation from a literary work (Ardianto, 2014: 01).

The process of adaptation from novel to film is not easy. But since long time ago many films created is the product of adaptation from a drama text, short story, and novel. Ideally the text for film has to be created specifically because film has different media in delivering a message from literary work. This statement is also revealed by Ingmar Bergman, the Swedish director, that the originality of the film is absolutely needed because in his opinion film has no hook to literary work (Kernodle, 1967: 520).

The process of adaptation also means as a process of translation from novel to film. The media of literary work is text, so that it is impossible all texts are simply transferred to the visual media (*Itafarida, 2007: 02*). Clearly those two medium have their own strength and weakness in delivering the messages to the audiences. Many things have to be considered in doing adaptation of literary work. It means that the result of the adaptation really has the message which is the same as the original but it is delivered in different media. The process of adaptation which is only some of elements from the literary text being adapted to the text of film such as plot, characterization, or theme by a writer of film scenario will be easier in expressing the idea.

For the example the famous film *The Da Vinci Code*, was also the adaptation from the best seller novel Dan Brown published in 2003 with the same title. But at that time on 19 May 2006 at once all world were commotion caused by the controversy of the truth of the story appointed by the scenario writer in the film. A half year before on 9 December 2005, there was a film entitled *Memoirs of a Geisha* which was the adaptation from novel by Arthur Golden with the same title published in 1997. The film adaptation which had many awards also caused some controversies because the process of the translation from novel to film which does not agree with the hope of the audiences.

Novel and film are two different media of communication. This case becomes one of the reasons misunderstanding happening in accepting the message which is delivered from novel to film or vice versa. The public of novel is readers, while the public of film is viewers. The medium of writing in the novel is paper

and text, while in the film is screen and camera. In transformation work media of communication is known as ecranisation and deecranisation. Those two terms are the transformation from literary work and film. The term is from French, *ecran* means “screen”. The transformation from literary work to film is known as ecranisation, while the transformation from film to novel is called deecranisation (Eneste, 1991: 60).

In this case the researcher is interested in conducting the study which is the adaptation becomes the topic of this study. One basic reason to conduct this study is that the researcher knows that the result of adaptation will be different from the original work so that many changes happen. Those changes are absolutely influenced by factors especially the change of the characterization which will be discussed in this research. Although many researches related to the topic have been already done, but there are million novels which have not been yet analyzed using adaptation. Thus, the researcher argues that conducting this study is needed to enrich the application of theory of adaptation.

The object of this research is a novel entitled *Fallen*. The novel is written by Lauren Kate. The novel became international best seller. The novel is classified into romance, mystery and full of fantasy. The story of the novel tells how the love story of angel and human. The main characters of the novel are *Luce* as a human and *Daniel* as an angel who love *Luce*. *Luce* is a woman who is beautiful, calm, care, and love to others. The love story of *Luce* begins when she was moved to a new school because she experienced a criminal case. Her new school is not like the normal school. People call it as a school for the criminal students. In her present school she meets *Daniel*, the fallen angel. *Luce* feels strange to Daniel that

she ever met in the past proved when she meets *Daniel* she experienced *Deja vu* for many times. In the end of the story the fact will be proved that *Luce* and *Daniel* truthfully have memory connected to the past.

Besides novel, the researcher used film as the second object for the research. The film *Fallen* is an American romantic fantasy film directed by Scott Hicks and produced by Mayhem Pictures. The theme of this film is romance and the genre is fantasy. This film is based on the novel of the same title by Lauren Kate. Generally, the core of the story of the novel does not change in the film. This film also tells about a woman named Luce who loves a mysterious man named Daniel who is an angel.

When adapting from novel to film must happen the changes. In this adaptation all of the elements in the novel changes when it is served into film. But the changes mostly happen to the characterization of main character. In this case *Luce* and *Daniel* as the main characters in both novel and film occurs some changes. For the example, the changes appear when the bad behavior of Daniel and Luce in the novel served in the different type in the film. That's why the characterization of main characters will be the main discussing in this research.

According to the case above the researcher will use the theory of adaptation by Linda Hutcheon. The phenomenon of adaptation is classified in to three aspects which is related each other to the process and product. First is the process of transposition which is known as the formal entity or product. Second is the process of creation which explains that adaptation n is not only the product but also the process, in the process of creation there are re-interpretation and re-

creation. The last is the process of reception also known as the intertextuality with variation (Hutcheon, 2006: 7- 8).

The modes of engagement in adaptation also explained that consist of engagement telling, showing, and interacting (Hutcheon, 2013). All three modes of engagements can be considered immersive. In the mode of engagements from telling to showing, a performance adaptation must dramatize. Dramatization means description, narration, and represented thoughts must be transcoded into speech, actions, sounds, and visual images. When those three modes are related in the relation of adaptation, it will produce pattern. *Telling-Showing* is adaptation from novel to film or drama. *Showing-Showing* is adaptation from film to drama musical. *Interacting Telling/ Showing* is adaptation from interactive game to graphic comic. This last pattern is the newest process of adaptation to response new media that is digital technology. Seeing those three modes the researcher will use the first mode that is *telling-showing*.

For the more, the researcher also uses the theory of intertextual to analyse the differences between film and novel. By using the theory of intertextual, the differences between novel and film will produce a change of purpose. Through the purpose, the integrity of the meaning of the literary works both novel and film can be reached. In general there are some principles in intertextual: transformation, excerpt, modification, and expansion, those will be explained in chapter 2.

There are some previous studies which is conducted in the same problem of adaptation. Especially the adaptation of the characterization is used by the researcher for the reference in doing this research. First is “The differences of Pi’s

Characters between Novel and movie on Yann Martel's and Ang Lee's *Life of Pi* which is done by Marisa Umniyatul A'la the student of English language and letters Maulana Malik Ibrahim State Islamic University, Malang in 2014. In her research she discussed the developments of main character between novel and movie entitled "Life of Pi". The finding of her research is that there are some differences between novel and movie "Life of Pi" focused on the development of pi's character which is supported by psychoanalysis by Ericson.

Second previous study is done by Rikha Rosalina in 2012, University of Indonesia. In her research entitled "Analisis Penokohan dalam Novel dan Film *Kruimeltje*" she discussed the character and characterization in the novel and movie. The finding of the research is there are some differences in the character and characterization between the novel and the movie.

Concerning both previous studies, this present study *A Film Adaptation On Characterization of Main Character from The Lauren Kate's Fallen* focuses on how the film adaptation on characterization *Luce* and *Daniel* done. The researcher uses the theory of adaptation by Linda Hutcheon and for analyzing the characterization the researcher uses characterization concept of Burhan Nurgiantoro.

1.2 Research Questions

Based on the explanation above, the researcher formulates the following questions to analyze:

1. How is the characterization of main characters in the novel *Fallen*?

2. How is the characterization of main characters in the film *Fallen*?
3. How is the film adaptation on the characterization of main characters from the Lauren Kate's *Fallen* done?

1.3 Objectives of the study

Based on statement the problem above, the objectives of the research are:

1. To find out how main characters are described in the Lauren Kate's *Fallen*.
2. To find out how main characters are described in the film *Fallen*.
3. To find out how the film adapt main characters from the Lauren Kate's *Fallen*.

1.4 Scope and Limitation

This research focuses only on the adaptation on the characterization of main characters in the movie *Fallen* directed by Scott Hicks which is produced by Mayhem Pictures and released in 2016 and the first *Fallen* novel entitled *Fallen* by: Lauren Kate for the literary reference. To make the research more specific the researcher will not discuss others aspects such as theme, plot, and setting.

1.5 Significance of the Study

In academic significance, this study is intended to broaden the theoretical aspects on characterization and adaptation. This research is also expected to give the information how the transformation process of novel into movie is. For English learners, this research can be used as the additional information for the learners who are interested in learning this topic.

In practical significance, this research aims to give new insight to the society that the process of adaptation both novel and film have their own function. Additionally, the society hopefully understands that both novel and film have their own way to convey the message in their work.

1.6 Research Method

This part is divided into four parts namely; Research Design, Data Sources, Data Collection, and Data analysis.

1.6.1 Research Design

This research is literary criticism. The mode of literary criticism is used on the study. The literary criticism is the criticism which is directly connected to the literary work which is analyzed. This literary criticism aims to gather in understanding of the film adaptation research that focused on characterization of main character of the novel and film.

This research uses the adaptation theory of Linda Hutcheon to find how the film adaptation done on characterization of the main character. Besides this theory the researcher uses the characterization concept to support in doing this research.

1.6.2 Data Sources

The primary data used in this study is the novel entitled *Fallen* by: Lauren Kate published in 2009 and the result of adaptation process. The movie *Fallen* is directed by Scott Hicks which is produced by Mayhem Pictures and released in

2016. The film is downloaded from <http://lk21.org/fallen-2016/> on January 15th

2017. The secondary data are books, journal, and other studies which are closely to the topic and the theory used.

1.6.3 Data Collection

The data is the novel and the movie in the form of phrases, sentences, dialogues, conversations and explanations related to the topic. The researcher should select carefully the data needed in the novel and movie. There are some steps which the researcher uses. They are reading the novel for several times while marking the data related to the research, watching the movie for several times while noting the data related to the research. After doing both the researcher classified the data from both novel and movie which are related to the characterization focused on main character.

1.6.4 Data Analysis

As it is explained above that the researcher uses literary criticism to analyze the research. The researcher determines the novel and film “Fallen” as the main data. The steps to analyzed are first is the researcher is going to interpret the characterization of main characters in the novel by using characterization concept of Nurgiyantoro. Afterwards, the researcher interprets the characterization of the main characters in the movie while directly analyzing the influence of the process of adaptation on the characterization in the movie using adaptation theory of Linda Hutcheon. Finally the researcher will conclude all the statements of the problems.

1.7 Definition of the Key Term

Film

Film is an audiovisual communication media to convey a message to a group of people who gathered in a certain place. (Effendy, 1986: 134). The message of film on mass communication can be taken in any shape depending on the film's mission. However, generally a film can cover various messages; educational, entertainment and information. The message in the film uses the symbol mechanisms that exist in the human mind in the form of message content, voice, speech, and conversation. The film is also regarded as a powerful communication medium against the targeted masses, due to its audio visual; images and sounds. By pictures and sounds, the film is able to tell a lot in a short time. When watching a film, audience can penetrate the space and time that can tell the life and even can affect the audience.

Intertextual

Intertextual study is intended as a study of a number of texts that are suspected to have certain forms of relationship, for example to find a connection of intrinsic elements such as ideas, ideas, events, plots, characterizations, language styles, and so on. Intertextual studies seek to discover certain aspects that have existed in previous works in later works. Writing and / or the appearance of a work often have he relation with historic element so that the meaning will be more complete if associated with the element of history (Teeuw: 1983 in Nurgiyantoro, 1995: 50)

Characterization

Characterization is the process of the writer shows the personality of the characters. Characterization is classified into expository and dramatic. Expository means that the author directly tells the audiences what the personality of the character is. Dramatic means showing things that reveal the personality of the characters. There are eight methods of dramatic characterization: Conversation, Act, Thought & Feeling, Stream of consciousness, Reaction of the character, Reaction from other characters, Describing setting, Physical appearance.

Characters

(Abrams, 1999: 32-33) claims that characters are the people which are represented in a dramatic or narrative work. They are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the people say and their distinctive ways of saying it (the dialogue) and from what they do (the action).

Main Characters

Main character is a character which becomes the main in process of characterization in the story. This character is the character which is most told in the story both being a subject or the object of the action. Even in a certain novel main character always stay in every sequence of the story. Because the main character is the most told in the story and always related to other characters. They are very important to develop the plot which is to make a conflict whether being a subject or object.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter the researcher provides the main theory that is theory of adaptation by Linda Hutcheon. Besides that theory this chapter also provides other theories that deal with the topic that can support the researcher to analyze the topic.

2.1 Adaptation and Literature

Novel and film are the forms of narrative text which consist of a structure. Chatman (1980: 22-26) verified narrative structure into two, first is story or contain, second is word or expression. Story can be the form of an event or an existence. The form of word or expression is a structure of narrative transmission while the substance of the word or expression is the manifestation in the form of verbal, cinematic (film), dancing, pantomime, etc.

Story in the film can be from many sources, but generally it is divided into two, they are the original story adaptation story. The original story means the film is originally written by the author of the film while the adaptation story is a film which has a source from other media such as novel (Ade, 2009: 42). The phenomenon of the transformation from novel to film is also known as *ekranisasi*. The term *ekranisasi* is acquainted by Bluestone (1957: 5) which means a process of transferring or changing from novel to film. Based on the language, Eneste (1991: 60) interprets *ekranisasi* as a process of white screen (in French *ecran* means *screen*). Furthermore, Eneste states that *ekranisasi* is process of changing

in the form of the media used, process of making, and process of enjoying (1991: 60-61).

Damono stated that transforming media is a process of changing from one art to another art (2005: 96). Media can be a vehicle so that transforming media is a process of transferring a vehicle to the other vehicle (Damono, 2012: 1). Damono explains that as a vehicle, a literary work is a tool which is able to transferring a thing from a place to the other place. Media is meant as the thing which is used to express, reach, or demonstrate the idea and feeling. The thing which is able to be transformed can be art works, which is an idea or its form. For the example is a fiction changed to be a dance, drama, or film. Transforming media can be done from film to novel too, event poetry which is born from a painting or song. In the process of transforming media happens a changing. In other word, there will be the differences between one work and another work which is the result of the process of transforming media. For example, transforming media from novel to film, characters, settings, plot, dialogue, and others have to be changed to fulfill the need other work (Damono, 2005: 98).

Richart Krevolin (2003: 78) explains that adaptation is a process of catching the essential of the original literary work to be performed in other media. It is possible that the elements in the story will be used and others will be left but the soul of the story must be still the same. Adaptation is a process of manufacturing a story which is done independently and it must be agreed with the new place or media (Laelasari, 2006: 11). The changing in adaptation usually deals with the structure of a literary work for example the differences of the characters, the increasing and decreasing the plot of the story, and the differences of point of

view. (Asrul Sani, 1991: 1) reveals that a film which is the adaptation from novel, although between both of them have the similarity, they are two different works which have its artistic. The result of the transformation a novel to film is a work which is free from that novel and it must be valued independently from novel as the source.

