

**A STUDY OF FILM ADAPTATION IN
DENNIS LEHANE'S *SHUTTER ISLAND* (2003)**

THESIS

By:

Fadly Sholehudin Abdhillah Mutaqin

NIM 13320114



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2020

**A STUDY OF FILM ADAPTATION IN
DENNIS LEHANE'S *SHUTTER ISLAND* (2003)**

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

By:
Fadly Sholehudin Abdhillah Mutaqin
NIM 13320114

Advisor:
Agung Wiranata Kusuma, M.A.
NIP 198402072015031004



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2020

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “A Study of Film Adaptation in Dennis Lehane’s *Shutter Island* (2003)” is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 04 Maret 2020

The researcher



Fadly Sholehudin A.M.

13320114

APPROVAL SHEET


This to certify that Fadly Sholehudin Abdhillah Mutaqin's thesis entitled **A Study of Film Adaptation in Dennis Lehane's *Shutter Island* (2003)** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 05 March 2020

Approved by:
Advisor

Head of Department of
English Literature


Agung Wiranata Kusuma, M.A.
NIP. 198402072015031004


Rina Sari, M.Pd.
NIP. 19750610 2006042002

Acknowledged by



Dr. D. Syafiyah, M.A.
NIP. 196609101991032002

LEGITIMATION SHEET

This is to certify that Fadly Sholehudin Abdhillah Mutaqin's thesis entitled **A Study of Film Adaptation in Dennis Lehane's *Shutter Island* (2003)** has been approved by Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang,

The Board of Examiners

Signatures

1. Muzakki Afifuddin, M. Pd. (Main Examiner)

NIP. 19761012011011015

2. Muhammad Edy Thoyib, M.A. (Chair)

NIP. 198410282015031007

3. Agung Wiranata Kusuma, M.A. (Advisor)

NIP. 198402072015031004

Approved by

Dean of the Faculty of Humanities



D. Saafiyah, M.A.

NIP. 196609101991032002

MOTTO

“Truth will always come to you, and it will always hit you hard.”

- Anonymous



DEDICATION

This thesis is dedicated to:

My mother and my father who take good care of me and taught me to be a humble
and live with great dignity

The word thanks are not enough for anything you did for me

My friends Fafa, Fachris, and several others, I wish you guys all
the best and prosperity

And one lovely person I ever met in my youth, I wish you joy and happiness
for eternity.



ACKNOWLEDGENTS

All praises be to Allah SWT, the creator of The Universe, The One who know all the truth from the past and the future. Thanks to Allah SWT giving me a chance and time to complete this thesis entitled *A Study of Film Adaptation in Dennis Lehane's Shutter Island*. May blessing always be upon Muhammad SAW who bring us all into enlighten era and never give up on us even until his last breath.

This thesis can be completed because of support, guidance, and ideas from other people. I would like to say thank you and apologize properly to my supervisor, Agung Wiranata Kusuma, M.A. who has given me the idea to do thesis properly and for taking their precious time to guide me in finishing it. Never in my mind that I forget to say thank you to all lecturers especially to my academic advisor Miftahul Huda, M.A. who is patient enough to remind me to finish this thesis.

I am the writer of this thesis is merely human and sometimes make a mistake in life. I really wish everyone who read this thesis in the future can give me feedback or critique about how I wrote it. I wish everyone who read this thesis can obtain the information I gathered. The last one, I hope all the future researcher makes a better study than this thesis. May blessing be upon them who seek the truth.

Malang, 04 March 2020

Fadly S.A.M.

ABSTRACT

Mutaqin, Fadly. 2020. *A Study of Film Adaptation in Denis Lehane's Shutter Island (2003)*. Undergraduate Thesis (*Skripsi*). Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Agung Wiranata Kusuma, M.A.

Keywords : Adaptation Process, Film Adaptation

Hollywood creates film not just from a scratch, they also create film adaptation based on novels or plays. This study explores the study of the film adaptation in Denis Lehane's *Shutter Island*. The main objective of this study is to observe the adaptation process from the novel into a film. Pamusuk Eneste proposed that the adaptation process in the film is reduction, modification, and addition. These adaptation processes are used by filmmakers in intrinsic elements of a story such as plot, character, setting, point of view, and theme.

In this study, the researcher tries to elaborate on the changes and adaptation processes between a novel and a film adaptation. The researcher has a research problem about the adaptation process in each intrinsic element such as plot, character, setting, and theme. This study uses descriptive qualitative and Eneste's Theory to answer the research question. This study falls under film criticism because the main concern of the analysis is to interpret and describe the film adaptation process.

The result of this study shows the adaptation process from the novel into film happens in each intrinsic element except the theme. The plot has the most changes followed by character and setting. Meanwhile, themes are not changed at all. The researcher notices that the adaptation process from the novel into *Shutter Island's* film does not change much and still faithful to the original story. But, the complexity of plot and character is different from the original story. After the adaptation process into the film, the original story becomes less complex. The story of *Shutter Island* in the film become shorter because the filmmaker changed a lot of plots, characters, and settings. But, the message of the novel still remains in the film.

ABSTRAK

Mutaqin, Fadly. 2020. *Study Adaptasi Film pada Shutter Island Denis Lehane (2003)*. Skripsi. Jurusan Bahasa Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Agung Wiranata Kusuma, M.A.

Kata Kunci: Proses Adaptasi, Adaptasi Film

Hollywood tidak semata-merta menciptakan film secara gamblang, mereka juga menciptakan adaptasi film dari novel atau drama. Penelitian ini mempelajari tentang studi adaptasi film dalam *Shutter Island* Denise Lehane. Sasaran utama dari penelitian ini adalah mengamati proses adaptasi dari novel ke film. Pamusuk Eneste mengusulkan teori bahwa proses adaptasi dalam film bentuknya berupa pengurangan, modifikasi, dan penambahan. Proses adaptasi ini diterapkan oleh pembuat film dalam elemen intrinsik cerita seperti plot, karakter, seting, dan tema.

Dalam penelitian ini, peneliti berusaha untuk menjelaskan perubahan dan proses adaptasi di antara novel dan film adaptasinya. Peneliti memiliki rumusan masalah mengenai proses adaptasi di tiap elemen intrinsik seperti plot, karakter, seting, dan tema. Penelitian ini menggunakan kualitatif deskriptif dan teori Eneste untuk menjawab rumusan masalah. Penelitian ini juga termasuk sebagai kritik film karena sorotan utama dalam analisis penelitian ini adalah interpretasi dan penjelasan mengenai film adaptasi.

Hasil dari penelitian ini menunjukkan proses adaptasi muncul di tiap elemen intrinsik kecuali tema. Terdapat banyak perubahan dalam plot diikuti dengan karakter dan setting. Sementara itu, tema tidak mengalami perubahan sama sekali. Peneliti menyadari bahwa proses adaptasi dari novel menjadi film *Shutter Island* tidak mengubah banyak hal dan masih sejalur dengan cerita asli. Akan tetapi, kompleksitas plot dan karakter menjadi berbeda dari cerita asli. Setelah proses adaptasi film terjadi, cerita asli menjadi terasa kurang kompleks. Jalan cerita dari *Shutter Island* di film menjadi lebih pendek karena pembuat film mengubah plot, karakter, dan seting. Namun, pesan cerita dalam novel masih sama dengan yang ada di film.

مستخلص البحث

متقن فضلي 2020. دراسة عن فيلم التكيف في أطروحة شتر آبلاند دينيس ليهان. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الإسلام نيجري مولانا مالك إبراهيم مالانج. مستشار: اجونج

يراناتا كوسوما، M.A.

الكلمات الرئيسية: عملية التكيف ، تكيف الفيلم.

هوليوود يخلق الفيلم ليس فقط من الصفر ، كما أنها تخلق الفيلم التكيف على أساس الروايات أو المسرحيات. تبحث هذه الدراسة في الدراسة من فيلم التكيف في دينيس ليهان الغالق في الجزيرة. على الهدف الرئيسي من هذه الدراسة هو مراقبة عملية التكيف من الرواية إلى فيلم. Pamusuk Eneste المقترح عملية التكيف في الفيلم هو تخفيض أو تعديل ، بالإضافة إلى ذلك. هذه عمليات التكيف المستخدمة من قبل صناعات السينما في الجوهرية عناصر القصة مثل مؤامرة، حرف، الإعداد، نقطة من عرض الموضوع. في هذه الدراسة ، فإن الباحث يحاول أن يوضح التغييرات ، عمليات التكيف بين رواية و فيلم التكيف. على الباحث لديه مشكلة البحث حول عملية التكيف في كل عنصر جوهري مثل مؤامرة، حرف، الإعداد، موضوع. هذه الدراسة الوصفية النوعية Eneste نظرية أن الإجابة على سؤال البحث. هذه الدراسة يندرج تحت النقد السينمائي لأن القلق الرئيسي من التحليل هو تفسير وبيان الفيلم عملية التكيف. على نتيجة هذه الدراسة تبين عملية التكيف من رواية في الفيلم يحدث في كل عنصر جوهري باستثناء الموضوع. المؤامرة لديها معظم التغييرات يليه حرف و الإعداد. وفي الوقت نفسه، المواضيع لا يتغير على الإطلاق. الباحث يلاحظ أن التكيف من الرواية إلى مصراع الجزيرة's الفيلم لا تتغير كثيرا وما زالت وفيه القصة الأصلية. ولكن تعقيد الحكمة والشخصية مختلفة من القصة الأصلية. بعد عملية التكيف في الفيلم ، القصة الأصلية يصبح أقل تعقيدا. قصة جزيرة المصراع في الفيلم تصبح أقصر لأن المخرج تغيرت الكثير من المؤامرات ، الشخصيات و الإعدادات. لكن الرسالة من رواية لا يزال في الفيلم.