2.2 Theory of Adaptation

Linda Hutcheon states that adaptation always exists in lateral spaces rather than linear, and by adaptation we try to get out of a hierarchical source chain (Hutcheon, 2006: 171). This means adaptation moves beyond loyalty (at the original source). This is based on Hutcheon's statement on the first page of his book *A Theory of Adaptation*, that adaptation is redecorating with variations without imitating or plagiarizing, adapting means organizing, altering, making accordingly (Hutcheon, 2006: 7). Hutcheon thinks that being faithful to a source is no longer productive, because it only produces harm and boredom.

Hutcheon attempts to disassemble and chart important images of the entire process of adaptation, about what, who, why, how, where, and when to trace existing media or work relationships based on pre-existing media or works. Thus, Hutcheon does not only evaluate adaptation by considering narration alone, but also the media presented. Hutcheon also identifies that the most important in the contemporary entertainment industry is the pattern of media consumption that is repeated in various forms. Therefore, adaptation is superior and able to dominate, because the coverage area is wide and without limitation from movies, video games, television, websites, and so on.

Hutcheon divides the adaptation into three points: as a product, as a process of creation and as a process of reception. Adaptation as a product, means the transposition from one work (medium) to another (medium). For example: adaptation from novel to film (without variation). Adaptation as a process of creation, means an adaptation process in which there is a process of re-interpretation and re-creation that serves as an effort to rescue or copy the original source. For example: adaptation of folklore (oral) into the form of books or movies. Adaptation as a process of reception, because adaptation is a form of intertextuality of literary works. In this case adaptation is the manuscript or text attached to our memory which is not (directly) derived from the original source but derives from the works (in other forms), through various repetitions. For example: film Resident Evil (2002) by Paul Anderson will give viewers a different experience for people who watch and play games of the same title than people who play their games but do not watch the film. Both will have the same experience of enjoying or playing Resident Evil even though the medium they face is different.

In addition to discuss about the process and type of adaptation Linda Hutcheon also explains the form of medium relationship to the audience, it is divided it into three parts;

To tell; It relates to the narrative in the form of text or literature, where the imagination is governed by the text, and it is not equipped by images and sounds. But the readers can stop reading and imagining according to the will, besides being held and felt by hand. The reader can also choose the order of the story or

the order of pages they want to read. To show; It is the part of the film and stage performances. The audience is caught in the helplessness of being forced to follow the story line according to the concept or line of the show. This mode also turns the imagination into reality directly through audience perception. Visual and gesture represent a complex unity of medium. The music, dialogue, and emotional development of the characters provoke the audience to engage emotionally in the storytelling. Interact with stories; It is the development of medium relations to the targets that are not only expressed or exhibited but merging both. The example is an interactive game, a form of filmmaking using virtual reality-based digital technology. This medium is electronic and is a combination of audiovisuals, texts, and computer systems. The strength of this medium is the possibility for the audience to interact to the story built (Hutcheon, 2006: 26).

When the modes of the mediums are linked in an adaptation relation, a pattern is formed; first, Telling-Showing Example: from a novel adapted to a movie/drama performance (or vice versa), second, Showing-Showing Example: from movie adapted to musical drama (or vice versa), the last, Interacting Telling / Showing Example: from an interactive game adapted to a movie or a graphic comic (or vice versa).

As described above, Hutcheon attempts to broke and map out the important images of the entire process of adaptation, about what, who, why, how, where, and when to trace existing media or work relationships based on media or works which has been exist before, here's the explanation,

2.2.1 What? (Forms)

This part actually refers to the question what the forms of the adaptation are. Hutcheon's explanation is that there are three modes of adaptation. Those three modes are related in the relation of adaptation, it will produce a pattern.

First is *Telling-Showing* which means an adaptation from novel to film or drama. The second is *Showing-Showing*. It means an adaptation from film to drama musical. The last is *Interacting Telling/ Showing*. It is an adaptation from interactive game to graphic comic. This last pattern is the newest process of adaptation to response new media that is digital technology (Hutcheon, 2006: 32-58).

The mode *Telling-Showing* is the suitable mode to the topic of the study which discuss about the adaptation from novel to film. Hutcheon stated that in the adaptation from novel to film has several processes.

First is dramatize, In the move from telling to showing, a performance of film adaptation should dramatize. Description, narration, and represented thoughts must be transcoded into speech, actions, sounds, and visual images (Hutcheon, 2013: 40) When the novel is only the written text which needs to imagine hard to get the feel of the story, in the film all the text must be transformed into speech, actions, sounds, and visual images. All those elements should dramatize, so that the audiences can feel and enjoy the story although it is only shown two hours.

Second is *Visible and Audible* Conflicts and ideological differences between characters must be made visible and audible (Hutcheon, 2013: 40). It is known

that in the story the conflict among characters is one of the interesting one which many audiences wait for. When reading a novel, one thing that must be focused on is when reading the conflict of the story. This explanation is the reason why a process of adaptation must be visible and audible. So that when the audiences watch the film everything is clear.

The last is Succinctly and forthrightly Characters are defined “succinctly and forthrightly” as a result (Hutcheon, 2013: 44). Succinctly means the characters in the film should be defined simple and clear. Forthrightly means the characters in the film has to be performed fast in order not to waste the duration which is only for about two hours. Characters are also the elements of intrinsic of fiction. Characters in the novel always introduced and explained very clear because understanding the character helps the reader understand the story in the novel. It needs long time to understand all the characters in the novel. It is also needs much imagination to really get the understanding. The author of the novel has many styles to defining characterization in the characters, so that the reader has to be carefully in understanding the characters. In order to get good adaptation an adapter of the film must be able to be succinctly and forthrightly in defining the characterization.

2.2.2 Who? Why? (Adapters)

(Hutcheon, 2006: 80) argues that the author and the adapter are one and the same person. The question can sometimes also be answered easily when the author and the adapter differ. It is simply question when the adapter is the author.

The adapter knows the content by their selves. It is different when the adapter is not the author. It will challenge the adapters. But it does not affect to the result.

When people do adaptation, they will not adapt without reasons. Here there are several reasons for people who do adaptation. First, *the economic lures*; Expensive collaborative art forms are going to look for safe bets with audiences. Second, *the legal constraints*; from the perspective of the law, straightforward adaptation is closer to the work of postmodern appropriation artists who take the work of others and “re-function” it either by tittle or recontextualizing. Third, *cultural capital*; one way to gain respectability or increase cultural capital is for an adaptation to be upwardly mobile. Today’s TV adaptation of British eighteenth- and nineteenth- century novels may also want to benefit from their adapted work’s cultural status; to shift cultural level is the pedagogical impulse behind much literary adaptation to both film and television. The last, *personal and political motives*; Adaptations might be intended as tributes or as a way to supplant canonical cultural authority. They also can obviously be used to engage in a larger social or cultural critique (Hutcheon, 2013, chapter 3).

2.2.3 How? (Audiences)

There are two kinds of audiences, knowing (the people who are familiar with the original work) and unknowing (people who are not familiar with the original work) audiences. For successful adaptation in its own right, it must make sense for those two audiences (Hutcheon, 2013: 121). Knowing audiences have expectations and demands, the more rabid the fans, the more disappointed they

can be. For unknowing audiences, however, adaptations have a way of upending sacrosanct elements like propriety and originality (Hutcheon, 2013: 122-123).

To audiences, there are some factors of adaptations that make them enjoy adaptations. First, it is repetition without being replication, bringing together the comfort of ritual and recognition with the delight of surprise and novelty; it involves both of memory and change, persistence and variation. As Hutcheon quoted from George Kubler, “human desires in every present instance are torn between the replica and the invention, between the desire to return to the known pattern and the desire to escape it by a new variation.” Adaptations fulfill both desires at once (Hutcheon, 2013: 173).

2.2.4 *Where? When? (Contexts)*

Whether an adapted story is told, shown, or interacted with, it always happens in a particular time and space in a society. Nations and media are not the only relevant contexts to be considered. Time, often very short stretches of it, can change the context even within the same place and culture (Hutcheon, 2013: 144). The reception context determined the changes in setting and style. Adaptations of the same play that are even decades apart can and should differ: cultures change over time.

For relevance’s sake, adapters need to seek the “right” resetting or recontextualizing (Hutcheon, 2013: 146); in the same society, political issues can change within time. Even within a single culture, the changes can be so great that they can be considered transcultural, on a micro-rather than macro level (Hutcheon, 2013: 147).

Andrew (1984: 98) reveals that adaptation also means borrowing the original work. In this case the adaptation of a novel into a movie means the film borrows from the novel. Thus, the film is based on a novel. But it does not mean that the film should be the same as the novel. Andrew mentions that adaptation has three models in the process: borrowing, intersection, and the fidelity of transformation.

The first model is borrowing. This model is a model often used in adaptation. In this case the adaptation uses the ideas and forms of the novel. Adapters hope the work gains the trust and gains the appreciation. To analyze the film adaptation of this model the researcher has to really search and study the things that are in the original work of the novel then look at how the adapter adapt the novel into film (Andrew, 1984: 99).

The next model is the intersection. In this model the authenticity that should be preserved is not done in the adaptation. The film adaptation presents a reversal of the original work. This causes many viewers disappointed. Therefore, the borrowing model is more commonly used than the intersection model (Andrew, 1984: 99).

The last adaptation model is the fidelity of transformation This model is a difficult model to accept because it requires extensive interpretation by the adapter. This model asks for things that are important in the novel reproduced in the film. In the reproducing film should be really capture the atmosphere in the novel. It is a big task as Andrew expressed that capturing the atmosphere and brought into the film is impossible because the two media are also different

(Andrew, 1984: 99). However, Andrew gives pride to the two works of novel and film. According to him the adaptation will not exist without the source of the original work, therefore adaptation always appreciates the novel as a source as well as his own.

2.3 Theory Intertextual

The study of intertextual is intended as a study of texts that are suspected to have certain forms of relationship, for example to find a connection of intrinsic elements such as idea, event, plot, characterization, language styles, and so on. The study of intertextual tries to discover certain aspects that have existed in previous works in next works. Writing or the appearance of a work often has the relation to the historical element so that the meaning will be more complete when it is related to the element of history (Teeuw: 1983 in Nurgiyantoro, 1995: 50).

The study of intertextual sets out from the assumption that whenever the work is written it is impossible to be born from a cultural vacuum. Cultural elements include all conventions and traditions in society in their special form of literary texts written earlier. The next literary works written usually is based on other works that have existed previously either directly or indirectly, either by continuing or inverting (rejecting, twisting the essence) of the convention (Nurgiyantoro, 1995: 51).

Literary work which is used as the basis of writing for the next work is called as hypogram (Riffaterre in Nurgiyanto, 1995: 51). The form of a hypogram may be a continuation of convention, something that has existed, deviations and

rebellion of convention, reversal of essence and the mandate of previous text (Teeuw: 1983 in Nurgiyantoro, 1995: 52).

The existence of works transformed in the writing of the next work is a major concern of the study of intertextual. The existence of hypogram in a work may be realized or not realized by the author. The author's consciousness of the work that becomes the hypogram may manifest in the continuing attitude, or otherwise reject, the previous convention (Nurgiyantoro 1995: 52).

The main principle of intertextuality is in understanding and giving meaning to the work which is in relation. The work is predicted as a reaction, absorption, or transformation from other works. Intertextual is more than just influence, taking, or plagiarism, but how we get the full meaning of a work in contrast to another work that becomes the hypogram (Nurgiyantoro, 1995: 54).

According to Napiah (1994: xxiv) there are several principles of intertextual that can be used in the application of intertextual theory;

a. Transformation

Transformation is the incarnation, transferring or exchanging of a text to another text. The application of this element can be done in two ways, namely formal and abstract. Formally, transformation is the transplanting, embodiment or exchange of text as a whole or almost whole.

b. Haplology

Haplology is an intertextual element in the form of abortion, removal or disappearance so that not all text is presented.

c. Excerpt

Excerpt is an intertextual element which in its application takes the essence of some episodes, passages or an aspect in the same or almost the same as the pre-existing text.

d. Modification

Modification is the adjustment or change of a text to a pre-existing text. Typically, this principle is used for the purpose of making adjustments, improvements or fixtures in the text that appear the next based on pre-existing texts. In general, adjustments or changes apply to other thoughts, paths or styles built into the work.

e. Expansion

Expansion is to change the principal elements of sentence matrices into more complex forms. Expansion is not just repetition, but also includes grammatical changes such as changing the word type. Simply expansion can be characterized by expansion of development.

2.4 Character and Characterization

(Abrams, 1999: 32-33) claims that characters are the people which are represented in a dramatic or narrative work. They are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the people say and their distinctive ways of saying it (the dialogue) and from what they do (the action).

The term character refers to the person, the actors of the story. Characters are related to answer these kinds of question: “Who is the main character in the novel?”, “How many characters are in the novel?”, or “Who is the protagonist character in the novel?” (Nurgiyantoro, 2012: 165).

Although character of the story is not reality, it has to be a character which lives normally. Normal means the characters is like a human who has blood, feeling and thought (Nurgiyantoro, 2012: 167). The author of the novel has to be able to make the character in the story like a normal human.

Character of the story is actually as the deliver the message, moral, or something which is needed to deliver. This condition is actually unlucky for the character. It means the character here is like a robot which is forced to do something (Nurgiyantoro, 2012: 167).

2.4.1 The Types of the Characters

There are several kinds of characters based on some cases. Characters in the story can be divided into several kinds.

2.4.1.1 Main character, Peripheral character

Main character is a character which becomes the main in process of characterization in the story. This character is the character which is most told in the story both being a subject or the object of the action. Even in a certain novel main character always stay in every sequence of the story.

Because the main character is the most told in the story and always related to other characters. They are very important to develop the plot which is to make a conflict whether being a subject or object.

In other sides the use peripheral character in a whole story is only for supporting the main character. They appear when the condition is related to the main character. But it does not mean that the peripheral character is not important.

Finally, the differences of those two kinds of characters exactly can't be explained. This will make the people have their own perspective to determine the main character and the peripheral character in the story (Nurgiyantoro, 2012: 177-178).

2.4.1.2 Protagonist, Antagonist

A protagonist is the character which is most admired in the story. The protagonist shows something which is appropriate to the reader's view, hopes. Reader often knows protagonist as having the same to them, the problems is like the same to the readers.

A fiction has to be a conflict, especially a conflict which happens to the protagonist. The character who affects that conflict is called antagonist.

Antagonist is called as the opposition of the protagonist directly or not.

Conflict happening to protagonist is not only caused by the antagonist, but also caused by out of the individuality such as natural disaster, accident, social rules, moral values, etc (Nurgiyantoro, 2012: 178-179).

2.4.1.3 Flat, Round

Flat character is a character which has only one private quality. As the character they do not have the effect to surprising the readers. They only have one kind of characteristic. This kind of characteristic is continuously shown in the story.

Round Character is also known as the complex character. It is different from flat character. Round character has some possibilities of their life, and their identity. They have one certain characteristic which can be formulated. That's why this character is hard to be defined (Nurgiyantoro, 2012: 181-183).

2.4.1.4 Static, developing

Static character is a character which essentially does not have a change or development of the characteristic. This kind of character usually looks like less appeared. Although the relationship of people around changing, it does not make them change. This character stays in their characteristic without developing from the beginning till the end of the story.

Different from static character developing character is a character in the story which has a change and development of the characteristic which is appropriated to the development and the change of the story and plot told (Nurgiyantoro, 2012: 188).

2.4.1.5 Typical, neutral

Typical character is a character which is less shown the individual condition. This character is more told the quality of their work and the nationality.

Typical character is a visualization of a person or a group of people as a part of an institution in real life.

Neutral character is the character in the story which exists for its own story. This is the real imager character which only lives and exists in fiction. This character appearing is only for the story, or even they are the owner of the story, or the subject. (Nurgiantoro, 2012: 190-191).

2.4.2 Technique of Describing Characters

According to (Nurgiantoro, 2012) there are two types of technique in describing characters.

2.4.2.1 Expository

Expository in describing characters is done by giving a description some explanation directly. The character comes and appeared by the author to the readers by description without complicating. The point is the authors themselves gives the description of the character directly (Nurgiantoro, 2012: 190-191).

2.4.2.2 Dramatic

The dramatic technic means like the performance of the drama. The author does not describe the characteristic of the character. Reader knows the characteristic from the activity of the character that will be provided bellow (Nurgiantoro, 2012: 198).

First is conversation. The conversations done by the characters intended to describe the characteristic of the concerned character. By conversation done by

the character the readers know how the character is. Many kinds of conversation in the novel, those all does not always refer to the character.

The second is act. This technique is intended to know the characteristic by knowing the action. So that it can show the reaction, respond which refer to the characteristic of the character. But in the fiction sometimes an action of the character is neutral. That makes the characteristic is less appeared

The third is thought & feeling. The thought and the feeling of the character in many cases will be referred to the characteristic. There are relationships between this technic to conversation and act technic. However what character say and what character act are begun from the thought and feeling.

The fourth is stream of consciousness. This technique has relation to thought & feeling technic. Both of them can't be differentiated, even they are the same. Stream of consciousness is a technic of narration which catch the opinion and the ideology of the character.

The fifth is reaction of the character. This technique is intended as the reaction of the character to the condition, the problems, word, and an action which is done by other characters. How the character responses those happening refers to the characteristic of the character.

The sixth is reaction from other characters. This technique means as the reaction given by other characters to the characters. From other characters opinion, comment, to the character the reader knows the characteristic of the character.

The seventh is describing setting. The setting around the character often used to describe the character. By using the setting around the character will help the reader to understand the character.

The last is physical appearance. The condition of physical appearance of the characters often refers to the characteristic of the character. Describing physical appearance is important. That's why the readers can imagine describing the characters.

2.5 Previous Studies

There are some previous studies which is conducted the same problem of adaptation. First is the research "The differences of Pi's Characters between Novel and movie on Yann Martel's and Ang Lee's Life of Pi" which is done by Marisa Umniyatul A'la. Her research was published by Maulana Malik Ibrahim State Islamic University, Malang in 2014. In her research she discussed the developments of main character between novel and movie entitled *Life of Pi*. The finding of her research is that there are some differences between novel and movie *Life of Pi* focused on the development of pi's character which is supported by psychoanalysis by Ericson.

Second previous study is done by Rikha Rosalina in 2012, University of Indonesia. In her research entitled "*Analisis penokohan dalam Novel dan Film Kruimeltje*" she discussed the character and characterization in the novel and movie. The finding of the research is there are some differences in the character and characterization between the novel and the movie.

Concerning both previous studies, this present study *A Film Adaptation On Characterization Of Angels From The Lauren Kate's Fallen* focuses on how the film adaptation on characterization done. The researcher uses the theory of adaptation by Linda Hutcheon and for analyzing the characterization the researcher uses characterization concept of Burhan Nurgiantoro.



CHAPTER III

DISCUSSION

Based on the objectives of the study, this chapter is divided into three parts. The first, the researcher would like to present and analyze of the main characters in the novel. Second, the researcher presents and analyzes the main characters in the film. The last, the researcher discusses how the film adapts the characterization of main characters from the novel.

3.1 The Analysis of Main Characters in the Novel

A main character is the character which becomes the spearhead in the characterization process in a story. The researcher determines two main characters in the novel. The two Characters are the concern in the story. In addition, they are the most admired characters in the story. Thus, they are also the protagonist's main character. This novel tells of true love between a woman named Luce and an angel named Daniel. The story begins when Luce is transferred to a Sword and Cross school, a school devoted to underage criminals. In this school she met Daniel. Luce feels Daniel is familiar to her. She feels that she had met Daniel but she was not so sure. In the end she discovers the truth about her feelings for Daniel.

In analyzing characterizations on these main characters, the researcher will analyze the personality of main characters, and the relationship of main characters to other characters.

3.1.1 The Characterization of *Luce*

Luce is a beautiful woman which is seventeenth years old and has the full name of Lucinda Price. Luce has a strange past. Her days are always filled with strange incidents. Accused of committing a crime, Luce was sent to Sword and Cross, a school devoted to underage children who commit crimes. At school she meets a mysterious man who she feels having met in the past. In the end of the story Luce will know about who he is and who the man is.

In this section the researcher will discuss about Luce's characterization that focuses on two points: how Luce's personality and Luce's relationship with other characters.

3.1.1.1 Personality

Responsible

Luce is someone who is responsible. Being responsible means willing to take risks for what it does. This is shown after Luce had an accident that was a fire in a library that resulted in Todd's death, a student at the school. From the accident Luce had to be responsible for informing the police of Todd's death, because only Luce was in the library besides Todd.

Luce's responsibility was also shown when Luce was canteen of the school. Luce was suddenly pushed by the person named Molly, a student who did not like Luce's presence at school. Actually, Luce is not guilty because he is a victim. Besides that Luce had a shout to Molly. Soon the officers came and punished them all. Luce with a sense of responsibility will do the punishment.

Luce stammered an apology. She tried to get up, but the girl clamped the heel of her black stiletto boot down on Luce's foot. Pain shot up her leg, and she had to bite her lip so she wouldn't cry out. (Kate, 2009: 53)

"Somebody better start talking," Randy barked, squeezing Molly until she went limp. "On second thought, all three of you report for detention tomorrow morning. Cemetery. Crack of dawn!" Randy looked at Molly. "Have you chilled yet?" (Kate, 2009: 55)

Easily Jealous

Luce is a jealous person. Jealousy is basically a natural thing when someone we love is close to other persons. This is shown many times. One of them when Luce came home from the school party and Luce listened to Daniel's voice talking to with another woman. Luce did not see them. Luce just listened. But Luce is already imagining Daniel and that woman kissing and doing romantic scenes. Though apparently, they did not do anything.

Right around the time she started imagining Daniel and Gabbe kissing, Luce had begun to feel queasy—that specific kind of queasiness that came from knowing she'd made a fool of herself. (Kate, 2009: 124)

Afraid of Shadow

Fear is the feeling of someone taking on something that is considered to be a disaster (Hornby, 1995: 425). Luce felt a strange incident. She felt that it will cause a disaster. Luce felt frightened for several times when she saw something strange and it always followed her. It is something like a black shadow that always haunts Luce's days whether it's actually seen or just the feeling. But here is

explained that the shadow is also only visible to Luce and it can't be seen by his friends.

Luce had been permitted to stop taking the horrible pills as soon as she started pretending she didn't see the shadows anymore. But she still had no control over when they might appear. All she knew was that the mental catalog of places where they'd come for her in the past—dense forests, murky waters—became the places she avoided at all costs. All she knew was that when the shadows came, they were usually accompanied by a cold chill under her skin, a sickening feeling unlike anything else. (Kate, 2009: 26)

Smart

Smart is actually very broad to understand. One of the meanings is a person who is proficient in doing something particular (Hornby, 1995: 1119). In this case Luce can be categorized as a smart person who is shown from his ability to master the French and also, he got an A on the French quiz in the class.

“Um . . . gêné,” Luce started to say, feeling suddenly a little gênée herself. Cam was still holding on to her hand. “Wait, aren't you the one who got an A on the French quiz yesterday?” “You noticed?” he asked. His voice sounded strange. (Kate, 2009: 284)

Luce's skill is also shown when Luce herself told Daniel that she mastered Latin and French. She also always completed her weekly puzzle quiz in under an hour only. This shows that Luce is a smart person.

“I know Latin and French, and in middle school, I won the science fair three years in a row.” She had backed him up against the railing of the boardwalk and was trying to restrain herself from poking him in the chest with her finger. She wasn't finished. “I also do the Sunday crossword puzzle, sometimes in under an hour. (Kate, 2009: 326 -327)

Vacillate

Luce is a vacillating person. Vacillation here means when someone feels doubt or lack of confidence to decide. This happens when Luce is confronted by two men who both attract Luce's attention. Sometimes Luce approached Cam. But sometimes Luce also likes Daniel. This vacillation lasts for long time.

“He does not have the hots for me,” Luce started to say, fingering the gold chain inside the box, imagining how it would look on her skin. She hadn’t told Penn anything about her picnic with Cam because—well, she didn’t really know why. It had to do with Daniel, and how Luce still couldn’t figure out where she stood—or wanted to stand—with either of them. (Kate, 2009: 205)

Sympathy

Sympathy is the participation of feeling the feelings of others (Hornby, 1995: 1211). This sympathy is shown by Luce when Todd died. Luce was amazed by her friends who did not feel the slightest compassion for Todd's death. It was as if they were dealing with the death casually. The statement below shows that Luce really feels lost for her friend's death. While two friends look normal over the incident.

“One of our classmates died last night,” Penn carefully enunciated. “And Luce could have been really hurt.” She shook her head. “How can you two play around at a time like this?” She sniffed. (Kate, 2009: 228-229)

3.1.1.2 The Relationships to Other Characters

To Daniel

Luce has a good relationship and also has a bad relationship with Daniel. In the beginning of the story Luce met Daniel in the first day at school and Luce was surprised when Daniel's eyes met his eyes. Luce felt Daniel was not a stranger. Luce knew Daniel and felt they had met somewhere in the past. But Luce is not sure what he feels. From here their relationship is still not clear.

His gaze caught hers, and Luce watched as his eyes widened and then quickly narrowed in what looked like surprise. But no—it was more than that. When Daniel's eyes held hers, her breath caught in her throat. She recognized him from somewhere. But she would have remembered meeting someone. (Kate, 2009: 40)

Luce really felt she had met Daniel before. After the lesson with curiosity Luce ventured to ask Daniel what she felt. Apparently, Daniel confidently answered Luce's question that he had never met Luce before this week. This made Luce feel crazy about the faddish thing

“Do you ever get the feeling . . .” She raised her eyes to his. Up close, she could see how unusual they were. They seemed gray from far away, but up close there were violet flecks in them. She knew someone else with eyes like that. . . . “I could swear we’ve met before,” she said. “Am I crazy?”. “You have never in your life seen me before this week.” (Kate, 2009:138-139)

Luce also experienced *de'javu* repeatedly with Daniel. *De'javu* is an event experienced by someone who feels sure has experienced that event before. This is proved when every time Luce met Daniel, Luce felt what Daniel had done is seen by her in the past. This happens when Daniel is serving a punishment in the form of cleaning the statue. Unconsciously it occurred to Luce that Daniel had always been a hard worker.

Her eye just happened to fall on Daniel, who was working. He was very diligently using a wire brush to scrub some mold off the bronze inscription on a tomb. He'd even pushed up the sleeves of his sweater, and Luce could see his muscles straining as he went at it. She sighed, and—she couldn't help it—leaned her elbow against the stone angel to watch him. He's always been such a hard worker. (Kate, 2009: 94)

De'javu is also felt by Luce in the gym. Luce watched as Daniel did the jump rope. This is not about Luce ever saw that, but rather the way Daniel jumped was really familiar.

When he brought the rope behind his ankles just before he began to jump, Luce was slammed with a wave of *déjà vu*. It wasn't exactly that she felt like she'd seen Daniel jump rope before, but more that the stance he took seemed entirely familiar. He stood with his feet hip width apart, unlocked his knees, and pressed his shoulders down as he filled his chest with air. Luce could almost have drawn it. (Kate, 2009: 134-135)

Luce also suffered bad treatment from Daniel. Once Luce got a smile from Daniel, Luce was pleased and unconsciously Luce returned his smile. But Luce was shocked by unexpected events. Suddenly Daniel held up his middle finger to Luce. For some reasons Daniel did that. Spontaneously it makes Luce startled and feel himself has been insulted. This second incident shows that their relationship is also not good. Since then Luce thinks Daniel is a bitch.