TABLE OF CONTENT

TITLE SHEET	i
APPROVAL SHEET.....	ii
LEGITIMATION SHEET.....	iii
CERTIFICATE OF THESIS AUTHORSHIP.....	iv
MOTTO.....	v
DEDICATION.....	vi
ACKNOWLEDGEMENTS.....	vii
ABSTRACT.....	viii
TABLE OF CONTENT.....	xii
CHAPTER I: INTRODUCTION.....	1
A. Background of the Study.....	1
B. Problem of the Study.....	8
C. Objective of the Study.....	9
D. Scope and Limitation.....	9
E. Significance of the Study.....	9
F. Previous Study.....	10
G. Research Method.....	11
H. Research Design.....	12
1. Data Source.....	12
2. Data Collection.....	12
3. Data Analysis.....	13
4. Definition of Key Term.....	13
CHAPTER II: REVIEW OF RELATED LITERATURE.....	15
A. Film Adaptation.....	15
1. Reduction.....	16
2. Addition.....	17
3. Modification.....	17
B. Intrinsic Element.....	18

1. Plot.....	18
2. Character.....	20
3. Setting.....	21
4. Theme.....	23
CHAPTER III: ANALYSIS.....	26
A. Summary of Story.....	26
1. Shutter Island Novel (2003)	26
2. Shutter Island Film (2010)	28
B. The Plot Adaptation Analysis.....	30
1. Reduction.....	30
2. Modification.....	55
3. Addition.....	66
C. The Character Adaptation Analysis.....	70
1. Reduction.....	70
2. Modification.....	72
D. The Setting Adaptation Analysis.....	77
E. The Theme Adaptation Analysis.....	82
CHAPTER IV: CONCLUSION AND SUGGESTION.....	86
A. Conclusion.....	86
B. Suggestion.....	87
BIBLIOGRAPHY.....	89
PLOT SEQUENCE TABLE.....	91

CHAPTER I

INTRODUCTION

This chapter explores and illustrates some central points related to the area of research such as background of the study, research questions, significance of the study, scope, limitations, previous study, and research methods; which consists of research design (method and approach), data & data source, data collection, data analysis method, and definition of key term.

A. Background of the Study

Film adaptation and novel have something in common, they have a story to be expressed to the audience. But if people try to find the difference between novel and film adaptation story, they will find a lot of differences. Eneste (1991, p.12&16) argued that both novel and film originates from a story. Both novel writers and filmmakers use a story as a tool to tell the audience a message of their idea. However, the audience sometimes creates an attitude that the novel is better than the film or vice versa.

The example of the attitude is that audience considers film is better because the audience feels they are being served with pretty visuals and smooth audio. On the other hand, a novel is considered better because the story is more detailed. Karlsson (2010, p.5) stated in his study that the reason why audience makes such attitude is that literature is regarded as “better” or “finer” than film, reading a book is generally valued more highly than to watch a movie, even the story being told are same.

Novel and film technically are a different kinds of works, both can only be enjoyed in their way. For example, a novel can be enjoyed through reading anytime and anywhere. On the other hand, a film can only be enjoyed through watching in someplace such as film theater or some place that there is no distraction (Eneste, 1991, p.61). To make a less distraction, usually, a film theater is a dark room with an audio system attached on side of the room. Thus, making the audience's perception to be stimulated to only focus on the screen and the sound of a film theater.

In the novel, the audience's perception is being stimulated by imagination. Audience imagining the written words which differ from how film being shown to the audience. Bluestone (1957, p.48) stated that novel and film are different in how they stimulate perceptions to audiences. Film stimulate audience perception directly through language, color, movement, and sound. While written words (such as a novel) can do it directly.

Related to filmmaking processes such as screenwriting, casting, shooting, sound recording, and post-editing, screenwriting is considered the main process which is not a very easy thing to do. Snyder (2011, p.202) stated that a screenwriter is sometimes chosen from the author of a novel, which means the author of the novel also write an adaptation script of their own novel. Another time, a screenwriter also asked to adapt another novel into a screenplay. The reason behind it is because the creative process is very unique and extraordinarily difficult to create an original story, especially taking account of all the obstacles that need to be navigated such

as “does this novel favored by audiences?” or “can it be displayed into a screenplay?”.

In adapting a novel a screenwriter not just simply writing a story similar to the novel. They also add some stories or characters or setting from other older novels which similar in the novel they are adapting. Leitch (2003, p.10) stated that a screenwriter adapts more than simply the story. They derive their creation/production from many precursor texts, not only from the source text. Thus can be said that adapting a novel is also a part of “borrowing” and “transforming” some old ideas into a film.

A film adaptation can also be called a change from novel to film. Still, things that are changed in the film adaptation are the intrinsic element of the story. Eneste (1991, p.60) stated that adaptation is an act of transfer or putting a novel into a movie. This “transfer” causes a lot of changes in the original story. Thus it can be said that adaptation is also a transformation process. A film adaptation also provides some differences from the original story as part of developing the narrative of literary work.

In the process of adaptation, successful novels often become a starting point for the birth of hope in successful films. The reason behind this is because novels that considered as successful are already facing the challenge of the creative process of inventing characters, plot, and settings (Kayyis, 2016, p.3). Thus continuing/modify the original works which can be said as adapting into a film, also known as an act of honoring the original writer. This can be seen in J.R.R. Tolkien's works which

later adapted by Peter Jackson in his *The Lord of the Rings* Trilogy, Winston Groom's *Forrest Gump* novel into *Forrest Gump* film, and Rudyard Kipling's *Jungle Book* short story into *Jungle Book* animation. All of them are successful novel which adapted into a successful film.

There are some reasons that motivate filmmaker into adapting a successful novel into film. Filmmaker cannot make a film without a single reason that motivated them similar to a novel writer. Hutcheon (2006, p.85-95) stated that there are 4 reasons to adapting novel into film. The first one is economical lure, second is legal constraint, third is cultural capital, and the last one is personal and political matters. From that said reasons, many filmmakers choose to do film adaptation from some novels that bestseller and novel which already has sequels.

In making a film adaptation, filmmakers use an adaptation method to transform a novel into a film. Dudley (1984, p.98-103) in his book explained that there are 3 methods, they are borrowing, intersecting, and transforming sources. In borrowing sources, filmmaker borrows the main aspect of the novel, such as power source. For example, in J.R.R. Tolkien's novel *The Lord of the Rings* the source power is the one ring that is used to conquer middle earth. Thus Peter Jackson adapts the novel that the story in the film revolves around the one ring.

The second one is the intersecting source; filmmakers usually use intersecting method to compress the novel into a film. Some plot in the *Lord of the Ring* story maybe not be put into film because of some particular reason. For example, the screenwriter thinks that story is taking too long or the story itself not

very important to the plot. So, Peter Jackson who acts as director cut the story short and only shows the most important part. This, however, doesn't make the story felt illogical or change the sequence of the story.

The last one is transforming sources; filmmaker changes the source story in order to substitute the element which cannot be found or should be displayed into a film in different settings. For example, in J.R.R. Tolkien's novel *The Hobbit* on the troll scene there is a small argument between character Bilbo and troll. However, filmmaker changes it into a long fight which takes several minute screen time in CGI (Computer Generated Imagery). The fight is not necessary to story but needed as details.

In this study, the researcher use theory of adaptation by Eneste to analyze the process of a film adaptation. Eneste stated that film adaptation is an act or process of changing or moving a story in a novel into a film. During the process of changing or moving a story from the novel into a film, the filmmaker needs to make a reduction, addition, and modification in a story (Eneste, 1991, p. 60-61). Reduction, addition, and modification in the story are needed as the duration of the film should not exceed two hours. The reason for that is the audience will be disinterested in said film because they will be tired of watching a screen in a very long duration.

The process of reduction, addition, and modification occurs in plot, character, setting, and theme. This process is necessary for the story because it is important to know which part of the story should be displayed or not. Eneste (1991, p.61-62) said that the process of reduction, addition, and modification in the story

is necessary to classify which plot, character, setting, and theme are important to be displayed. In this process, the filmmaker can add some plot, character, or setting because the filmmaker thinks it is not important to be displayed and erase or modify some part of the story.

The example of process adaptation can be seen in the exposition of The *Shutter Island* film. The film does not describe the island location and Ashecliffe hospital as Dr. Lester Sheehan expressed in his note, this part can be called a reduction. Filmmaker change the exposition into a trip into Teddy Daniels's trip into Shutter Island, he is accompanied by his partner Chuck Aule, they visit the island by boats and assigned by U.S. Marshall Office to find a missing person in Shutter Island. From that part, there is also modification of Teddy Daniel's family background in which the film tells that after Teddy and Chuck on a boat.

The reason why the researcher uses Eneste's adaptation theory to analyze *Shutter Island* is first, he explained that the method to adaptation study is to observe the changes in plot, character, setting, and theme. This method can be applied to *Shutter Island* film because there are reduction, addition, and modification of plot, character, setting, and theme which were made by the filmmaker. Second, to understand the process of film adaptation one must analyze the changes in intrinsic elements to find the structure changes in the film. In this case, Eneste's theory of film adaptation is suitable for finding the adaptation process of the novel.

The reason the researcher chooses to analyze *Shutter Island's* novel with adaptation theory in this study is that: first, the novel and film still not yet used as object studies of a film adaptation. Second, the novel *Shutter Island* has a vivid description of the environment around the hospital. The novel gives off isolation feeling in the asylum atmosphere on a remote island. Third, the novel of *Shutter Island* illustrates the concept of mental illness such as delusional disorder in its character.

The reason researchers use *Shutter Island* film which is released in 2010 as an object of study is that: first, Leonardo DiCaprio who known as *Frank Abagnale* in *Catch Me if You Can* have played pretty good acting as Teddy Daniels. His acting as a delusional person who denies the truth about himself is on point. Second, the filmmaker can display the eerie atmosphere of a remote island that appears in the novel. Third, the film brings the conspiracy theory to the audience about controversial radical treatment to mentally ill criminals.

Shutter Island tells the story of a U.S. Marshall Teddy Daniels, along with his partner Chuck Aule to find a missing woman and man named Dolores Chanal and Andrew Laeddis. The story itself is told to the reader in the third person, the narrator tells the story from the perspective of Teddy Daniels. The story revolves around Teddy Daniels's struggle, to find a man named Andrew Laeddis who went missing without a trace or information on a remote island. The novel of *Shutter Island* is adapted into a film by Phoenix Pictures in 2008 and released in 2010.

There are several previous studies using Eneste's adaptation theory in the past. They found that there are a lot of differences in the plot. Meanwhile, character, setting, and theme are changed little bit. Kayyis (2016) used the Eneste's method in finding the reduction, addition, and modification in plot, character, and setting, he found that there is a lot of reduction in minor characters and modification in a setting of the place. Yanti (2016) also used the same method with Kayyis, she found that there is a lot of reduction, addition, and modification in the plot, but character and setting changed a little. Setiawati (2017) also used the same method with an additional intertextuality approach, she found that there are several reductions in exposition, flashback, and resolution. Addition in climax and modification in the setting of the place, and also the intertextuality between novel and film is that the novel serves as the source of plot.

From the previous study, the researcher found that they observed the changes in plot, character, setting. There are a lot of changes happen in the plot, but there is a little change in character and setting. The gap from the previous study is that the theme from film adaptation was not observed. This study not only observing changes in plot, character, and setting but also theme.

B. Problem of the Study

Based on background of study above which discusses about film adaptation, this research is going to investigate what are the processes of film adaptation applied to Dennis Lehane's *Shutter Island*?

C. Objective of the Study

Based on research question above, the objective of this study is to elaborate the changes and adaptation process of plot, character, setting, and theme in *Shutter Island's* novel and film.

D. Scope and Limitation

The main focus of this study is the attempt of adaptation processes by the filmmaker in film, the researcher uses adaptation theory to describe the transformation of intrinsic elements which were done by the filmmaker. This study is limited only to elaborate on the adaptation process in plot, character, setting, and theme of *Shutter Island*. Each intrinsic element is observed by checking every changes between the original story and film. Later, researcher elaborates on the process of adaptation from the novel into a film on each intrinsic element.

E. Significance of the Study

In this study, the researcher hopes that by learning the process of film adaptation which is done by the filmmaker would like to give a piece of small meaning about film adaptation and the process of filmmaking. Theoretically, the researcher hopes that result of this study would give benefit to literature and film appreciation so that it can be used as a reference in subsequent studies. It is also hoped to open insight of the film adaptation process in the novel and film *Shutter Island* by Dennis Lehane.

Practically, this study can be used as a helpful model for readers especially students from English Department who are interested in studying Film Adaptation. This study might also be used as an example in film appreciation class about film adaptation to give a knowledge of studying about adaptation method. Moreover, it is expected to encourage the next researcher who is interested in doing further study in a film adaptation. Also, this study is expected to give a clear explanation about the film adaptation theory by Eneste.

F. Previous Studies

There are other researchers who have ever analyzed a novel and film with the same theory related to the research. These researchers employed Eneste's theory in order to find an answer about a film adaptation process. For example:

First, Kayyis (2016) the purpose of his study is to describe reduction, addition, and modification in film adaptation. In his study, he used Pamusuk Eneste theory of adaptation. He found that there is reduction in minor characters and modification of setting. Some minor characters were found not included or stated, and also there is modification of setting place and time which displayed in film. He concluded that if the characters were not reduced the duration of story will be too long and the modification is needed to keep the logical of story.

Second, Yanti (2016) the purpose of her study is that to describe the adaptation process in each plot, character, and setting. She used Pamusuk Eneste theory of adaptation too. She found that in adaptation process, there are a lot of changes in plot than in character and setting. There are lot of changes in exposition, rising, and

resolution, however the climax and ending still remains. She concluded that filmmaker made a changes in plot to make the story not felt boring.

Third, Setiawati (2017) the purpose of her study is that to describe adaptation process and intertextuality between novel and film adaptation. She used Eneste theory of adaptation and method of finding intertextuality by Pradopo. She found that there are changes in exposition, rising action, flashback, and resolution, also there is also modification in resolution. She found that the intertextuality between novel and film is that the novel acted as hypo gram, it means that filmmaker used novel as the basis of story in film.

This study is similar to previous studies. The previous studies talk about the adaptation process and a correlation of adaptation effect between a novel and film adaptation. The difference between this study and previous studies is that this study only focuses on the adaptation process in plot, character, setting, and theme. This study makes a gap from the previous studies by focusing on the adaptation process in plot, character, setting, and theme. Novel and film adaptation *Shutter Island* has never been used as a study of film adaptation before. The main concern of this study is to describe the adaptation process of the film adaptation.

G. Research Method

In this part, researcher explains the method in which will be used on analyzing the novel and film. It discusses about research design, data collection, data source, and data analysis.

H. Research Design

In this study, the researcher uses descriptive qualitative. Sugiyono (2014:3) stated that descriptive qualitative is used to find solid data. The focus of qualitative is that to observe a natural object and the analysis of data is carried out inductively. This study falls under film criticism because the main concern of the analysis is to interpret and describe the adaptation process in a film adaptation.

1. Data Source

There are two data sources in this study, the first one is *Shutter Island's* novel which is released by Harper Collins in 2006. The original novel has 380 pages and the pdf version has 182 pages. The second one is *Shutter Island's* film which was published by Paramount Pictures in 2010 on DVD. This is the only film adaptation and there is no other adaptation with similar name.

2. Data Collection

Data presented in this study are collected through two processes. In the film, the researcher separates each scene based on the changes between the novel and film. After that researcher takes notes on the changes of story based on the film's script & time stamp. Meanwhile, in the novel the researcher reads *Shutter Island's* novel intensively to understand plot, character, setting, and theme. Hereafter, the researcher takes note on the difference between the novel and the film based on alteration of plot, character, setting, and theme. In the last part, researcher interprets data and make description based on alteration between novel and film.

3. Data Analysis

There are 4 activities in data analysis:

1. Identifying collected data into a description. Novel collected data is written in quotation passage (words, phrase, clause, or sentence), they contain intrinsic elements of *Shutter Island's* novel. Film collected data is obtained from a scene along with timestamp and the scene's dialog or the film script.
2. Classifying collected data according with the problem of the study by categorizing collected data into adaptation process and it becomes easier to be analyzed, quotation which containing process of film adaptation will be studied with theory of adaptation.
3. Describing and analyzing data which is already classified before, later the alteration between novel and film become description of process film adaptation.
4. Drawing conclusion. Adaptation process from novel into film can be concluded based on how filmmaker borrows idea from the novel and how they make alteration on the film.

4. Definition of Key Term

In order to minimalize misunderstanding the meaning of terms which are used in this study, researcher provides definition as stated below:

- Adaptation is transformation of works which transformed in medium from novel to film, adaptation is used by filmmaker to give a new meaning to new audience, make a new conceptual message, and to target a new concept.

- Intrinsic element is a content of the story, can also refer to plot, character, setting, and theme.
- Adaptation process refers to reduction, addition, and change in variation/modification.



CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter reviews the relevant theory in which is used to analyze problems in this study. The discussion covers film adaptation theory by Pamusuk Eneste and intrinsic element of the story which acts as the backbone of a novel.

A. Film Adaptation

A successful novel usually being chosen by a filmmaker to be adapted into a film. However, when the novel is adapted into a film there are changes that need to be done so that the whole story of a novel can be put into a film. These changes are necessary because changing words into moving pictures also require changes in many elements in which will be displayed into the audience. Eneste (1991, p.60-61) said film adaptation is an act of moving/transforming a novel into a film, he used the term *ekranisasi* which came from word *ecran* in French (*ecran* means a screen, thus can be said the term *ekranisasi* means screening). Because of a film adaptation, there is a change that affects the audience. For example, the audience is no longer imagines the character, setting, and story, but they are served with the image of said character, setting, and story.

In adapting a film, filmmakers use three methods to make a change in the story. They are reduction, addition, and modification. These methods are applied to the story, character, setting, and theme of the novel. Eneste (1991, p.61-66) there are three methods that filmmakers used to adapt a novel into a film, they are reduction, addition, and modification. These methods are necessary for filmmaking

to make a whole story of the novel fit into a two-hour duration of the film. These three methods are explored below:

1. Reduction

A novel can be enjoyed by reading whenever the reader wants and wherever they want, it can take hours or even months to finish a novel. However, if a novel is adapted into a film the duration of enjoying the story from the novel needs to be adapted into 90 minutes or 120 minutes so that the audience does not feel bored because of long duration. Usually, not every part of the novel will be displayed into a screen, some parts of the plot, character, setting, and the theme will be not shown or mentioned. Filmmaker always already considers which part of the novel will be shown and which part of the novel will be not mentioned.

There are some reasons why the reduction process is necessary for film adaptation. First, the film director chooses to not show and mention several parts of the exposition, climax, and setting because the director thinks that part of the plot and setting is not important to be mentioned however the story still logical. Second, the director of the film chooses to not show some characters because they don't take a huge part in the novel, the director considers minor characters to be not shown or mentioned because they will prolong the duration. Third, some settings will not be shown by the director because if every setting is shown to the audience it might prolong the duration of the film. Eneste (1991, p.61-64) argued that only some important parts of plot, setting, and character which taking a huge part in the story will be shown and mentioned in the film.

2. Addition

In conjunction with the reduction process, the film director uses the addition process to add some part of the introduction, climax, and resolution, the director might also add or mention new characters. The reason why the film director does that is that the film director needs to interpret the story first so that they understand what the concept and idea in the novel, after that they add some part of plot or character in which acts as a bridge so that the sequence of the plot is not broken. Eneste (1991, p.64-65) stated that addition in a film adaptation, of course, has a purpose, the addition of plot, character, or setting is necessary because of addition is important in film perspective and relevant to a sequence of the story.

3. Modification

Aside from the reduction and addition process, there is a modification process in which film director does substitute or alter some part of exposition, resolution, character, setting, and theme. The reason the film director modifies some parts of plot, character, setting, and the theme is because the film director wants to make an alternation from the original story which can be called a variant. This variant, however is either changing the theme or making a new theme, thus theme from a novel which remained in the film is considered faithful to the original. Eneste (1991, p.66) said, the modification process also affects the theme of the film, thus if the theme from the novel remained in the film it is considered that film is faithful to the original. Thus can be said that even with the modification process, the theme of the novel might be retained in the film.

B. Intrinsic Element

Intrinsic elements in a novel and film are aspect in which constructs a story, intrinsic elements act as foundation and backbone in novel and film but are in a different medium. Intrinsic elements consist of a plot, characters, setting, & theme, these elements induce novel and film to gain aesthetic value. Klarer (2004, p.14) said that plot, character, setting, and theme are not only a definition and characterization in the novel but also the most important areas in the film. The intrinsic element is important to the inquiry of film adaptation because when a novel is adapted, some parts of plot, character, setting, and theme might be reduced, added, or modified. These elements will be elaborated in the following section:

1. Plot

The plot is a sequence of logic from the interaction of various aspect within the theme which chained together to form a story. However, usually, some novels and films are not written or displayed in sequence or coherent. An ideal common plot consists of sequential levels: exposition, complication, climax, and resolution. Klarer (2004, p.15-16) said that plot is a logical interaction of various thematic elements of a text, it starts with a presentation of the initial situation. The initial situation later becomes disturbed by a conflict which later makes the problem complicated. The problem which is already complicated become climax in which the problem needs to be fixed, later the plot becomes the resolution in which how the problem is being resolved.

Exposition is also known as the introduction of a situation in a story. In this level, the audience will be given or served with important information which is linked to the next situation and used as a basis of the problem which will be told by the narrator or writer. Nurgiyantoro (1998, p. 201-204) argued that the function of exposition level is to introduce or giving out information about character and situation or the setting of time which happens in the story. Other than introducing character and setting, the exposition also introduces conflict which happens between characters. The conflict might have appeared as conflict character between character, the character with nature, or character with himself/herself.