She realized they were still locking eyes when Daniel flashed her a smile. A jet of warmth shot through her and she had to grip the bench for support. She felt her lips pull up in a smile back at him, but then he raised his hand in the air. And flipped her off. (Kate, 2009: 40)

From the incident actually makes Luce curious about Daniel. Curious here means that everything Daniel does, Luce is very curious to know. This happens

when in class Luce saw Daniel drawing a sketch. Luce hoped in his heart that the drawing was herself. Indirectly Luce was also hoping that Daniel was thinking about her.

She shouldn't go to him. After all, she didn't even know him, had never actually spoken to him. Their only communication so far had included one middle finger and a couple of dirty looks. Yet for some reason, it felt very important to her that she finds out what was on that sketchpad. (Kate, 2009: 77)

In addition, Luce also told Penn, Luce's close friend to help him find the data about Daniel. Luce wanted to know more about his background. Searching the data occurs many times. First Penn took Luce into the basement to look for the archives of all the students in the school. But it does not success because Daniel's data is not so complete there.

“I was hoping you'd say that,” Penn said. “I didn't bring books with me today because I'm giving you”—she widened her eyes goofily—“a guided tour of the highly off-limits underground lair of Sword & Cross office records!” (Kate, 2009:160)

Another day Penn told Luce that in the library there was book contained information about Daniel. Luce immediately searched for the book. However when Luce searched the data in the library, a strange incident occurred. Suddenly the library had a huge fire. There were two people in the library, Luce and Todd, students at the school. Luce was so panicky about that. When there was no way to out Luce was startled by something strange winged suddenly lifted herself from the fire.

“Only one way to find out,” Penn said. “Though we may live to regret it. ’Cause this sounds like possibly the most boring book ever. Still,” she added, dusting her knuckles on her shirt, “I took the liberty of checking the catalog. The book should be in the stacks. You can thank me later.” (Kate, 2009: 204)

She turned back to try to figure out what had just happened. How had she and Todd made it through that thickest, blackest, impenetrable shadow? And what was the thing that had saved them? Luce felt its absence. (Kate, 2009: 217)

When lifted from the fire Luce felt recognizing that thing. It is true that it is Daniel. He has wings. She was kissed, hugged. Luce really felt the warmth of Daniel. The incident lasted long. Luce really enjoyed the incident. But when Luce realized, she was already in the hospital. And apparently it was a dream.

Finally, finally, his lips came down on hers with an urgency that took her breath away. He kissed her as if she belonged to him, as naturally as if she were some long lost part of him that he could at last reclaim. (Kate, 2009: 220)

Another dream, Only this one left her feeling almost sick with desire. (Kate, 2009: 221)

It can’t be denied that Luce likes Daniel. Luce's heart always vibrates when she is near Daniel. Luce could not escape that feeling and for some reason Luce felt that Daniel had managed to make him feel better. Daniel is able to protect him from threats.

Luce was tongue-tied and embarrassed and what she would have liked to do was escape. But then, there were the shadows, still lurking nearby, and for some reason Luce felt better about them when she was next to Daniel. It made no sense—like there was anything he could do to protect her from them. (Kate, 2009: 79)

Actually, at school Luce is also confused with two guys who are successful to catch her attention. Those two boys really bewildered Luce to choose. But for some reasons and the incidents, Luce chose Daniel over the other guy. It is also proved that Luce really likes Daniel.

Cam was so much clearer, easier to figure out. Like he was algebra and Daniel was calculus. And she had always loved calculus, the way it sometimes took an hour to figure out a single proof. (Kate, 2009: 245)

From the explanations above in general Luce has a good relationship with Daniel. It's just in the beginning also flavored with some events that could make Luce feel angry with Daniel. But in the end Luce really knows who Daniel is as well as Daniel and at the end of the story they love each other

To Cam

Cam is the man who also made Luce interested in. This incident started on the first day Luce entered the school. When Luce enters the office for examination for new students, Luce's eyes fixed on a man who was also looking at him from here Luce began to feel attracted to Cam.

He gazed at her, standing as still as a sculpture, which made Luce feel rooted to her spot, too. She sucked in her breath. Those eyes were intense, and alluring, and, well, a little bit disarming. With some loud throat-clearing noises, the attendant interrupted the boy's trancelike stare. Luce blushed and pretended to be very busy scratching her head. (Kate, 2009: 13)

After a few days at school Luce can also accept the goodness of Cam. This is proved when Luce agreed to Cam's invitation for a date. Finally Luce skipped school because of Cam's seduction. They went on a date together in the back

garden of the school. They look very affectionate. Luce feels good Because Cam also brings him food and drink. From here their relationship is fine and it can be defined that Luce likes Cam.

“At your service.” Cam pulled a blanket from his tote bag and spread it out in a scrap of shade under the live oak tree. He unscrewed a thermos and Luce could smell the strong espresso. She didn’t usually drink her coffee black, but she watched as he filled a tumbler with ice, poured the espresso over it, and added just the right amount of milk to the top. “I forgot to bring sugar,” he said. (Kate, 2009: 146)

Nothing to stop, there is another thing that strengthens that Luce also likes Cam. It is when on another occasion he had been kissed by Cam and she can only surrender at that time, because she also enjoyed the kiss.

Her head tilted back and his tilted forward, and his mouth was on hers. His lips were as plush as they’d seemed all the times Luce had stared at them. (Kate, 2009: 299)

Luce thinks Cam is a good person that she found during she is in the school. Cam is not like the other students who always ignore her. Cam is not like that. Cam always cares for her

And unlike a lot of the people at this school, Cam had been nothing but nice to her. She didn’t want to make him give up his turn at the telephone, especially now, when she’d be way too nervous to gossip with Callie about him. (Kate, 2009: 105)

He was popular and unexpectedly thoughtful, and his attention made her feel more than flattered. It made her feel more comfortable in this strange new place. (Kate, 2009: 116)

After a few incidents Luce and Cam's relationship was not as good as before. Luce felt Cam was disturbing her. Luce's heart said something else. Luce chose Daniel for several reasons.

Luce didn't know how to pull away from Cam. He had always been so nice. And she did like him, and yet, for reasons that made her feel guilty, he was kind of beginning to annoy her. He was so perfect, and helpful, and exactly what she should have needed right now. It was just . . . he wasn't Daniel. (Kate, 2009: 247)

Overall the relationship between Luce and Cam looks fine. It could be said that their relationship is better than Luce and Daniel because they do more romantic things more often. But in the end of the story Luce chose Daniel on the basis of her feelings and Daniel's explanation of Cam.

To Penn

Penn was the first good woman Luce met at school. They meet in the toilet. At that time Luce was disturbed by Molly, a student who hated Luce very much. Deliberately Molly pushes Luce so that Luce crashed the food that makes Luce's body so dirty. Luce went to the toilet and met Penn, a woman she does not know yet. But suddenly Penn offers Luce a towel and a change of clothes. Luce really felt happy because this school still has person like Penn. After that incident Penn also offers friendship to Luce. Their relationship looks very good to the end of the story.

The girl was actually being nice to her—not just reform school nice, but regular-person nice! For no apparent reason. The shock of it was almost too great for Luce to stand. “Thanks?” Luce managed to say, still feeling a little bit guarded. “Oh, and you probably need a change of clothes,” the girl said,

looking down at her black sweater and pulling it over her head to expose an identical black sweater underneath. (Kate, 2009: 59)

Penn looped her arm through Luce's and steered her out of the bathroom. "Just stay on my good side and no one gets hurt." (Kate, 2009: 64)

This good relationship is also seen when Penn dying in the end of the story. Luce was really very sad when her friend left her. Luce did not have the heart to leave from his funeral that day.

The tears came harder. Luce was sniffing and sobbing and wanting Penn back so badly she thought she might collapse. "I can't leave her, Daniel. How can I?" (Kate, 2009: 434)

To Her Parents

Parents are the ones closest to us. Everyone must have a good relationship with his parents as Luce did. This is seen when Luce was visited by her parents after the fire incident in the library. From here it seems their relationship is very good. Luce also looks very fond of both parents. Luce hugged her parents. Luce is also sad when his parents are not beside him.

"Mom," she whispered, too low for anyone else to hear. "Dad." They rushed toward the bed, throwing their arms around her and squeezing her hands. She wanted to hug them so badly, but she felt too weak to do much more than stay still and take in the familiar comfort of their touch. Their eyes looked just as scared as she felt. "Honey, what happened?" her mom asked. She couldn't say a word. (Kate, 2009: 235)

She had never been so glad to hug her parents in her life. For days, she'd been regretting how cold and distant things had been at the hospital, and she wasn't going to make the same mistake again. They both stumbled as she plowed into them. Her mother started giggling and her dad thwacked her back in his tough-guy way with his palm. (Kate, 2009: 261-262)

They never had a bad relationship. Luce always felt comfortable when she is beside her parents. Luce's parents also seem very caring to their daughter. From that it can be concluded that the relationship of both parents and daughter is very good although only shown in the end-of the story

3.1.2 The Characterization of Daniel

Daniel is a handsome man. His full name is Daniel Grigori. Daniel's age is not explained in the novel. Clearly, he is an accursed angel for having contact with woman in this case is Luce. Daniel lives eternally. He can't be old and can't die. At the beginning story Daniel does not show that he knew Luce. He is very mysterious and very annoying according to Luce. In general Daniel is the one who knows all about Luce, Luce's background and who Luce is. And Luce is very curious about this guy. In the end of story Daniel tells Luce about the awkwardness suffered by Luce.

Like the character of Luce, this section will discuss Daniel's characterization focusing on two points: how Daniel's personality is and Daniel's relationship with other characters.

3.1.2.1 Personality

Mysterious

From the beginning Daniel did show a very mysterious attitude. Mysterious can be interpreted as secret or difficult to know and explain. This mysterious is not directly shown by Daniel. It is shown by other characters. The character is

Penn when Penn and Luce want to find information about Daniel, but the archives do not much explain about Daniel. Instantly Penn thought Daniel was a mystery man as well as data about him.

“No one really knows,” she said. “He holds pretty tight to his mystery man persona. Could just be your typical reform school asshole.” Daniel was so cryptic—and unfortunately, so was his file. (Kate, 2009: 169)

Rude

Daniel also can be classified as a rude person on some occasions. However, the rudeness here is only shown on Luce. The roughness of Daniel is not too visible. It's just Luce herself who says that Daniel is a rude person.

Thinking about Daniel for, oh, the eightieth time that day, she realized that the only parallel between her life and Roman Holiday was that she and Audrey both had a guy who was aggressively rude and uninterested in them. (Kate, 2009: 102)

Uncommunicative

Uncommunicative here is defined as a person who always shut himself from others. Daniel is such as that. He is often seen silent than others. This is shown when there is a weekly party. When everyone is busy enjoying the party, Daniel just quietly did not move from his place. Even when his friend called Daniel to cheer, his friend said Daniel, a quite person. But Daniel only replied with a smile.

“Daniel Grigori!” Arriane hooted through her hands. “No!” Daniel hooted back without missing a beat. “Aww, the silent Grigori sits another one out,” Roland said into the microphone. “You sure you don’t want to do your version of ‘Hellhound on My Trail’?” “I believe that’s your song, Roland,” Daniel said. A faint smile spread across his lips, but Luce got the feeling it

was an embarrassed smile, a someone-else-take-thspotlight- please smile. (Kate, 2009: 119)

Everyone else was clapping or stomping their feet in time, but Daniel was looking down at his watch. (Kate, 2009: 120)

Rule Breaker

Rule breaker means people who break the rules. Daniel could be included as the rule breaker because Daniel had broken the rules. In this case Daniel has broken the rules of dressing in school. This is explained by Luce's explanation that Daniel was not wearing the uniforms which had been decided by school.

Luce wiped away a mound of wet, decaying leaves, but just before she sat down, she noticed another dress code violation. A very attractive dress code violation. He wore a bright red scarf around his neck. (Kate, 2009: 37)

Romantic

This is shown by Daniel when Daniel and Luce are swimming together in the lake. At that time Luce came out of the water and wanted to dry her clothes. According to Luce, men will usually take advantage of the moment to enjoy it. But not for Daniel, Daniel closed his eyes and indirectly it was the code for Luce to dry her swimsuit. According to Luce the thing that is done is a romance but not clear.

Most guys would have seized the opportunity to ogle a dripping-wet girl, but Daniel lay back on the rock and closed his eyes, like he was giving her a moment to wring herself out—either out of kindness or a lack of interest. (Kate, 2009: 177)

Strange

Strange is something unusual happened as what Daniel does. According to Luce Daniel is a strange person. Luce said that because Daniel had angered Luce on the first day of school by holding up his middle finger. But on the other hand Daniel also helped Luce from the collapse of the statue that collapsed when serving the punishment.

Daniel had been so strange to her from the start. Flipping her off one day, before they'd even been introduced, then protecting her from the statue in the cemetery the next. Now he'd brought her out here to the lake—alone. He was all over the place. (Kate, 2009: 180)

3.1.2.2 The Relationship to Other Characters

To Luce

Daniel has a bad relationship with Luce. In the beginning of the story Daniel begins his relationship by holding up the middle finger to Luce. This happened on the field when Luce was on a school tour. This incident started when Luce was seeing a mob of men. Daniel was between them and Daniel given a smile. Luce smoothed the smile. Yet for no reason Daniel raised his middle finger toward Luce. It made Luce very angry. From this, it shows that Daniel created a bad relationship with Luce.

She realized they were still locking eyes when Daniel flashed her a smile. A jet of warmth shot through her and she had to grip the bench for support. She felt her lips pull up in a smile back at him, but then he raised his hand in the air. And flipped her off. (Kate, 2009: 40)

Daniel is also very cold towards Luce. Daniel often spoke briefly to Luce. One day in the library Luce saw Daniel drawing something. Because Luce was curious, Luce approached him and greeted him. But Daniel said firmly to Luce that he only wants to be alone in the library. If Luce did not want to go Daniel would leave the library. From here it appears that the relationship of Daniel and Luce is really not good.