The complication is a level where conflict introduced in exposition becomes gradually increased in complexity. A conflict which already introduced in exposition becomes more complex and complicated. After that, the conflict becomes a climax in which the conflict itself reaches the highest intensity point. Nurgiyantoro (1998, p.204-205) stated that complication and climax level is the longest part of the plot. In this level, the audience can obtain the main idea of a story, take moral message from the character & conflict which happens in the story, and find the theme which the writer wants to convey. The complication and climax are important levels in understanding the message or idea of the story.

In a resolution, the problem which already in the highest intensity point becomes fixed and unraveled. In this level, the conflict already is fixed and the situation becomes calmer, the audience will be served with the end of the story. Aristotle argued that there are two possibilities of ending a story, a happy ending, and a sad ending. There is also another possibility to end a story which is known as

cliffhanger ending (Ellen, 2009, p.292). Cliffhanger is an ending where a character is faced with a dilemma or confronted with a shocking revelation and sometimes the audience themselves need to use their imagination to end the cliffhanger.

2. Character

Character is a fictional individual who experienced an event or displayed in a story. There are two terms that defining the character itself, they are character and characterization. Nurgiyantoro (1998, p.164-165) stated that the term character refers to the fictional individual which took part in the story, but the term of characterization refers to the traits that character displays and method narrator or writer use to describe said character. The things that distinguish one character from another are their trait, role, and function. There are two types of character traits, they are flat characters and round characters.

The definition of a flat character is that they only have a single trait and personality, their action reflects on their character and personality so that they are easier to be described. In round character, they have several traits and personalities sometimes their personalities contrast which each other thus they are harder to be described (Nurgiyantoro, 1998, p.181-185). The difference between the two of them is that their character development in the course of the story. Flat character commonly easier to be spotted by the audience, everything they do is predictable because their action is a common behavior in society. Meanwhile, the round character has several traits some of them might contradict each other thus making the audience confused about describing them.

In a character role, there are the main character and peripheral characters. The difference between them is that the importance of their existence in the story. According to Nurgiyantoro (1998, p.176-178) the main character is a figure who always appears and affecting the storyline. On another side, a peripheral character also appears in the story however they act as support to the main character and not very affecting storyline. Both of them are distinguished according to their level of use in the storyline.

The last, as in character function there are the protagonist character and antagonist character. The difference between them is that the protagonist character acts and behaves with the same value with the real-world usually in a good manner. Then, comes the antagonist character who opposes the protagonist character with the opposite value which usually in a bad manner. Nurgiyantoro (1998, p.178-181) stated that the protagonist's character is acting similar to the real world human, they have good value and good behavior. Then, comes an antagonist character who opposes the protagonist's character to change the ideal or defy protagonist character. Thus, it can be said that the difference between them is that their approach to confronting each other or the effect of their behavior on the storyline.

3. Setting

The setting is a concept that refers to time, place, and social background in the story. The setting is used by a writer or narrator to describe the place and time where the conflict happens. The setting is described by writer and narrator as detailed as possible, the reason behind that is the writer and narrator must display it similar to the real place to convince the reader that the setting where the story

happens is similar in the real world. The writer or narrator must comprehend the geographical location as detailed as possible such as the weather, atmosphere, and even the animal in the location they used as the novel (Nurgiyantoro, 1998, p.314-317). Thus, it can be said that setting is a place that the writer and the narrator know which similar to real life, the function of describing the setting in the story is either to convince the reader that the story may felt real.

In the setting of the place, the narrator or writer create them with the detail in mind about the location, weather, atmosphere, building, and even animal which reside in that place. The setting of place in some novel or film affect character development and plot. Nurgiyantoro (1998, p.228) stated so that audience can grasp the detail of location where the story takes place, writer and narrator must describe the atmosphere, weather, building, people, and animals which lives in that place. In the course of the story, there might be several setting of place which is displayed by a narrator or writer. The changing of setting of a place also affecting the development of the plot.

In the setting of time, the narrator or writer uses the time to show the era, age, or date when the story happens. The setting of time is always being told as chronological or historical if it is not the story will be illogical. Nurgiyantoro (1998, p.231) stated the setting of time must be told in chronological order or according to history, if not then the story cannot be understood or illogical. Thus can be said that the plot is derailed far from its track of time because it is not being told in chronological order or historical order.

The last, writer or narrator use a setting of social background to tell the audience the people's social life in a story. The writer or narrator also needs to tell the audience language, dialect, and status of people in the background so that audience grasps the local color. Nurgiyantoro (1998, p.235) stated the reason that writer and narrator need to describe the language and dialect people use is to show the true local color to the audience. Other than that, the writer and narrator give the name to their character according to local color, the example of this is that Dafoe displays Crusoe name in English even though he said the name is originated from German name "Cruzoe". Thus can be said setting of the place, time, and social background which takes in some places need to be told in chronological order and by local color.

4. Theme

The theme is the main idea of a story that the writer or director wants to convey to the audience. To understand what a theme in a novel or film, the audience must make a conclusion from the conflict, character's traits, and moral value from the whole story which appeared in both novel and film. Nurgiyantoro (1998, p.68) stated that to understand a theme from a novel or film, one must conclude what happening in whole not just several parts of the story. When a novel adapted into a film, the film director might change or retain themes from the novel because of the process of adaptation itself (Eneste, 1991, p.66). The theme in film sometimes does not resemble theme from novel, it is because the process adaptation which adding, reducing, and modifying some part of plots such as exposition, climax, resolution, character, and setting.

Theme sometimes adopt real-world problem into the story. Writer chooses and adopts real-world problem in accordance with their experience, observation, and interaction with the meaning of life. Nurgiyantoro (1998, p.71) said that the theme of a novel or film is always related to the meaning of life. A writer of novel or filmmaker use theme to invite the audience to observe, experience, and reflect on the problem of life. At the end of a novel or film, the audience might find a meaning of life or grasp a new sense of life. Thus from the moral of novel or film, the audience may be moved into a better life.

There are several themes which appear in a novel or film, one of them which always appears dominant is known as a major theme. A major theme is the main idea of a story that is told by a writer or narrator in the whole storyline. Nurgiyantoro (1998, p.82) said that a major theme is a general basis of the idea from a story that is being told to the audience. It can be found throughout a huge part of the storyline and usually being supported by several additional themes. These additional themes are also called a minor theme.

The function of a major theme is to emphasize moral value or the writer's message to the audience. In analyzing the major theme of a novel or film, one must observe the detail of the message or idea which is told by the narrator and have several concepts that support said message or idea. Stanton (1965) stated that in analyzing theme, the reader must observe every detail which stands out in the story. The reader needs to connect the concept of ideas from one to another to create an argument that supports the theme in the first place (Nurgiyantoro, p.86-87). Thus it

can be said that finding the theme or message of the story is equals as finding every stand out an idea in the story and then summarizing them into a moral value.

Shutter Island is a novel with the genre of a psychological thriller. The story sometimes revolves around the character's death, dealing with other's death or faking their own death. The common plot device used in a psychological thriller is amnesia (Packer, 2007, p.88). Themes of death, identity, existence, mind, perception, and reality appear frequently in a psychological thriller. These themes are used to create a mystery that the audience should decipher to unveil the meaning of the story.



CHAPTER III

ANALYSIS

This chapter discusses about the analysis on changes between novel and film. To answer the problem of study stated previously, this chapter is divided into four parts to analyze each intrinsic elements of story. First, researcher would like to present data and analyze the plot. The second, researcher present and analyze the character. Third, researcher present and analyze setting. And the last one is theme. On the last part of each parts there will be a small conclusion on how many modifications that filmmaker made. Summary of Shutter Island's novel and film will be shown at the start of this chapter as a brief information about Shutter Island itself.

A. Summary of Story

1. Shutter Island Novel (2003)

Dr. Lester Sheehan opens the story with his journal entry dated 3 May 1993. He explains that he wants to write his memory about his life as doctor in Ashecliffe Hospital in Shutter Island before he dies. He remembers one of his patient named Teddy Daniels who is exceptional than other patient he had. Sheehan considers Teddy is a peculiar patient in which he felt that Teddy was a man that cannot be predicted by any means.

The novel starts in Teddy Daniels perspective. He is an U.S. marshal who is tasked along with his partner Chuck Aule to find a missing woman named Rachel Solando in Shutter Island. The island is home or asylum for the criminally insane people. The island can only be reached by ferry and the nearest other island is 11

miles away. Both Teddy and Chuck need to uncover the mystery of Rachel's missing.

During their investigation Teddy and Chuck suspect that there is one more person on the island who is not meant to be present, Teddy suspects that person is Andrew Laeddis. Teddy remembers that Andrew Laeddis is the person who is responsible for the death of Teddy's wife. They also discover that psychotropic drugs are being tested on the criminals. Teddy is desperate to find the missing woman named Rachel. Then, he interviews other criminals in the island about her. However, Teddy get an answer that he should never trust his partner Chuck Aule in the first place.

After that, Teddy found a woman hiding in a cave hidden on a cliff. The woman claims that she is the real Rachel Solando. She reveals that Teddy's food, drug, and anything he consumed during his visit to the island is spiked with psychotropic drug. Rachel also warns Teddy that he never has any friend and should never trust anyone on the island. Teddy then tries to find Chuck to test the truth about their partnership. Teddy tries to visit the lighthouse in which he suspects that many patient is lobotomized and Chuck might be there.

Teddy finds Dr. Cawley in the topmost room, he invites Teddy to sit down and explains his past. Cawley tells Teddy that he is in fact Andrew Laeddis. He has killed his wife Dolores Chanal after she murdered their children by drowning them in the lake. Teddy cannot believe everything Cawley said. Dr. Cawley then give a proof about the photos of their children whom his wife murdered and how Teddy

killed his wife. Teddy then accepts anything Cawley and Sheehan said, he also warned that if he regressed again he will be lobotomized.

Several days later, Teddy sits on a bench and joined by Sheehan. Teddy once again address him as Chuck and tells him that they need to leave the island fast. Sheehan agrees with him without adding any other words. Sheehan then gives a signal to Cawley. Teddy then sees Dr. Cawley with group of orderlies, approaching him and Chuck.

2. Shutter Island Film (2010)

U.S. Marshals Edward Teddy Daniels and his new partner Chuck Aule travel to the Ashecliffe Hospital for criminally insane patient in Shutter Island by ferry. In that island, they are investigating the disappearance of patient named Rachel Solando. In her cell she left a hidden clue in a cryptic note. Teddy and Chuck Aule arrive in Shutter Island before hurricane hits the island thus preventing them to return to mainland for several days.

In their investigation, Teddy and Chuck find the staff is difficult to work with and reluctant to give any information to them. Teddy then decide to interview the inmate who meet Solando before she went missing. One of the inmate mentions that Dr. Sheehan is good doctor and handsome man. After the interview, that inmate left Teddy a note in his notepad which tells him to run away.

In his investigation alone, Teddy discovers a hiding woman in cave who claims to be the real Rachel Solando. She states that she is the former psychiatrist at the Ashecliffe facility. She then warns Teddy that he should not take any

cigarettes, water, or pills from the doctors or staff because it is spiked with psychotropic substance. She also tells Teddy to not trust anyone and run away from the island immediately.

Teddy then leaves the caves and Rachel states that Teddy does not have any friend. Before planning to leave the island, Teddy then convinced that he need to find Chuck who might be taken to the lighthouse to be lobotomized. Teddy is surprised with everything he found there. He found only Dr. Cawley at his desk greeting him and invites him to sit down. Cawley then explains the truth that Teddy is actually Andrew Laeddis, he is actually the most dangerous patient who killed his wife Dolores Chanal after she murder their children by drowning them in the lake.

Teddy then refuses the idea, insisting that he is U.S. Marshal with a partner and avoiding that he has children before. Dr. Sheehan who played as Chuck all this time enters the room, he explains that he is actually Teddy's primary psychiatrist. Cawley then gives another proof that Teddy children were murdered in his home near lake. Teddy is overwhelmed with the amount information he got. He then collapses on the floor. Teddy then taken to the hospital by the staff. After he wakes up Teddy accept that he is in fact Andrew Laeddis. Sheehan and Cawley glad with Teddy's behavior. Cawley then warns him that if he regressed again, Teddy will be lobotomized. Teddy promised that this will be last time.

Sometime later, Teddy relaxes on hospital ground and accompanied by Sheehan. But, Sheehan surprised that Teddy starts to call him as Chuck again. Teddy then explains that they need to get out of the island fast. Sheehan then agrees,

he then gives signal to Cawley and Naehring from far away that Laeddis is regressed again into Teddy. Cawley then gives order to the orderly to take teddy to be lobotomized.

But as the orderly approach Teddy, he asks Sheehan if it is worse to live as a monster or die as a good man, indicating that he has not gone back to being delusional and he just pretending to be. Teddy has chosen to get lobotomized as Teddy Daniels as a good man rather than live with the guilt of being Andrew Laeddis. Sheehan looking at him with surprise and shock, then Teddy gets up and walks toward the orderlies. They leave together for the lighthouse.

B. The Plot Adaptation Analysis

Based on the adaptation process of plot in *Shutter Island's* novel into film, it was found 34 reductions, 4 additions, and 14 modification of plot. Plot reduction will be the first one to be elaborated, these are exposition plot:

1. Reduction:

On the first reduction in the early part of novel, in Dr. Sheehan's journal he tells a story about Shutter Island and a patient named Teddy:

I haven't laid eyes on the island in several years. The last time was from a friend's boat that ventured into the outer harbor, and I could see it off in the distance, past the inner ring, shrouded in the summer haze, a careless smudge of paint against the sky. I thought of Teddy and his poor dead wife, Dolores Chanal, and those twin terrors, Rachel Solando and Andrew Laeddis, the havoc they wreaked on us all.
(Lehane, 2003, prologue)

In the novel, Dr. Sheehan is narrated that he is a retired doctor who used to take care a patient named Teddy. The difference from novel and film is that filmmaker reduced the plot by not mentioning Dr. Sheehan's journal. Instead, the exposition of film starts on the boat with focus on Teddy and Chuck. The effect of

this reduction is that the audience does not know the minor plot about Dr. Sheehan ever take care of Teddy as his psychiatrist before the event of Shutter Island happens.

The second reduction is on Teddy's childhood and his father background. Both are not mentioned in the early part of film, but the reason Teddy despise traveling on the sea is remained.

Teddy Daniel's Father had been a fisherman. He lost his boat to the bank in '31 when Teddy was eleven, spent the rest of his life hiring onto other boats when they had the work, or unloading freight along the docks when they didn't... (Lehane, 2003, p.15)

The plot about Teddy's father is not mentioned in film. In novel, Teddy's father took care of Teddy when he was a little. This part is not mentioned in film. The effect of this reduction is that audience do not know minor plot about what kind of figure Teddy's father is and how his father treats the family.

Third reduction is on Chuck's past. In novel, Chuck tells Teddy about his childhood and how he got scar on his face. Filmmaker shows him only as a partner of Teddy who works as U.S. marshal. But they did not mention him as man who got scar on his face and having good childhood.

"When I was a kid. Me and this other kid shooting slingshots at each other in the woods. My friend's rock just misses me, so I'm okay, right?" He shook his head. "His rock hit a tree, sent a piece of bark into my cheek. Hence the scar." (Lehane, 2003, p.18)

Filmmaker reduced Chuck's childhood story by not mentioning it in film. Instead, he told other story about the city he lived and he worked before. The effect of this reduction is that minor plot about Chuck's childhood is missing.



Picture 1, (00:01:04), Film starts with Teddy and Chuck on boat.

From the picture above, it can be deduced that the first, second, and third reduction of plot already took place. Dr. Sheehan's journal is not mentioned at all. Teddy's family hometown and his father who was a fisherman are not mentioned. And Chuck's past memories in his childhood is not mentioned too. These reduction makes the story less complex.

The fourth reduction is on McPherson's information about the storm. In novel, he stated that the storm is coming and it looks like the guards are unprepared:

McPherson blinked in the sun.
 "The storm," the guard said. "No one seems to know what it's going to do."
 McPherson nodded.
 "We'll contact the station when we need a pickup," Teddy said.
 The guard nodded. "The storm," he said again.
 "Sure, sure," Chuck said. "We'll keep that in mind." (Lehane, 2003, p.25)

In Film, this information is already stated by the captain of the ship who carried them to the island:

(Teddy)
 Why?
 The captain nods towards the horizon. DARK LOOMING STORMCLOUDS are rolling across the choppy water.
 (Ferry Captain)
 Storm's Coming
 (Kalogridis, 2007, p.8)

McPherson does not tell the information about storm in film. Instead, the information about the storm is told by captain of the ship. The effect of this

reduction is that audience know the information about storm is coming to the island from the captain, and not from McPherson.

The fifth reduction is on McPherson's information about the Shutter Island's history. In film, McPherson does not mention that the island was used to be a battalion HQ during US Civil War:

McPherson said, "Built as the battalion HQ just before the Civil War. They'd had some designs, apparently, to make this a training facility. Then when war seemed imminent, they concentrated on the fort, and then later on transforming this into a POW camp." (Leehan, 2003, p.28)

McPherson tells a short history about the island when Teddy and Chuck arrive at the island. Filmmaker reduced it by making McPherson not mentioning the island past. The effect of this reduction is that the minor plot about island's past can be known from Teddy's story not from McPherson.



Picture 2, (00:04:00), Teddy and Chuck are informed about Shutter Island

In film, Teddy and Chuck are informed that they are almost arriving at Shutter Island. The captain of the ship does not give information about storm to Teddy and Chuck. After Teddy and Chuck landed on shore, McPherson greet their arrival at shutter island but he never mentioned about Shutter Island's history.

The sixth reduction happens on Teddy interview with orderlies. In novel Teddy tried to interview some orderlies about Rachel last location, they questioned a black man named Trey Washington:

Chuck zeroed in on the ringleader, the first guy to nod, first one to raise his hand. A round, fleshy guy, his head shaved and shiny under the light.

“Name?”

“Trey, sir. Trey Washington.”

“Trey, you were all sitting where?”

Trey pointed at the floor. “Right about here. Center of the room. Looking right at that staircase. Had an eye on the front door, had one on the back.” (Lehane, 2003, p.46)

In film, Teddy only questioned two orderlies. Trey Washington is not being questioned at all. Audience does not see when exactly Rachel Solando went missing because Teddy does not interview Trey Washington. The minor plot about Rachel Solando went missing in the night is not mentioned.

The seventh reduction is on Teddy and Chuck assumption about Dr. Sheehan helping Rachel escaped and took her as lover. In novel, the assumption is started by Chuck as follows:

“Let’s say a certain doctor has an infatuation with a certain patient.”

“Miss Solando.”

“You saw the picture.”

“She is attractive.”

“Attractive. Teddy, she’s a pinup in a GI’s locker. So she works our boy, Sheehan... You seeing it now?”

Teddy flicked his cigarette into the wind, watching the coals splatter and ignite in the breeze, then streak back past him and Chuck. “And Sheehan gets hooked, decides he can’t live without her.” (Lehane, 2003, p.51)

Filmmaker reduced this part by not mentioning the assumption toward Dr. Sheehan. In film, Chuck only said to Teddy that maybe Rachel gone missing into the air like a smoke. Audience of film do not know the minor plot about an assumption of Dr. Sheehan takes Rachel as lover which is said by Chuck.



Picture 3, (00:17:36), Teddy and Chuck are asking questions.

Teddy and Chuck only questioned two orderlies during their investigation. And Chuck does not give an assumption about Rachel's disappearance to Teddy. Chuck only tells Teddy that Rachel might disappeared into thin air.

The eighth reduction is on Naehring's conversation about the character of man of violence. Teddy and Chuck leave Cawley house after they have a conversation with Naehring. After Teddy and Chuck leave the house, McPherson took them to the orderly house bunk by car. However, in novel there is a small conversation between Teddy and Mcpherson:

Chuck said, "How long you worked here, McPherson?"

"Four years."

"Ever had a break before?"

"Hell no."

"How about a breach? You know, someone gets missing for an hour or two?"

McPherson shook his head. "Not even that. You'd have to be, well, fucking crazy. Where can you go?" (Lehane, 2003, p.58)

In film, Teddy is taken straight to the bunkhouse without asking anything. The one who is talking with McPherson is Chuck. The minor plot about McPherson never have a breach in his entire career as guard is never mentioned.

The ninth reduction happens when Teddy and Chuck sleep in orderly bunk house. In novel, before sleeping Teddy and Chuck play poker with two orderly named Trey and Bibby:

Trey and Bibby played penny-ante, and cigarettes were deemed an acceptable substitute if anyone ran short of coins. Teddy strung all three of them along on a hand of seven-card, came away with five bucks and eighteen cigarettes on a club flush, pocketed the cigarettes, and played conservative from that point on. (Lehane, 2003, p.59)

In film, Teddy and Chuck are shown already on bed prepared to sleep. Filmmaker reduced the poker play and skipped the position that Teddy and Chuck are already on bed. The minor plot about Chuck is pretty good at poker and he is a charismatic man envied by Teddy is missing.



Picture 4, (00:26:55), Teddy and Chuck are shown going to sleep

After Teddy and Chuck left Dr. Cawley's house, McPherson takes them to bunkhouse with car. McPherson does not have lot conversation with Teddy and Chuck about his career. And after they arrived at bunkhouse, Teddy and Chuck are shown already on top of their bed.