“Look, can I—” But Daniel picked up his sketchbook and got to his feet. “I came here to get away,” he said, cutting her off. “If you’re not going to leave, I will.” (Kate, 2009: 80)

Sometimes Daniel also showed a caring attitude towards Luce. It seems Daniel likes Luce too. When serving the punishment there some students, Daniel and Luce were also there. Daniel suddenly teased Luce. But Luce did not think it was a seduction. Luce even considered it was an insult because Luce still remembers when Daniel raised his middle finger.

“Are you going to stay away from me?” It almost sounded like he was flirting. (Kate, 2009: 97)

After Daniel seduced Luce a strange incident occurred. Suddenly the head of angel statue in the cemetery collapsed. The statue was right above Luce. Daniel quickly hugged Luce's waist and moved Luce's body in a safe place. From here Daniel looks sincere when helping Luce. It made Luce changing his judgment on Daniel. From here their relationship looks better.

The angel’s head bowed slowly toward them, like it was praying—and then the whole statue picked up speed as it started hurtling down. Luce felt Daniel’s hand wrap around her waist instantly, tightly, like he knew exactly

where she began and where she ended. His other hand covered her head and forced her down just as the statue toppled over them. Right where they'd been standing. It landed with a massive crash—headfirst in the mud, with its feet still resting on the plinth, leaving a little triangle underneath, where Daniel and Luce crouched. (Kate, 2009: 98)

It does not stop there, Daniel shows his desire to take Luce to go somewhere. Luce initially did not believe and thought that Daniel was not possible to invite her. But Daniel really took Luce for a date to the lake for a swim. The view on the lake is very beautiful. Luce can see the beauty of nature and can listen to the sounds of birds chirping in that lake. This made Luce feeling better than ever. From here it appears that their relationship is much better than before.

He was looking at her funny. "Maybe you hit your head harder than I thought," he said. "Come on, let's take a walk, get you some air." (173)

Every color Luce's eyes fell on was brilliant, brighter than it had seemed just a moment before. From the crystal blue lake just below them to the dense emerald forest surrounding it. Two seagulls banked in the clear sky overhead. When she stood on her toes, she could see the beginnings of a tawny-colored salt marsh, one she knew gave way to the white foam of the ocean somewhere on the invisible horizon. (Kate, 2009: 175)

In the last part of story Daniel kissed Luce. This proved that Daniel actually likes Luce too. This incident happened when Daniel picked Luce up from the discotheque. Actually, Luce was still dating with Cam. But Cam was fighting with strangers. Suddenly Daniel came to pick Luce up. Luce also opted to go with Daniel. Daniel took Luce to go somewhere. Here was where Daniel kissed Luce. In the novel explained how the romance kisses are done by Daniel. Luce also enjoyed a kiss done by Daniel.

At last, Daniel returned to her lips, kissing her with such intensity—sucking her bottom lip, then edging his soft tongue just past her teeth. She opened her mouth wider, desperate to let more of him in, finally unafraid to show how much she yearned for him. To match the force of his kisses with her own. (Kate, 2009: 328-329)

In the end Daniel told her what had happened to him and Luce. Daniel explained to Luce that he is an angel who is cursed and can live eternally. He can see people dying but he can't get old and die. Daniel also explained that Luce will meet with him every 17 years. By the time they meet they are destined to love each other. After getting the explanation Luce became more confused. But finally Luce believed because what she felt about Daniel really happened. Luce really had memories with Daniel. Luce knew Daniel. Luce loves Daniel until now.

“Luce, we're all fallen angels,” Daniel said. “It's just that some of us are on one side . . . and some of us are on the other.” (Kate, 2009: 424)

“I get to live forever,” he repeated. Luce was still lost, but he kept talking, a stream of words pouring out of his mouth. “I get to live, and to watch babies being born, and grow up, and fall in love. I watch them have babies of their own and grow old. I watch them die. I am condemned, Luce, to watch it all over again and again. Everyone but you.” His eyes were glassy. His voice dropped to a whisper. (Kate, 2009: 351)

Daniel also reminded Luce by giving her a pendant. The pendant is actually owned by Luce in the past. Now Daniel returns the pendant to Luce. In the pendant were two pictures of Daniel and Luce looking at each other.

“I'm going to give you something,” he added, reaching inside his shirt and pulling out the silver medallion she'd seen him wear around school. He pressed the chain into Luce's open palm and she realized it was a locket, a rose engraved on its face. “It used to belong to you,” he said. “A very long time ago.” Luce clicked open the locket to find a tiny photograph inside, behind a glass plate. It was a picture of the two of them, looking not at the camera, but deep into each other's eyes, and laughing. Luce's hair was

short, as it was now, and Daniel was wearing a bow tie. (Kate, 2009: 439-440)

Overall the relationship between Luce and Daniel is very good till the two of them love each other in the end of the story, even though in the beginning Daniel did something bad to Luce.

To Cam

Daniel and Cam's relationship is very bad. There is no good relationship between them. Even to the end of the story they are still fighting. One of them proved when Daniel saw Cam kissing Luce. For some reason Daniel was angry with what Cam did to Luce. Suddenly there was a match between them. Soon they finally quarreled.

Daniel tackled Cam, throwing a messy flurry of punches at his shoulders and the sides of his face. "That feels good," Cam grunted, popping his neck from side to side like a boxer. Still hanging on, Daniel moved his hands around Cam's neck. And squeezed. Cam responded by throwing Daniel back against a tall shelf of books. The impact boomed out into the library, louder than the thunder outside. (Kate, 2009: 300-301)

The quarrel between Daniel and Cam often occurred. Until the end of the story they are still fighting. It can be concluded that Daniel and Cam have a bad relationship. None of the events show a good relationship between them.

3.2 The Analysis of Main Characters in the Film

Just as in the novel. The main character in the film is the character which becomes the core in a story. There are two main characters in the film *Fallen* that

spearheads the story. In general the core of the story in the movie just like a novel is just a plot in the film is shorter than his novel. The film also tells the love story of two couples of different backgrounds. Daniel is a cursed angel and loves a woman named Luce.

In this section the researcher will also discuss about Luce's characterization in the film which focuses on two points: how Luce's personality is and Luce's relationship with other characters which are different from the novel.

3.2.1 The Characterization of Luce

In the movie Luce is portrayed as a beautiful woman whose days are always haunted by strange events. Luce was sent to Sword and Cross, for allegedly committing a crime. At school Luce meets strange people and events that Luce had never seen before. Luce is unfamiliar with his current environment. Once Luce met a man which she thought had been encountered in the past. Finally Luce finds out who the man is in the end of the story.

3.2.1.1 Personality

Responsible

In the film Luce's responsibility is shown on the first day Luce enters school. The incident started when Luce walked in the school hallway. A woman named Molly, who disliked Luce very much, followed her from behind. Luce felt that but Luce goes on without hesitation. Suddenly Molly pushed her until she fell. Molly also mocked Luce and gave her a second pushing. Luce did not accept

Molly's behavior, she finally responded with encouragement. But her action was known by Randy, the security of the school. By reason of school rules that do not allow students to quarrel. Although Molly started it but Luce also responded it. Luce apologized for her behavior. But Randy still gave Luce punishment to clear the field for her mistakes.

Molly : You poor thing.Jeez. Oh, did you fall? Are you hurt?

Luce : I'm fine.

Molly : No, you're not. You've never been less fine in your whole nauseating existence. Coming here was a bad choice. Luce: Listen, if I did something to upset you, I'm sorry... molly :You make me sick. You're nothing. You bat your lashes and flick your hair and expect the whole world to come to a stop.

Luce : You don't even know me.

Molly : I know you're a murdering little psycho.

Randy : Hey! Break it up!

Molly : Psycho bitch. You should come with a warning label.

Randy : That was quick She... Don't tell me she started it.

I'm sure she did. But that doesn't mean you have to take the bait.

Luce : You're right. I'm sorry.

Randy : Fighting is grounds for expulsion. Which for you would mean a transfer to the state psych hospital. Is that what you want?

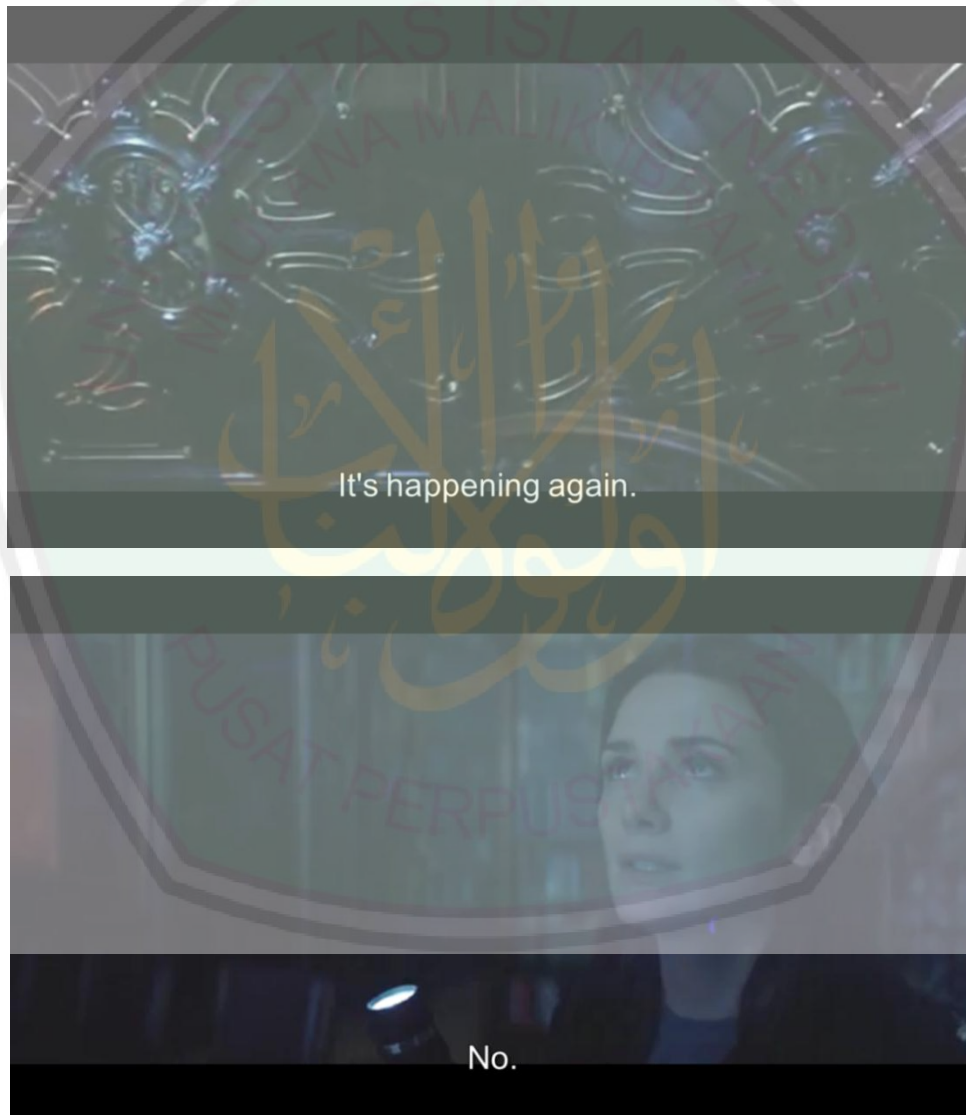
Luce : No.

Randy : Since today is your first day and I'm guessing you've yet to read the code of conduct. I'll just give you yard duty. (minute. 00.14.00-00.15.08)

Afraid of Shadow

Being afraid means very wide. Here the researchers refer to oxford dictionary that being afraid is the feeling of someone facing something that is considered will bring disaster (Hornby, 1995: 425). From the understanding here Luce often experiences it. Luce often meets the black shadows that surround it. And the shadow can only be seen by Luce. Every time Luce saw the shadow Luce

felt very scared. Luce thought that shadow will be a danger. But Luce thought it was just her feelings. Doctor also thought Luce was just hallucinating. But in the film the shadow is clearly shown as black smoke and sometimes the smoke is shaped like a strange creature and very visible. One of these incidents happened in the library and Luce looked very scared.



Luce was in the library and suddenly encountered a black shadow that frightened her (minute. 01.03.38-01.03.46)

Smart

Smart can be meant very wide. In Oxford Dictionary explained that smart is the ability or skill of someone in a certain subject (Hornby, 1995: 1119). By that understanding Luce can be categorized as a smart person. This is shown by Luce when Luce was in a religious class. In the class teacher explained the lesson of divinity. In the middle of the lesson the teacher explained using Latin. And the teacher asked the students who are in class to translate the language into English. No one spoke. Luce just muttered but it was heard by the teacher. Then the teacher asked Luce to answer what the teacher asked. Instantly the teacher priced Luce for her skill in translating the language. Then Luce said that she was just guessing.

Teacher: So, who can translate? "Humilitas homines sanctis angelis similes facit et superbia ex angelis demones facit." Anyone?

Luce: "It was pride that turned angels into devils."

Teacher: What was that, Luce?

Luce: "It is humility that makes men as angels. It was pride that turned angels into devils."

Teacher: We have a Latin scholar in our midst.