The tenth reduction happens when Teddy and Cawley revisit Rachel's room.

In novel, they discussed about Rachel's code and the background of Cawley:

"Have you broken code before, Marshal?" Cawley said, eyes still on the sheet of paper.

"In the war?"

"No."

"So how did you...?" Chuck said.

Teddy's arms were tired from holding up the sheet. He placed it on the bed.

"I don't know. I do a lot of crosswords. I like puzzles." He shrugged.

Cawley said, "But you were Army Intelligence overseas, right?"

Teddy shook his head. "Regular army. You, though, Doctor, you were OSS."

(Lehane, 2003, p.72)

Filmmaker reduced the plot by not mentioning Cawley's background but only mentioning Rachel's code. Teddy talks a lot with Cawley about Rachel's code. The

effect of this reduction is that audience know about Rachel's code minor plot but Cawley minor plot about his past is unknown.

The eleventh reduction happens before interviewing the patient who were in the same therapy with Rachel. Teddy and Chuck were having conversation about the number of patient in Shutter Island. In novel they mention that the number is odd:

Chuck wiped his face, flicked his fingers toward the pavement. "How many patients they got here?"
 "It's small," Teddy said.
 "Yeah."
 "What, maybe twenty women, thirty guys?"
 "Not many."
 "No."
 "Not quite sixty-seven anyway."
 Teddy turned, looked at him. "But..." he said. (Lehane, 2003, p.74)

Filmmaker reduced this conversation by not showing it to audience. In film, they are straight asking around other people. The effect of this reduction is that the minor plot about the exact number of patient in the Ashecliffe Hospital is missing.

The twelfth reduction appears in Peter Breene's interview. He does not mention the reason about his act hurting his father's nurse in detail. In film, Peter only mention about how bad the nurse was in his opinion:

"It's only because she scared me," Peter said. "She wanted me to pull out my thing so she could laugh at it. Tell me how I'd never be with a woman, never have children of my own, never be a man? Because, otherwise, I mean you know this, you can see it in my face—I wouldn't hurt a fly. It's not in me. But when I'm scared? Oh, the mind."
 "What about it?" Chuck's voice was soothing. (Lehane, 2003, p.77)

Peter was supposed to be telling Teddy and Chuck about his family nurse. In novel, he thought that the nurse is hot and trying to seduce him. But, filmmaker reduce it by making Peter said that the nurse is too pretty to be at his house. Because of this reduction, the minor plot about Peter who hates a nurse because of her appearance not because her act of seducing him is reduced.

The thirteenth reduction happens in last part of Teddy and Chuck's interview with Peter. In novel, Peter still talking with Teddy about a patient named Andrew laeddis:

“Do you know a patient, Peter, by the name of Andrew Laeddis?”

“No.”

“No? No one here by that name?”

Peter shrugged. “Not in Ward A. He could be in C. We don't mingle with them. They're fucking nuts.”

“Well, thank you, Peter,” Teddy said, and picked up the pencil and went back to doodling. (Lehane, 2003, p.79)

In film, Peter is irritated by Teddy. Peter felt pressured by Teddy and asking him to stop. The reduction on this part is that Peter does not being questioned by Teddy about patient named Andrew. The minor plot about Teddy asking peter about Andrew Laeddis is missing.

The fourteenth reduction is in Bridget Kearns's interview. She wonders whether she ever allowed to be out from the Ashecliffe hospital. She is afraid about anything happens outside the island:

“What would I do if I did get out?” Bridget said. “I don't know what's out in that world anymore. Bombs, I hear. Bombs that can turn whole cities to ash. And televisions. That's what they call them, isn't it? There's a rumor each ward will get one, and we'll be able to see plays on this box. I don't know that I'd like that. (Lehane, 2003, p.80)

In the novel, she talks a lot when questioned by Teddy and Chuck. Bridget even tells rumor on the outside of island. In film, she only wonders whether she ever allowed to be out from hospital. Because of this reduction, the audience know that Bridget is never allowed to leave the island. The minor plot about why Bridget does not like the outside island.

The fifteenth reduction happens when Chuck tells Teddy about his Japanese girlfriend in the past. In novel, Chuck tells Teddy other scar he got when working as marshal after tells story about his girlfriend:

“My girl, Julie—Julie Taketomi, that’s her name—she’s as American as I am. Doesn’t speak a word of Japanese. Hell, her parents go back two generations in this country. But they put her in a camp and then...” He shook his head and then flicked his cigarette into the rain and pulled up his shirt, exposed the skin over his right hip. “Take a look, Teddy. See my other scar.”

Teddy looked. It was long and dark as jelly, thick as his thumb.

“I didn’t get this one in the war, either. Got it working for the marshals...”

(Lehane, 2003, p.84)

Filmmaker reduced this part, instead they made Chuck not telling story about his girlfriend or about his scar. The effect of this reduction is that audience does not know the minor plot about Chuck ever had a lover and scarred when he was children.

The following parts are sixteenth and seventeenth reduction. They are chained together because happens in a row. The sixteenth reduction is in Teddy’s dream about his wife Dolores who forced him to stay at home. In novel, Dolores begged Teddy not to leave for work and she persuade him with taking shower together with him:

As he took his shower, she came to him, but he was too rushed, already late, and as had so often been the case in those days, hungover. His head simultaneously soggy and filled with spikes. Her body like sandpaper when she pressed it against his. The water from the shower as hard as BBs.

“Just stay,” she said. “One day. What difference will one day make?”

He tried to smile as he lifted her gently out of the way and reached for the soap.

“Honey, I can’t.” (Lehane, 2003, p86)

In film, Dolores is not shown in such manner in any part of film. Along with the next part of plot, the seventeenth of reduction in plot happens when Teddy was bleeding because Dolores accidently hurt Teddy with razor:

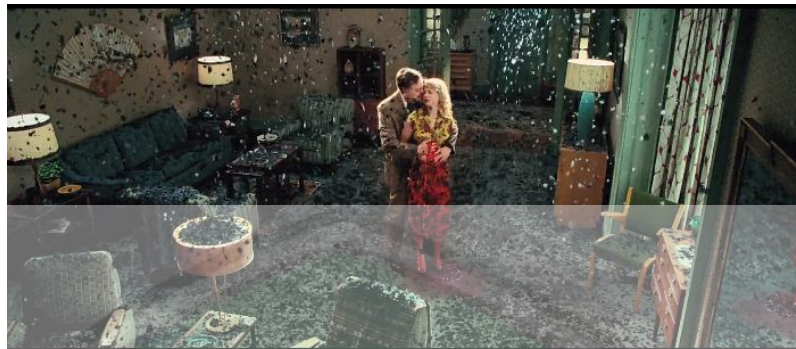
He bled into the sink and Dolores said, "I'm sorry, I'm sorry, I'm sorry," and he took the towel the second time she offered it but couldn't touch her, couldn't look at her. He could hear the tears in her voice and he knew there were tears in her eyes and on her face, and he hated how fucked up and obscene the world and everything in it had become. (Lehane, 2003, p.98)

In novel, Dolores trying to make Teddy stay by helping him shaving. However, in film this part is not shown at all in any part of film. Both plots are reduced, filmmaker never mention them at all. The effect of these reduction is audience do not know minor plot about why Teddy should listen his wife's problem in first place. Audience also does not know minor plot about Dolores ever hurt Teddy by making him bled.

In the eighteenth reduction, a part of Teddy and Chuck's investigation is reduced. In novel, Teddy was trying to take a note about the code scattered around in cemetery:

Teddy squatted by the rocks. He pulled his trench coat over his head and extended the flaps of it in front of his body to protect his notebook from the rain. He moved sideways like a crab and paused at each pile to count the number of stones and write it down. When he was finished, he had thirteen numbers: 18-1-4-9-5-4-23-1-12-4-19-14-5. (Lehane, 2003, p.96)

In film, Teddy is shown investigating tombstone, he is looking for Rachel's or Laeddis's name. Filmmaker reduced the part where Teddy taking note for code. The impact of this reduction is audience does not need to think hard about the code, because filmmaker already simplify the minor plot by not showing the code in detail.



Picture 5, (00:29:15), Teddy hug his wife while she is bleeding

In Teddy's dream, Teddy meet his late wife. His wife appears in Teddy's dream because he felt regret about the past. There is no additional plot between Teddy and his wife except that Teddy felt regret.

In the nineteenth reduction, Chuck gives explanation about how he went through the war but in difference theater. In novel, Chuck went to war in North Africa and tells Teddy about it:

"I was in North Africa in 'forty-two," Chuck said. "Went through a couple of sandstorms. Nothing like this, though. Then again, you forget. Maybe it was as bad."
 "I can take this," Teddy said. "I mean, I wouldn't walk out into what's going on now, start strolling around, but it beats the cold. The Ardennes, Jesus, your breath froze coming out of your mouth. To this day, I can feel it. (Lehane, 2003, p.98)

In film, Chuck never mention that he was deployed in difference theater than Teddy. The difference between novel and film is that in film Chuck only tells Teddy he ever deployed in war but not saying the exact location where he was deployed. The effect of this reduction is that the minor plot such as Chuck's deployment is missing.

On the twentieth reduction, McPherson gives news about the weather to Teddy and Chuck who just stuck in mausoleum. In novel, he said that the storm is upgraded into hurricane and he got the news from ham radio even all communication is disabled:

“This has just been upgraded from a tropical storm to a hurricane. Winds are coming in at around a hundred miles an hour right now. By midnight, they’re expected to hit a hundred fifty. And you guys go strolling off in it?”

“How do you know it was upgraded?” Teddy said.

“Ham radio, Marshal. We expect to lose that within a couple of hours too.”

(Lehane, 2003, p.106)

In film, Teddy and Chuck is not given information about the storm at all. Instead McPherson only pick them up from the cemetery and back to Ashecliffe hospital. There is no conversation between McPherson and Teddy at all during the trip return to hospital. The audience know the storm is getting worse from doctors in meeting room and not from McPherson because he does not tell anything about storm to Teddy. The minor plot about storm which is told by McPherson is missing.

In the twentieth first reduction, Teddy and Chuck returned to Ashecliffe hospital and they found that all of the doctors were gathering for meeting. In novel, this meeting talks about consensus funding for Dr. Brotigan’s research:

Naehring dismissed the objection with a raised hand. “All those in favor of Dr. Brotigan’s request, please raise your hands.”

Teddy watched every hand at the table except Cawley’s and one other man’s hit the air.

“I’d say that’s a consensus,” Naehring said. “We’ll petition the board, then, for funding on Dr. Brotigan’s research.” (Lehane, 2003, p.107)

After that, the meeting discussed about the storm getting worse in some cities in mainland:

“We hear it may hit land at a hundred fifty miles an hour.”

Cawley nodded, his back to the room. “This morning, Newport, Rhode Island, lost thirty percent of its homes.”

Chuck said, “Not the Vanderbilts, I pray.”

Cawley took his seat. “Provincetown and Truro got hit this afternoon. No one knows how bad because the roads are out and so is radio communication. But it looks to be heading right at us.” (Lehane, 2003, p.108)

In film, the meeting did not discuss about Dr. Brotigan’s research and the storm in mainland. Filmmaker reduce these part of conversation and only show that Teddy interrupt the meeting. The effect of this reduction is the audience does not know a

member of meeting named Dr. Brotigan and the minor plot about the storm is getting worse is also missing.

In the twentieth second reduction, still in the meeting. Teddy questions the member of meeting whether they can access patient and staff files. In novel, Dr. Naehring and Dr. Cawley refuse Teddy's request and making him irritated because he cannot do investigation properly:

“Would you permit my partner and me to go through the patient files?” That brought a round of frowns and offended looks from the table.

“Absolutely not,” Naehring said.

“We can't do that, Marshal. I'm sorry.”

Teddy lowered his head for a minute, looked at his silly white shirt and matching pants. He looked like a soda jerk. Probably appeared as authoritative. Maybe he should serve scoops of ice cream to the room, see if he could get to them that way.

“We can't access your staff files. We can't access your patient files. How are we supposed to find your missing patient, gentlemen?”. (Lehane, 2003, p.112)

In film, this part is not mentioned. Filmmaker reduced this part completely and made Cawley explains to Teddy that Rachel Solando already been found. The audience missed the minor plot that Teddy irritated by Cawley and Naehring's statement.



Picture 6, (00:50:31), The doctors are in meeting

In the meeting, the doctors do not talk about Dr. Brotigan's research and instead only talk about the option that they should take if the storm getting worse. After that Teddy does not ask for permission to access all patient and staff's file.

Next, plot of rising action will be elaborated. On the twentieth third reduction Teddy questioned Rachel Solando in her room who is already found by guards near lighthouse. In novel, Teddy talks with her about communist flyer in neighborhood so Rachel can trust him:

“Are you accusing me of being a Communist?” Her back came off the pillows and she bunched the sheet in her fists.
Cawley gave Teddy a look that said: You dug the hole. You dig your way out.
“A Communist, ma’am? You? What man in his right mind would think that? You’re as American as Betty Grable. Only a blind man could miss that.” (Lehane, 2003, p.115)

Also in novel, Rachel tells Teddy that she used to has a husband named Jim:

“Jim fought in that war. He came home and said the world was free now because Americans fought for it and the whole world saw that the American way was the only way.”
“Amen,” Teddy said. “I fought in that war too.”
“Did you know my Jim?”
“Fraid not, ma’am. I’m sure he’s a fine man. Army?”
She crinkled her nose at that. “Marines.”
“Semper fi,” Teddy said. (Lehane, 2003, p.115)

In film, both parts are reduced and never mentioned at all. Teddy talks with Rachel without accusing Rachel is communist and she also does not mention her late husband at all. The effect of this reduction is the audience know that Teddy talks with Rachel in careful approach and Rachel does not tell further about her late husband to him.

In the twentieth fourth reduction, Teddy gave another question to Rachel. But, Rachel changes the subject into questioning Teddy whether he is her late husband. In novel, Rachel also seduced Teddy:

“So, tell me,” Teddy whispered.
“You just want to hear it.”
“I just want to hear it.”
She ran her palm down his cheekbone and along his chin, and her voice was thicker when she spoke:
“I came back still wet from the lake and you licked me dry.” (Lehane, 2003, p.117)



Picture 7, (00:51:27), Rachel is finally returned to her room

In film, Rachel only describes what she did before she went missing. She said that she went for a swim and then returns home. Filmmaker reduce Rachel's late husband and Rachel does not seduce Teddy. The difference between novel and film is that the rising problem become straight into the point. Audience are directly attracted to the mystery of Rachel's disappearance without trace.

On the twentieth fifth reduction there are three reduction appears in a row. The first one in novel, Teddy woke up in Cawley's office on hidden bed. Cawley starts asking to Teddy whether he is okay and then asking the name Teddy keep mumbling in his sleep:

"We aim to please. So who's Dolores?"

"My wife," Teddy said. "She's dead. And, yes, Doctor, I'm still coming to terms with it. Is that okay?"

"It's perfectly fine, Marshal. And I'm sorry for your loss. She died suddenly?"

Teddy looked at him and laughed.

"What?"

"I'm not really in the mood to be psychoanalyzed, Doc."

Cawley crossed his legs at the ankles and lit a cigarette. "And I'm not trying to fuck with your head, Marshal. Believe it or not. But something happened in that room tonight with Rachel...." (Lehane, 2003, p.127)

In film, Teddy woke up on bed in bunkhouse without Cawley around. Also on the second in novel Cawley tells Teddy about his late lover in Paris:

Cawley leaned forward and handed Teddy a cigarette and lit it for him. "I loved a woman once in France," he said. "Don't tell my wife, okay?"

"Sure."

“I loved this woman the way you love...well, nothing,” he said, a note of surprise in his voice. “You can’t compare that kind of love to anything, can you?”

Teddy shook his head.

“It’s its own unique gift.” Cawley’s eyes followed the smoke from his cigarette, his gaze gone out of the room, over the ocean.

“What were you doing in France?”

He smiled, shook a playful finger at Teddy. (Lehane, 2003, p.128)

In film, Cawley never told anything about his lover in Paris to Teddy. The third one in novel Cawley is portrayed as a doctor who can see Teddy’s characters:

“Yes. Yes, I do. I specialize in grief trauma and survivor’s guilt. I suffer from the same, so I specialize in the same. I saw you look into Rachel Solando’s eyes a few hours ago and I saw a man who wants to die. Your boss, the agent in charge at the field office? He told me you’re the most decorated man he has. Said you came back from the war with enough medals to fill a chest. True?”

Teddy shrugged. (Lehane, 2003, p.129)



Picture 8, (01:04:13), Teddy wakes up in orderly’s bunkhouse.

In film, three plots above are not mentioned at all. Filmmaker did not make Teddy sleep in Cawley office, Cawley does not interview Teddy after wake up from nightmare, and Cawley never mention his lover in Paris at all. The effect of this reduction is that the minor plot about Teddy having nightmare in his sleep and he awakes in bunkhouse along with other orderlies is missing.

In the twentieth sixth reduction, Teddy is looking for chuck for discussing what things they want to do next after Teddy wakes up in bunkhouse. In novel, Chuck talks with Teddy after he searched Cawley office for clues:

“I told Cawley I’d sit with you. And I did. And after a while, he got a call and he left the office.”

“You went after his files?”

Chuck nodded.

“What did you find?”

Chuck’s face dropped. “Well, not much actually. I couldn’t get into the file cabinets. He had some locks I’ve never seen before. And I’ve picked a lot of locks. I could’ve picked these, but I would have left marks. You know?”

Teddy nodded. “You did the right thing.” (Lehane, 2003, p.132)

In film, Chuck does not search Cawley’s office for clues. Instead he only discussed what to do next with Teddy. Before meeting with Chuck, Teddy meet a man named Trey Washington. In novel, Trey talks with Teddy whether he is okay because of migraine attack he got last night:

Trey relit his cigar with a Zippo and turned to Teddy. “You okay, Marshal? Word around the campfire was you had some sort of attack.”

“What sort of attack?”

“Oh, now, you’d be here all night, you tried to get every version of the story.”

Teddy smiled. “I get migraines. Bad ones.”

“Had an aunt used to get ’em something awful. Lock herself up in a bedroom, shut off the light, pull the shades, you wouldn’t see her for twenty-four hours.”

“She’s got my sympathy.” (Lehane, 2003, p. 132)

In film, Teddy does not meet anyone except Chuck. Filmmaker reduce Chuck’s action in Cawley’s office and Teddy conversation with Trey Washington. The effect of this reduction is the audience do not know that Chuck break into Cawley office for clue and Teddy has small conversation with an orderly named Trey Washington.

There are two plot reductions in the twentieth seven. The reduction happens when Teddy and Chuck visit ward C. In novel, Teddy was very cautious that they might be caught trespassing and later Chuck affirm Teddy that it will look like an infiltration into a fortress:

“Any ideas?”

“Nope.”

“You think they have a moat? That’d be something.”

“Maybe some vats of hot oil up on the battlements.”

“Archers,” Chuck said. “If they have archers, Teddy...”

“And us without our chain mail.”

They stepped over a fallen tree, the ground soggy and slick with wet leaves.

Through the shredded vegetation ahead of them, they could see the fort, its great gray walls, see the tracks from the jeeps that had been going back and forth all morning. (Lehane, 2003, p.142)

In film, Teddy and Chuck walk into the Ward C easily without a doubt. After they get inside Ward C Teddy start to doubt that their method of getting in and out from ward C was also used by Rachel:

“There’s got to be a duct of some sort, right?” Chuck said. “Maybe to dump water or waste out into the sea? We could go in that way.”

Teddy shook his head. “Why bother? We’re just going to walk right in.”

“Oh, like Rachel walked out of Ward B? I get it. Take some of that invisible powder she had. Good idea.”

Chuck frowned at him and Teddy touched the collar of his rain slicker. “We’re not dressed like marshals, Chuck. Know what I mean?” (Lehane, 2003, p.144)



Picture 9, (01:05:26), Teddy and Chuck enter ward c.

In film, they never talk about their method to get inside the building. The difference between film and novel is that in novel both Teddy and Chuck felt a doubt about getting into the Ward C. Meanwhile, in film Teddy and Chuck feel that getting into the Ward C is very easy. The effect of this reduction is that the minor plot about feeling doubt in Teddy and Chuck is reduced. Instead, they feel getting into Ward C is as easy as other Wards.

The twentieth eighth reduction is about Teddy meeting a woman who claims to be the true Rachel Solando. There are three part of plot reduced by filmmaker.

First, in novel Rachel Solando explained to Teddy that crazy people deny their madness:

“Look at it as a syllogism. Let’s say the syllogism begins with this principle: ‘Insane men deny that they are insane.’ You follow?”

“Sure,” Teddy said.

“Okay, part two: ‘Bob denies he is insane.’ Part three, the ‘ergo’ part. ‘Ergo—Bob is insane.’” She placed the scalpel on the ground by her knee and stoked the fire with a stick. “If you are deemed insane, then all actions that would otherwise prove you are not do, in actuality, fall into the framework of an insane person’s actions.