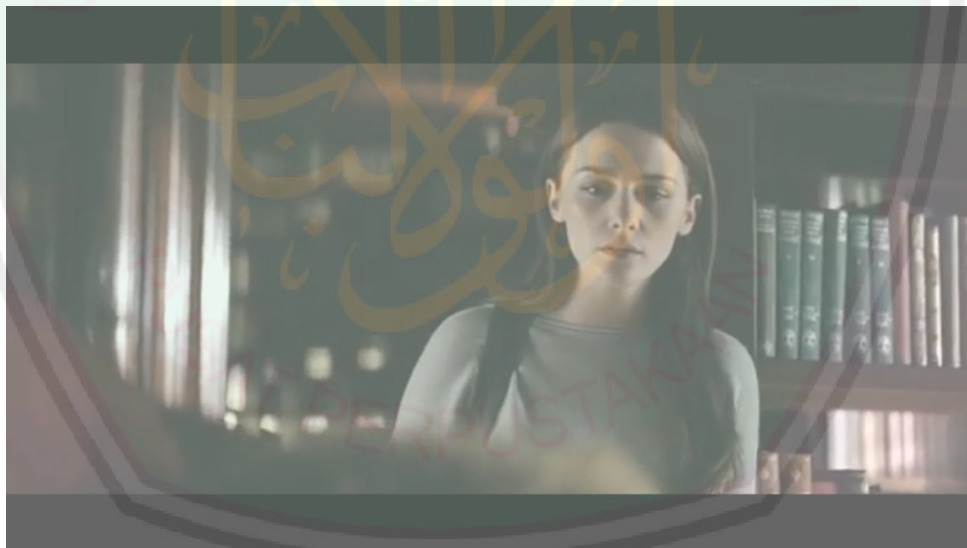
Luce: No, I've never...It was just a guess. (minute. 00.47.41 - 00.48.15)

3.2.1.2 The Relationship to Other Characters

To Daniel

Just as in the novel Luce has a good relationship and also a bad relationship to Daniel. In the beginning of the story Luce met Daniel in the library. This incident started when Luce was concentrated on finding a book. When Luce found the book, she heard something falling. This attracted Luce's attention. The sound

was produced by stationery dropped by a man sleeping on a chair. Luce watched the man very carefully. Luce stared at him closer until the man got up. Their eyes met and Luce greeted the man. But the man was just silent and walked away.



When Luce met Daniel at the first time (minute. 00.12.00 – 00.12.53)

From the incident has not clearly shown that Luce felt ever meeting Daniel in the past. In his second meeting in the class Luce secretly watched Daniel. But it can't be concluded whether Luce felt ever met Daniel or Luce just interested in Daniel. Finally, Luce shown her feelings that she felt familiar to Daniel. Luce

dared to ask Daniel. But Daniel casually answers Luce's question that they never met.

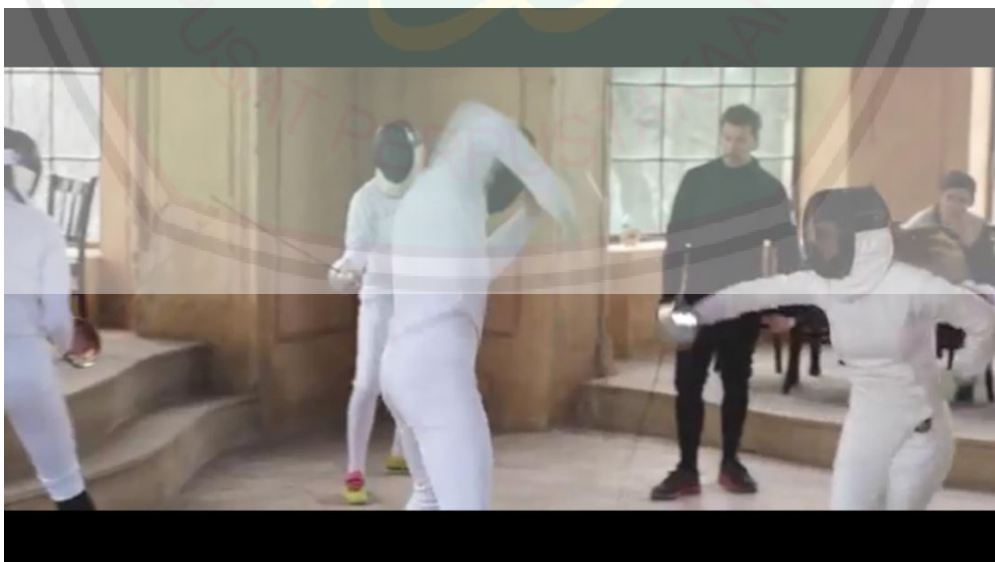
Luce: There's one more thing I'm a little embarrassed to even ask but...

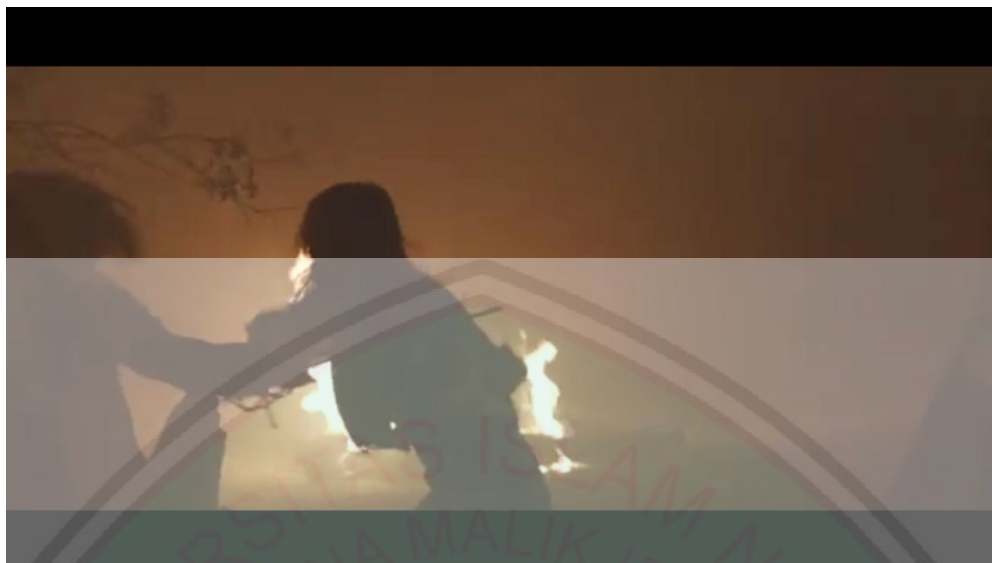
Daniel: Well, then don't.

Luce: Well, I've committed now. I'm just going to go for it. It's just you seem really familiar to me. Like I know you from somewhere. Is that possible?

Daniel: No. (minute. 00.24.24 – 00.24.47)

In the film Luce also experienced *de'javu* to Daniel. *De'javu* showed Luce when she was practicing in sports lessons. This incident started when Luce practiced fencing against Daniel. The game started normally, but over time Daniel showed his hard game against Luce. This made Luce imagining the past. In the film is shown the scene when Luce did match in the past. In this fight clearly shown that Luce did a war and there was also shown the face of Daniel who also joined the war there. From the evidence it is clear that Luce experienced *de'javu* to Daniel.





The scene when Luce was fencing against Daniel and when Luce remembered something as if he'd done it in the past. (minute. 00.28.27-00.30.05)

From those incidents Luce was curious about Daniel. Luce felt that Daniel had baffled her. For that reason, Luce wanted to know Daniel further. In the film her feeling of desire to know about Daniel was shown when Luce asked Penn for helping finding data. Penn asked Todd for helping figuring out Daniel's data through the library's computer. In the night Luce and two friends went to the library to search the data. The data about Daniel has been discovered by Todd with his ability to use a computer that was successful to detect Daniel's face and search his data. From the photo Todd could find a photo of Daniel in the past. The photo shocked Luce because there was Luce in that photo.

Suddenly a strange thing happened in the library. The library was burned. No one is known the causes. They immediately ran out. But suddenly Luce was picked up by Daniel who at that moment was an angelic shape. He winged and flew carrying Luce from the fire. In the film shown that Luce was suddenly already in a school hospital. Unfortunately, it is reported that Todd died of the fire

and Penn survived. From the incidents Luce was so confuse and increasingly wanted to know who Daniel is more.

Luce: there has to be some sort of explanation for this.

Penn: Hmm. Maybe I can help.

Luce: What are you doing?

Penn: We just need one more thing.

Luce: What?

Luce: How do you know which room Todd's in?

Luce: So how does this work exactly?

Penn: Have you got those yearbook photos? Todd's been working on this really cool facial recognition algorithm.

Todd: It's not all my code. It was developed at Carnegie Mellon, but I've tweaked it a little.

Penn: He's so modest.

Todd: This might take a minute. It's just searching.

Penn: Luce? Hello? We've got hits. Look at the name. It must be a relative.

Luce: Oh, what? The actual. Print it. Todd, I'm counting on you having some sort of explanation. (minute. 01.00.33 – 01.06.19)

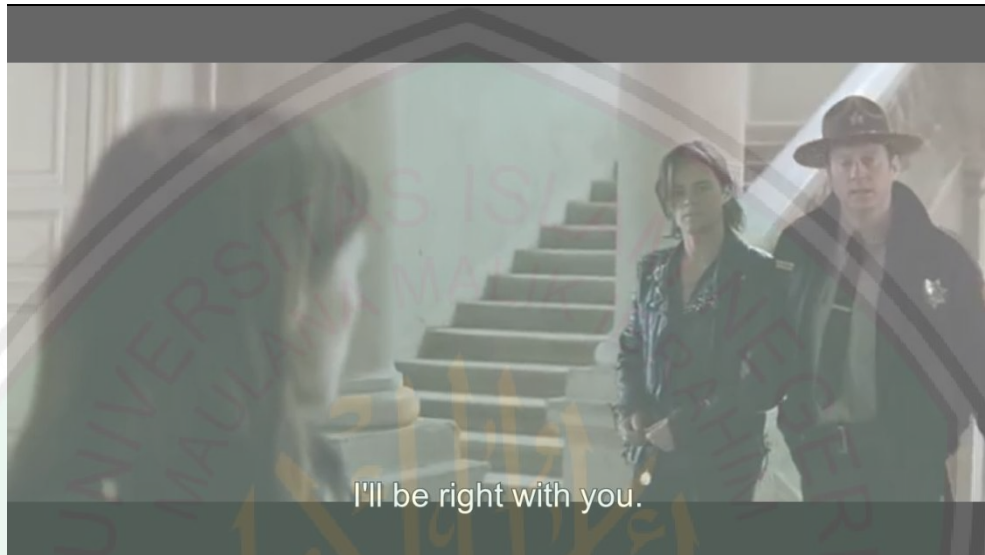
Luce is still confused by Daniel. Finally, in the end of the story Luce received an explanation from Daniel about what really happened and what Luce felt was true that Daniel recognized Luce. Daniel said that Luce is his love. From here Luce was convinced that indeed she also loved Daniel.

In general, the relationship between Daniel and Luce in the film is not as complicated as depicted in the novel. The point is the scene of Luce's encounter and when she experienced *de'javu* until Luce received an explanation from Daniel going very fast.

To Cam

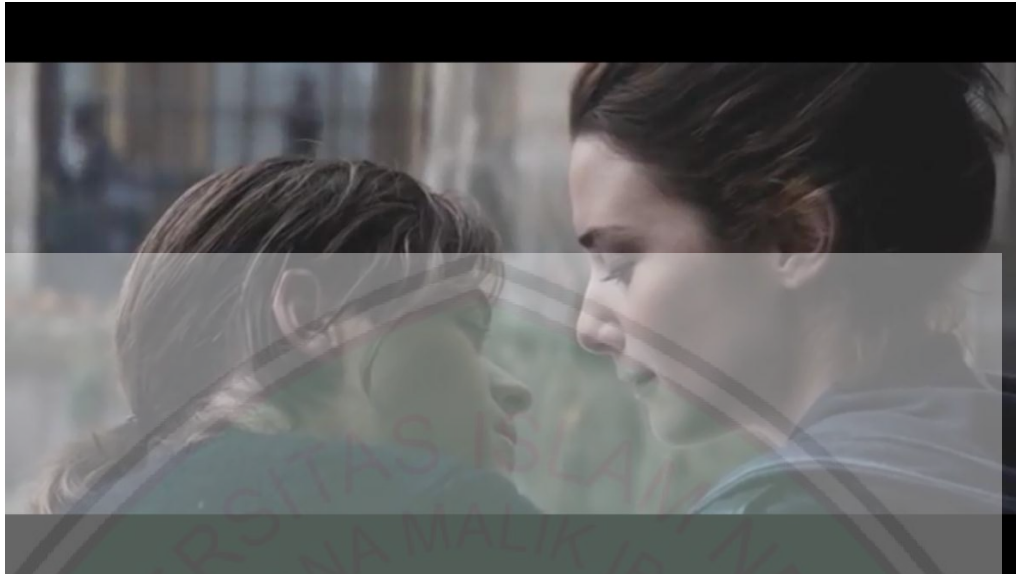
Cam is a man who also attracted Luce's attention. Likewise, in the novel this is shown by Luce when she entered the school. When Luce was being questioned

by a security officer a man named Cam was seen staring at Luce. Luce met Cam's gaze. In this scene it appeared that Luce was interested in Cam. Luce was seen staring at Cam for a long time until the officer scolded her



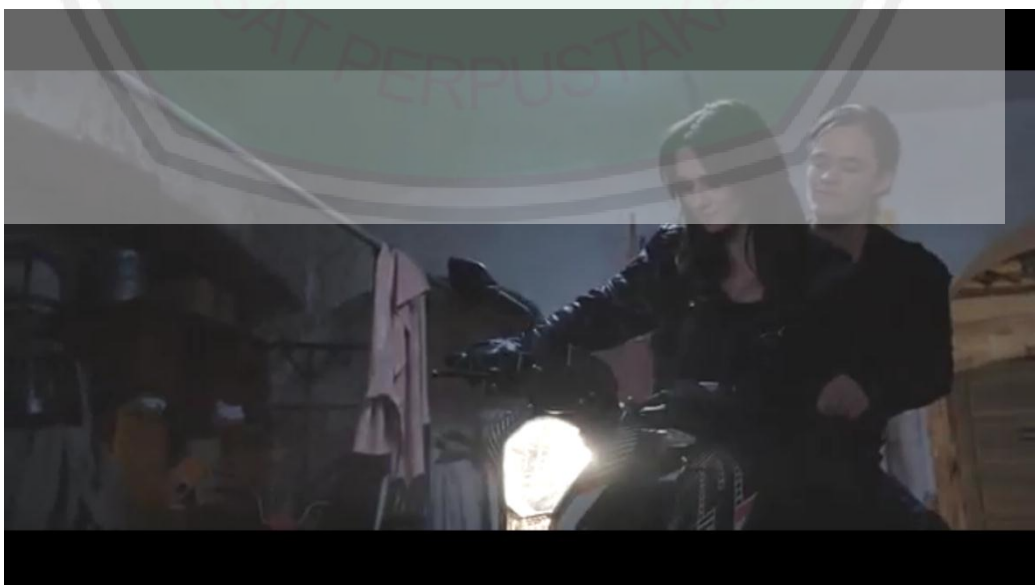
Luce meets Cam in the first time in the school. (minute. 00.05.07-00.05.32)

Luce also dated with Cam. In the film Luce dated with Cam in front of the school building. This begins when Luce would enter the classroom but she was late. Cam came over to Luce and said it is better not to come then late. Finally, Luce obeyed what Cam said. Luce agreed to Cam's invitation for a date. Here they were both shown very close and so romantic, even the two of them almost kissing. That incident showed that Luce was interested in Cam.



When Luce is dating with Cam in the school building (minutes 00.26.04 - 00.27.00)

On the anniversary of Luce Cam invited Luce to celebrate the birthday. Cam made an appointment to Luce beforehand and Luce kept it. That night Luce went with Cam to a bar and they partied. They traveled on Cam motorcycle. That scene showed that Luce was also interested in Cam. At the party both of them looked intimate and very romantic until they had a chance to kiss.



From some scenes being shown about relationship of Luce and Cam shows that Luce likes Cam too. Unlike the novel in the film is not shown that finally Luce did not like Cam for some reasons and preferred Daniel.

To Penn

Penn is the best woman which Luce had found at the school. Their relationship was very good. Luce thought Penn was the only woman who cared about her. As in the novel Luce met Penn in the toilet. Firstly, Penn introduced herself and helped Luce to bring her to the dorm. Starting here their relationship is very good. Wherever Luce goes Penn will come along. When Luce wanted to know information about Daniel, there was Penn who helped Luce. But in the film, it is not told that Penn died in the end of the story and it made Luce very sad. Actually, this scene should be seen to support their friendship. But the film does not show this scene.

3.2.2 The Characterization of Daniel

Daniel is a handsome man who is one of the students at Sword and Cross. He is an accursed angel. He is destined to always love a woman named Luce. In the end of the story it is shown that Daniel is an angel with wings and flying. Almost the same as the novel, in the film Daniel is also described as a mysterious man. He is also very cold.

In analysis of Daniel's characterization, the researcher will also discuss two points, first about Daniel's personality and the second is Daniel's relationship with other figures.

3.2.2.1 Personality

Mysterious

Mysterious is word that might represent all of Daniel behavior in general. Mysterious means is secretive or difficult to explain and known. A mysterious person means a person whose deeds are secret and can't be known or explained. In this case Daniel is such as that person. In the film Daniel's attitude which is mysterious is only shown to Luce. At the beginning of the story Daniel is like someone who has a secret that can't be known.

There is no specific scene that shows Daniel is mysterious. But from some events that Daniel does be concluded that Daniel is a mysterious man. Daniel sometimes looks indifferent to Luce. But in other times Daniel also always helps Luce when Luce is having an incident and Daniel also invited Luce for dating. Daniel also showed a dislike when Luce was near to Cam.

3.2.2.2 The Relationship to Other Characters

To Luce

Not much different from the novel, Daniel also has good and bad relationships. In the beginning of story Daniel showed an indifference to Luce.

This is shown by Daniel when in the library. Daniel seems to ignore Luce when Luce talks to him. Here Daniel looked to avoid Luce.

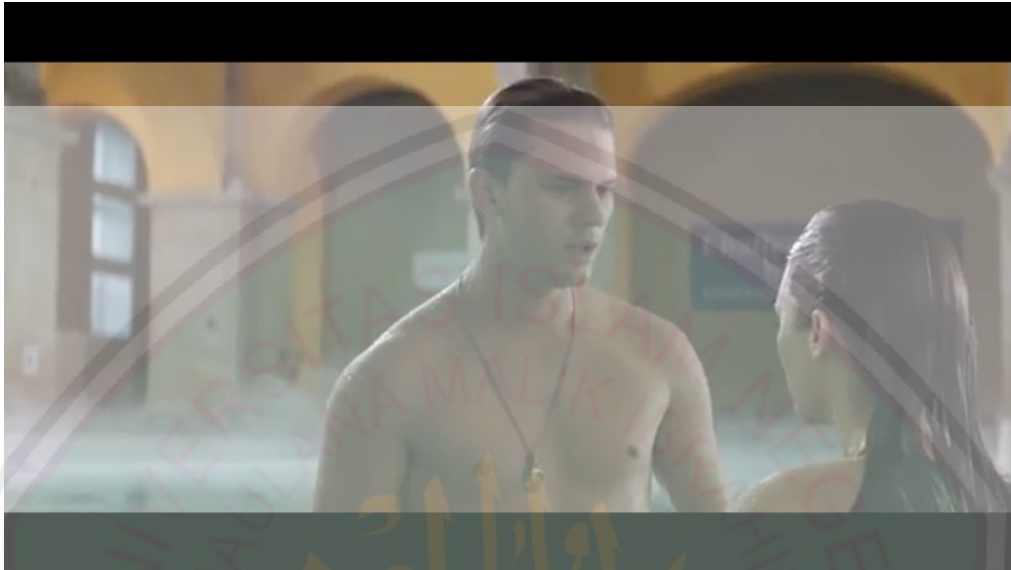
On the other hand Daniel showed his caring attitude towards Luce. This was shown by Daniel when he helped Luce. This scene begins when Luce was serving a punishment for clearing the Field. Suddenly the statue at school was collapsed. The statue will fall and hit Luce. Seeing the incident quickly Daniel ran away and helped Luce. This scene shows Daniel gazed Luce. It looked as if it had meaning.



Daniel is helping Luce when the statue will hit Luce. (minute. 00.20.25 - 00.21.20)

Daniel also invited Luce to swim together in the school pool. This scene shows that Daniel also likes Luce. Daniel also showed his interest in Luce. In the pool they looked intimate and look at each other. Luce said that she met Daniel before. Luce also said that she felt there is something between us. Hearing that, Daniel did not answer immediately. He looked thinking about something. In the

end he said something that there is something between them. But Daniel did not tell her.



Daniel: What's wrong?
Luce: Nothing. - I just can't get past it.
Daniel: What?
Luce: This feeling that I know you.
Daniel: Haven't we been through this?
Luce: Yeah, but... I don't believe you.
Luce: There is something between us. And you feel it too, don't you?
Daniel: Alright. Okay. You're right. I should have just told you the truth.
It's... Like I realise I haven't been
very warm towards you, and...
Luce: You've been a real dick.
Daniel: Yeah, but believe me. You've got to know
it's not because of anything you've done. (minute. 00.41.20 – 00.43.35)

Another time Daniel came close to Luce to take her for a walk in the park.

Daniel shared the story of his novel. The content of the story was familiar to Luce.

The story narrated an angel who loves woman. Exactly seems to Daniel and

Luce's story. Luce was curious about Daniel's story. Finally, Luce asked Daniel

who is the characters in the story. Daniel did not answer immediately, but Luce knew about it.

Daniel: Hey, Luce! Wait.

Luce: What? What do you want?

Daniel: Nothing. I just thought maybe we could walk together.

Luce: Oh. Sure. What were you working on in class today?

Daniel: Nothing. It's, uh... sort of a graphic novel.

Luce: What kind of story?

Daniel: I guess you could call it a romance.

Luce: Does it have a happy ending?

Daniel: I don't know.

Luce: You don't know how it ends?

Daniel: No, not yet. I'm sort of stuck, to be honest.

Luce: Well, let's hear it. Tell me your story.

Daniel: No. No, I don't think that's a good idea.

Luce: No? Maybe I could help you with the ending.

Daniel: Okay. It's about this boy and this girl and they love each other more than anything but they can never be together. (minute. 00.50.25 – 00.55.25)

In the end of the story Daniel told her exactly who he is and told Luce what black shadows are, which always follow Luce. After hearing the story of Daniel Luce did not immediately believe. Luce looked very confused and tried to kill herself by throwing herself from the top of the building. But Daniel quickly picked Luce up and took her upstairs. This scene makes Luce increasingly understand who Daniel is and Luce started to believe the truth of Daniel's story if he is an angel proved by Daniel's ability to fly and having wings.

After Daniel told her everything, Daniel kissed Luce with affection. But Cam comes to prevent Luce from Daniel's kissing. Cam said that Luce will die when Daniel kissed her. But Luce kept kissing Daniel and nothing happened. From these incidents it is proved that both of them love each other. After that Daniel took Luce away to the sky somewhere

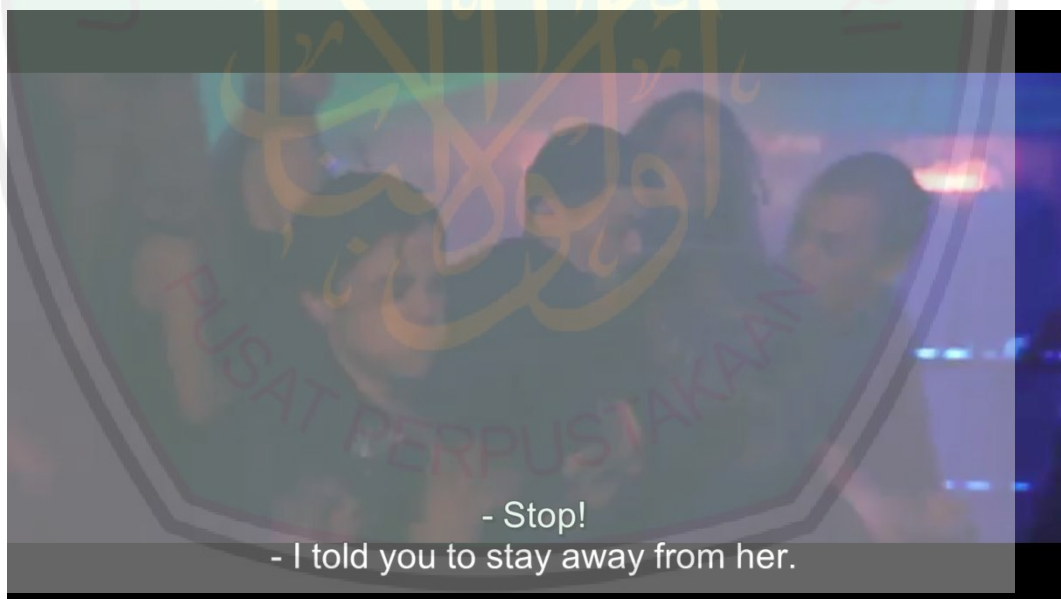


When Daniel brought Luce flying (minute 01.24.20 - 01.25.14)

Generally, their relationship was fine, and there was no ill-treatment done by Daniel to Luce. But Daniel looks like he always wants to avoid meeting Luce. That is actually for good reason that Daniel want to save Luce. In the end of the story it is proved that they are two couple who love each other, and that love actually has grown before they meet at the school.

To Cam

As in the novel Daniel and Cam have a bad relationship. They met and quarreled. In the film, it was shown that both of them had a fight. Daniel did not agree when Cam approached Luce. This showed that Daniel was also jealous when he saw Luce with Cam. A scene is shown when Daniel did not like to see Cam near to Luce. This incident begins when Luce's birthday. Cam invited Luce to go to a place. They looked intimate and romantic. Cam kissed Luce. Seeing the incident Daniel immediately hit Cam and they both quarreled. Until the end of the story Daniel always fights against Cam.



Daniel hit Cam after seeing him kissing Luce.(minute 00.59.20 - 00.59.40)

3.3 The Analysis of Adaptation on Characterization of Main Characters from Novel to Film

In this section the researchers will discuss how the film adapts the characterizations of main characters from novel. After knowing the main the characterization of the main characters of both novel and film, the researcher will analyze how the adaptation of the characterization refers to the theory already described.

In theory described by Hutcheon, adaptation can be classified into three points. The first is Adaptation as a product, means a transposition from one work (medium) to another work (medium). Second, adaptation as a process of creation means a process of adaptation in which there is a process of re-interpretation and re-creation that serves as an effort to rescue or copy the original source. Third, adaptation as part of the process of reception because adaptation is a form of intertextuality of literary works.

In the intertextual there are several principles that can be used in the application of theory of intertextual. Transformation is the incarnation, transferring or exchange of a text to another text. Haplology is an intertextual element in the form of abortion, removal or disappearance so that not all text is presented. Excerpt is an intertextual element which in its application takes the essence of some episodes, passages or an aspect in the same or almost the same as the pre-existing text. Modification is the adjustment or change of a text to a pre-existing text. The last is an expansion that can simply be interpreted by the expansion of development.

Hutcheon also revealed that in the adaptation there is the term mode *Telling-Showing Mode* which is a mode that discusses the adaptation of the novel to the film. Hutcheon explains that in the adaptation of the novel to the film having several things. Dramatize means in moving from the concept of storytelling to the show, an adaptation must be dramatic. Visible and audible means that in conflict and ideological differences among the characters must be presented audibly and visibly. The last is succinctly and forthrightly characters in the film adaptation should be presented in a succinct and brief.

Andrew also revealed that the adaptation is also meant borrowing the original work. In this case the adaptation of a novel into a film means the film borrows from the novel. Thus the film is based on a novel. But it does not mean that the film should be the same as the novel as a whole. Andrew mentions that adaptation has three models in the process: *borrowing* in this case the adaptation using the idea and form of the novel, *intersection* in the model of this adaptation, actually the authenticity should be preserved, but it is not done, and *fidelity of transformation* this model asks for things which are important in the novel reproduced in the film. In reproducing film should really capture the atmosphere of the novel

Generally, adaptation on characterization of the main character that is done from novel to film refers to the explanation above theory. From the theory, the researcher will explain in more detail how the adaptation of the characterization is done.

3.3.1 The Adaptation on Characterization of Luce

3.3.1.1 Personality

Responsible

Luce's responsibility is adapted by borrowing which uses the ideas and forms of the original novel. This is proved when Luce's responsibility is shown in solving the same problem that is to be responsible in the form of serving the punishment for what she has done that is quarreling against Molly. However, the causes and setting of the quarreling is different from the novel. In intertextual it is called transformation.

In the novel Luce's responsibility was also shown when Luce was interrogated by the police. But the scene was not shown in the film. In intertextual it is denoted as a haplology process in which there is a process of subtraction of an element in the novel, so it is not shown in the film. It is appropriate to the theory of adaptation by Hutcheon that an adaptation must be succinct and brief. So that Luce's responsibilities are presented succinctly and forthrightly.

Easily Jealous

In the novel Luce's jealousy is shown when Luce comes to a party at school. Luce hears the voice of Daniel and another woman. Luce imagines them doing things that make them jealous. But in the film there is no scene of jealousy that

Luce shows. In intertextual it is called hapology because there are elements in the novel removed when it is adapted to the film.

Afraid of Shadow

In the novel Luce's being afraid is shown when she encountered a form of black shadow. The film adapts this scene good. It means by the sound generated from background music of film. Luce's fear is really shown. The film also adapts the black shadow with evidently proven that the shadow becomes truly visible. Both of them refer to the rules of adaptation in which the result of adaptation must be visible and audible. In general, Luce's fears are adapted using borrowing method and it is called transformations in intertextual.

Smart

In the novel Luce looks smart when Luce herself says that she mastered French and Latin. Luce is able to finish the puzzle in less than an hour. In the film Luce's cleverness is shown when Luce is in the classroom. At that time the teacher of religion asked all the students to translate the Latin into English, but no students could answer. Luce could easily translate the language. In this case Luce's cleverness is adapted in the form of borrowing method in which both media novel and film use language skills to show Luce's cleverness.

In the intertextual it is called a transformation process. But there is also a hapology process because Luce's skill in solving the puzzle is not described in the film. Hapology occurs because in the adaptation must be short and brief, so that

there are elements which have to be removed. Modifications are also presented in adapting Luce's cleverness. This is shown when the setting of the place and the way Luce showing the cleverness is different. Generally, Luce's cleverness is still presented in the film present although some are omitted and changed.

Vacillate

In the novel Luce's vacillating was shown when Luce was confused to choose Daniel or Cam. This is shown by Luce for many times. But this personality is not shown in the film at all. Luce does love the two men but Luce does not show her vacillating in choosing those two boys. Luce clearly chooses Daniel without feeling doubt. In intertextual it is called Haplology. It means that there is an omitted element.

Sympathy

In the novel Luce looks sympathy when Todd's death. But in the film this scene is not shown. Todd did die, but Luce did not show any sympathy. This is called haplology which means there is a disposal or omission of elements in the novel.

3.3.1.2 The relationship to Other Characters

To Daniel

In the novel their relationship begins when they meet in the field. Luce felt ever met Daniel before. At that time Luce got a bad treatment from Daniel. Daniel raised his middle finger to Luce. In the film Luce meet Daniel in the library at the first time. Luce also feels that she ever met Daniel before. However, Luce never get bad treatment from Daniel in the film. From that it can be seen that there is a process of transformation in which both novels and film show the feelings of Luce who had ever met Daniel before. But there is also a process of hapology in which Daniel's ill-treatment is not shown in the film.

In the novel Luce is curious about Daniel. She really feels that she had met him in the past. Then Luce ventures to ask Daniel for it. But Daniel does not confess it. Similar to the novel, Luce also asks Daniel that question but Daniel does not confess it. In intertextual it is called transformation because that content is still presented in both media novel and film.

Luce is also described experiencing *de'javu* to Daniel in the novel. *De'javu* often happens in different places. In the film *de'javu* only shown once. This is based on adaptation theory which requires adaptation should be done succinctly and forthrightly. Overall *de'javu* is still presented in the film. This can be said as the transformation. However how Luce *de'javu* is and how many times

she experiences *de'javu* are different from the novel. This is called a modification which adjusts the element of the novel into the film.

In the novel Luce's curiosity gets bigger after experiencing those events. Luce tries to find information about Daniel by searching for Daniel's data. The searching was shown repeatedly. On the last searching, Luce has an accident. The library is burned and caused Todd's death. In the film searching data about Daniel is only done once then the library is burned. Generally, the searching data conducted by Luce is the same as the novel. In essence searching data about Daniel in both media novel and film are presented. Thus, it is called transformation in intertextual.

In the novel after experiencing the incident in the library, Luce feels that she was helped by Daniel, but when she realized it was all a dream. Unlike in the novel, in the film the help was real. Daniel really helped Luce. This incident is done very dramatically which is based on the adaptation theory that adaptation must be dramatized. In intertextual, it is called modification which the film has made Daniel's help became real no longer a dream.

From the explanations above, Luce's relationship to Daniel is well adapted. All of them are adapted dramatically, audibly, visibly, and succinctly and forthrightly. There are several intertextual rules used such as transformation, haplology, and modification. In general, the characterization of Luce and Daniel in the novel and film are still the same.

To Cam

Luce meets Cam when Luce first goes to school. Luce sees a guy watching her then Luce is watching too. In the novel it is explained that Luce is interested in Cam. In the film it was shown that Cam gazes at Luce and Luce also returned the gaze. This incident was so dramatic so that Luce's interest could be seen from her gaze. In intertextual it is called transformation.

In the novel Luce has also dates with Cam. They date before Luce went to class in a school park so that Luce did not go to class. In the film Luce also dates with Cam with the same time when Luce would go to the class. By being seduction done by Cam, Luce finally wants to obey Cam's invitation. In the film they are dating in the school building. This incident is not romantic as the novel describes. However, this is called transformation because the scene dating in both novel and film are shown.

On Luce's birthday Cam also takes her away for a date. Luce is given a necklace by Cam. In the novel it is also explained that Cam kiss Luce on the date. This proves that Luce likes Cam too. In film Luce is not given a gift by Cam, but Cam invites her to date. He also kisses her. This is called transformation but there is also a haplology rule because the necklace given by Cam is not filmed.

Overall in both novel and film Luce and Cam's relationship look fine. Either novel or film shows that Luce likes Cam. From the explanation it can be concluded that the relationship between Luce and Cam is well adapted. Scenes that show their relationship are dramatically adapted. The intertextual rules used are transformation and haplology.

To Penn

Both novel and film, Luce and Penn's relationship begins when Penn helps Luce in the toilet after being molested by Molly. But in the novel, it is also shown the incidence of Penn's death and this makes Luce look very sad. Penn's death is not shown in the film. In general, their relationship is adapted using transformation rules. But there is also a hapology rule because of Penn's death scene which is a scene to show Luce is sadly omitted in the movie.

To her Parents

Luce's relationship to her parents is very good. This is shown when Luce is visited by her parents twice. Here her parents are very fond of Luce. But Luce's relationship with her parents is not shown in the film at all. No scene explains Luce's relationship with her parents. In intertextual, this model is called hapology which means disposal or disappearance.

From the analysis above it can be concluded that Luce characterization is well adapted. It means that all scenes depicted in the novel are successfully adapted dramatically, audibly, visibly, succinctly and forthrightly. Some rules of intertextual used are transformation, hapology and modification. The result of this adaptation does not reduce the value of characterization of the novel.

3.3.2 The Adaptation on Characterization of Daniel

3.3.2.1 Personality

Mysterious

In the novel Daniel is always described in mysterious. This is demonstrated by the actions of Daniel or from the opinion of other characters. In the film Daniel looks a mysterious but there is no specific scene that directly shows the mystery. Mysterious in the film is shown after seeing some of his actions and from there it can be concluded that Daniel is a mysterious person. From this it can be concluded that this adaptation is done by a transformation method in which the mysterious is also presented in the film although it is not specific. The adaptation is done dramatically, audibly, and visibly that's why the adaptation of this personality can be seen.

Daniel is described as a rough man in the novel. He is also an intractable man. Sometimes he could be romantic. However, some of these are not shown in the film. Daniel does not have a rough attitude and intractable. In the film Daniel looks ordinary and does not have those kinds of personality. For romantic Daniel is not very romantic. It can be fixed that Daniel is not romantic. Thus, it can be concluded that the adaptation of Daniel's personality was done using haplology rules. Based on inrtextual the elements in the personality were not all presented in the film.

3.3.2.2 The Relationship to Other Characters

To Luce

In the novel their relationship is very diverse. Daniel often shows bad attitude to Luce which is not shown in the film such when Daniel raises his middle finger to Luce. Daniel also looks very cool to Luce. Those scenes are not presented in the film. This is called haplology because there are elements removed in Daniel's character.

In the novel Daniel also helps Luce when Luce serves a punishment. This scene is also presented in the film in different place. But this does not affect when Daniel gives help. It is also called transformation.

Daniel also takes Luce on a date. In the novel it is described that Luce is invited by Daniel to go to the lake to swim together. In the film it is not done in the lake but only in the school pool. It is also called transformation that the date is presented in both novel and film. It is just taken in different place.

At the end of story Daniel shows that he loves Luce. Daniel tells about who he is and who Luce is. Then Daniel also kissed Luce. This scene is shown by Daniel in the end of the story. In general, this scene is the same as in the film. In the movie this scene is done after Luce experienced a fire accident in library. In intertextual is called transformation.

Seeing the scenes above it can be concluded that the relationship of Daniel and Luce in the novel is the same as the film. It's just there is several different

settings of place. Daniel's ill-treatment of Luce is not shown too much. This adaptation uses the principles intertextual: transformation and haplology.

To Cam

Just like in the novel, the relationship of Daniel and Cam is not good, when it is adapted in the film. They met and quarreled. In the novel their fight happens repeatedly. In the film the fight is only shown twice in different setting of place. The reason why they fight is the same as the novel that is because of Luce. This is called transformation and haplology because there is a decrement for the fight.

From the analysis on characterization of Daniel it can be concluded that this adaptation is done well. By the theorem this adaptation has been done dramatically, audibly, visibly, succinctly and forthrightly. Although there are some things which are reduced, it does not affect the contents of the story. The intertextual rules used are transformation and haplology.

CHAPTER IV

CONCLUSSIONS AND SUGGESTIONS

This chapter summarizes finding and discussion which provides three layers related to the research findings; the characterization of main characters in the novel, the characterization of main characters in the film, and the adaptation done on characterization of main characters. This chapter also provides suggestions for the further research related to this research.

4.1 Conclusion

Based on research on research findings and discussions, there are two main characters to be discussed in the research; Luce and Daniel. Those two main characters are discussed in understanding the characterization of them. The characterization is shown from their personality and their relationships with other characters. Luce has six personalities described in the novel; responsible, jealous, fear, sympathetic, vacillate, and smart. There are four persons in Luce's relationship. Those relationships result the characterization of Luce. The relationship with Daniel shows that Luce is a curious woman. Cam is a man which interests Luce. With Cam Shows that Luce does not like a man which giving attention too much to her. With Penn, Luce is shown as a good friend which always on her friend's side. Daniel has six personalities shown in the novel; mysterious, rough, uncommunicative, intractable, romantic, and strange. Daniel's relationship with Luce shows that Daniel loves to Luce. He is kind to her although it is not shown in the whole of the story. His relationship also goes to Cam. Daniel

and Cam are two men who love Luce. They do not have good relationship. They meet and fight.

Those characterizations will be change when they are adapted to the film. Luce has three personalities shown; responsible, fear, and smart. In her relationship with Daniel, it is shown that they have good relationship. Luce is shown that she never has bad treatment from Daniel. Luce is shown that she also loves Cam. But finally, she does not like because of some reasons. Luce's relationship with Penn shows that Luce is happy to have best friend. In the film Luce does not have the relationship to her parents. In general Daniel has only one personality; mysterious which is truly shown in the film. His relationship with Luce shows that actually Daniel is kind to Luce. The last is with Cam. Daniel and Cam are two men who love Luce. Daniel shows his anger and fights to Cam when Cam dating with Luce.

The film adaptation on characterization of main characters done uses the theory of adaptation. There are some principles of adaptation and intertextual on that. The first is the characterization of Luce. After being adapted to the film the characterization of Luce changes. From the personality and the relationships of Luce, the adaptation has been done dramatize, visible, audible, succinctly and forthrightly. The principles of intertextual used are transformation, haplology, and modification. Second. The adaptation on characterization of Daniel is also done dramatize, visible, audible, succinctly and forthrightly. There are only two principles of intertextual used; transformation and haplology.

Therefore, the film *Fallen* is adaptation project which the adaptation done appropriates to the principle used in theory of adaptation. It is proved that every single principle is done in the adaptation. The characterization of main characters in the novel successfully is adapted dramatize, visible, audible, succinctly and forthrightly. Besides that the researcher also find some the principle of intertextual in adapting from novel to film; transformation, haplology, and modification

4.2 Suggestion

This research concerns on the adaptation which is focused in the characterization of main characters of the story. The researcher analyzes the characterization of the main character in the novel and film then finding how the film adapt those characterization by using the principles of adaptation by Linda Hutcheon and the intertextual's principles. This research has proved that the characterization of main character in the novel is adapted by using the principle of the adaptation. Finally, this research proves that the film *Fallen* is successfully adapting the characterization of main character in the novel.

The next researcher, particularly those who have the same problem and interested in conducting research, this research can be reference in doing research about the adaptation. The researcher hopes this research can give an advantage for the English letters student to encourage them to study more deeply about literature especially related to the topic; adaptation.

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