(Lehane, 2003, p.176)

Second, in novel Rachel explains to Teddy that Ashecliffe hospital may create a man that can be controlled by brainwash:

“No.” She shook her head emphatically. “It has nothing to do with the flesh. The brain sends neural transmitters down through the nervous system. The brain controls pain,” she said. “It controls fear. Sleep. Empathy. Hunger. Everything we associate with the heart or the soul or the nervous system is actually controlled by the brain. Everything.”

“Okay...”

Her eyes shone in the firelight. “What if you could control it?”

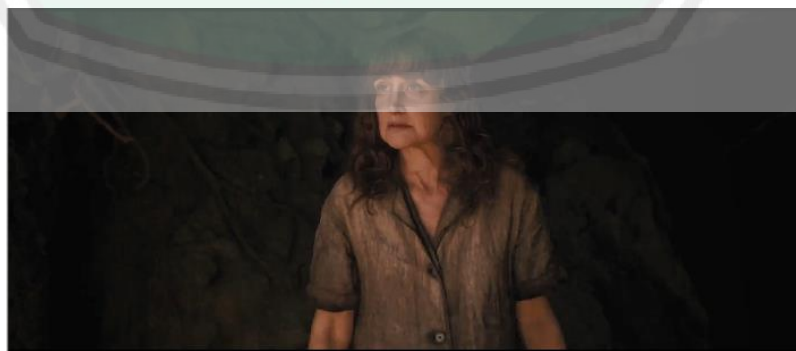
“The brain?” (Lehane, 2003, p.177)

Third, in novel Rachel also explains to Teddy that every consumable in hospital are spiked and the effect of drugs on him:

The other noticeable effect is that the patient feels just a bit, oh, foggy. His thoughts are a wee bit less accessible. But he hasn’t been sleeping well, all those dreams you know, and so he can be forgiven for feeling a bit sluggish. And no, Marshal, I wasn’t calling you a ‘patient.’ Not yet. I was speaking rhetorically.”

“If I avoid all food, cigarettes, coffee, pills, how much damage could already be done?” She pulled her hair back off her face and twisted it into a knot behind her head. “A lot, I’m afraid.” (Lehane, 2003, p.179)

Three plots above are reduced by filmmaker and never mentioned in film.



Picture 10, (01:24:56), Rachel tells Teddy about her identity.

In film, Rachel only tells Teddy about her true identity and explain to Teddy that the Ashecliffe may make him into a patient similar to her so she tells Teddy to run away. The effect of this reduction is the audience does not get the information about Rachel's explanation about crazy people deny their madness, the conspiracy of Ashecliffe hospital may create brainwashed people, and the effect of drugs to Teddy.

The twentieth reduction is about conversation Teddy had after meeting Rachel Solando. Teddy is given a lift by head warden to men dormitory by jeep. In novel, the warden talks with Teddy about the rats in the island is bothersome creature:

“Wonderful. Did you come across our natives?”

It took Teddy a minute. His head was buzzing constantly now. His legs were barely holding him up.

“Oh, the rats,” he said.

The warden clapped his back. “The rats, yes! There’s something strangely regal about them, don’t you think?”

Teddy looked into the man’s eyes and said, “They’re rats.”

“Vermin, yes. I understand. But the way they sit on their haunches and stare at you if they believe they’re at a safe distance, (Lehane, 2003, p. 182)

In film, the warden only talks with Teddy about god’s latest gift on the world which means violence between men. The warden does not talk or say anything about rat with Teddy at all. The effect of this reduction is the audience does not know that the natives of Shutter island is rats because it is reduced.

On the thirtieth reduction, after Teddy arrives in men’s dormitory alone. In novel, he meets an unnamed kid and after that Trey Washington gives him direction to a room filled with doctors:

Teddy approached, and the kid, a slim, rangy black kid, looked up at him. Teddy pulled a cigarette from his pocket and said, “Got a light?”

“Sure do.”

Teddy leaned in as the kid lit his cigarette, smiled his thanks as he leaned back and remembered what the woman had told him about smoking their cigarettes, and he let the smoke flow slowly out of his mouth without inhaling. (Lehane, 2003, p.185)

Then, in novel Teddy meets Trey Washington:

Trey Washington was in the room when Teddy got back, lying on the bed reading an old issue of *Life*.

Teddy looked at Chuck's bunk. The bed had been remade and the sheet and blanket were tucked tight and you'd never know someone had slept there two nights before. (Lehane, 2003, p. 192)



Picture 11, (01:37:35), Teddy takes a bath after speaking with Dr. Cawley.

In film, both plot where Teddy meet the boy and Trey Washington is reduced. Instead, filmmaker made Teddy takes a bath before meeting with Cawley. The effect of this reduction is that the audience does not see Teddy having a small chat with the boy and Trey Washington. Thus the minor plot about Teddy having small conversation is missing.

From this point onward, these plots are considered as climax. On the thirtieth first reduction, in novel Teddy was supposed to escape from the island and hide in Rachel's cave once again after meeting Cawley in dormitory:

It took him an hour and a half to get back to the cave, but the woman had left. Her fire had burned down to a few embers, and Teddy sat by it even though the air outside was unseasonably warm and growing clammier by the hour.

Teddy waited for her, hoping she'd just gone out for more wood, but he knew, in his heart, that she wasn't going to return. (Lehane, 2003, p.196)

In film, Teddy is shown not trying to escape the island. Instead he used distraction by igniting Cawley's car to make guards not chasing him. This reduction makes audience does not know minor plot about Teddy trying to escape by jumping into sea and Teddy tried to hide in Rachel's cave so he will not be caught by the guards.

In thirtieth second reduction, in novel Teddy hides in Rachel's cave after sneaking out from Ashecliffe hospital. He fell asleep in the cave then dreaming about all of people he ever met in his life:

All the dead and maybe-dead were getting their coats. They were in a kitchen and the coats were on hooks and Teddy's father took his old pea coat and shrugged his arms into it and then helped Dolores with hers and he said to Teddy, "You know what I'd like for Christmas?"
 "No, Dad."
 "Bagpipes."
 And Teddy understood that he meant golf clubs and a golf bag. (Lehane, 2003, p.198)

In film, Teddy does not dream every people he ever met in his life. This part is completely reduced and does not mentioned at all. The effect of this reduction is audience does not know minor plot about Teddy sneaking out from Ashecliffe hospital and get into Rachel's cave again.

In thirtieth third reduction, in novel after spending a night in Rachel's cave. Teddy tried to escape the island by jumping into sea so that he can board the ferry:

He came out of the woods and ran along the shore, and just before he reached the dock and would've left himself exposed to anyone running back to the ferry, he cut hard to his left and ran into the water.
 Jesus, it was ice. Teddy had hoped the heat of the day might have warmed it up a bit, but the cold tore up through his body like electric current and punched the air out of his chest. (Lehane, 2003, p.201)

In film, this part is completely reduced and is not mentioned at all. Filmmaker made Teddy does not try to escape the island by boarding Ferry. Instead, he looks for his partner Chuck in light house. The effect of this reduction is that the audience does

not see minor theme about Teddy escaping the island by hiding into cave and jumping into sea.

On thirtieth fourth reduction, in novel Cawley tells Teddy that he was running out of time and friends in making an experiment breakthrough in treating patient:

“So let me go. I’ll go back to Boston, file a complaint with the marshals’ office, but don’t worry with all your powerful friends I’m sure it won’t amount to much.”

Cawley said, “No, Andrew. I’m almost out of friends. I’ve been fighting a battle here for eight years and the scales have tipped in the other side’s favor. I’m going to lose.

Lose my position, lose my funding. I swore before the entire board of overseers that I could construct the most extravagant role-playing experiment psychiatry has ever seen and it would save you. (Lehane, 2003, p.219)

In film, Cawley does not tell Teddy about the experiment breakthrough in treating patient. Instead Cawley only tells Teddy that he is so frustrated because his experiment is not going any good. The effect of this reduction is that the audience does not know about minor plot that Cawley finally reveal that he is doing experiment to Teddy indirectly.

In thirtieth fifth reduction, in novel Teddy asks Cawley how he can arrange the storm so Teddy cannot leave the island:

“How do you fake a hurricane?” he said and slapped the table. “Tell me that, Doctor.”

“You can’t fake a hurricane,” Cawley said.

“No,” Teddy said, “you can’t.” And he slapped the table again.

Cawley looked at his hand, then up into his eyes. “But you can predict one from time to time, Andrew. Particularly on an island.”

Teddy shook his head, felt a grin still plastered to his face, even as the warmth of it died, even as it probably appeared silly and weak. “You guys never give up.” (Lehane, 2003, p.227)

In film, Cawley does not tell Teddy about the storm and this part is completely reduced. Filmmaker made Cawley tells Teddy about his family he killed in the past. The effect of this reduction is that the audience does not know that Teddy ever questioned Cawley about how he can arrange the storm.

On thirtieth sixth reduction, Cawley explains to Teddy that he almost killed Noyce. In novel, Cawley says that Teddy beat Noyce just because he called Teddy as Laeddis:

Teddy shook his head. "He's not calling me Laeddis. You switched the emphasis. He was saying this is about you—meaning me—and Laeddis."
 Cawley chuckled. "You really are something."
 Teddy smiled. "I was thinking the same thing about you."
 Cawley looked down at the transcript. "How about this—Do you remember asking Noyce what happened to his face?"
 "Sure. I asked him who was responsible."
 "Your exact words were 'Who did this?' That sound right?"
 Teddy nodded.
 "And Noyce replied—again I'm quoting here—'You did this.'"
 Teddy said, "Right, but..." (Lehane, 2003, p.228)

In film, Cawley does not mention about Noyce at all. This part is completely reduced. Instead, in film Cawley explains to Teddy about how his wife Dolores Chanal killed their children. The effect of this reduction is that audience lose information about how and when exactly Teddy beat Noyce.

From this point onward, these plots are considered as resolution. On thirtieth seventh reduction, Teddy finally accept the reality that he killed his wife. In novel, Cawley need to make sure that Teddy embrace the reality by accepting his fault in the past:

Cawley gripped the bars. "I need to hear it, Andrew."
 He looked through the bars at him, and he wanted to lunge forward and bite his nose.
 "Because," he said and stopped. He cleared his throat, spit on the floor. "Because I can't take knowing that I let my wife kill my babies. I ignored all the signs. I tried to wish it away. I killed them because I didn't get her some help."
 "And?"
 "And knowing that is too much. I can't live with it."
 "But you have to. You realize that." (Lehane, 2003, p.240)

In film, Teddy does not mention his fault in the past and neither Cawley asked him to accept his fault in the past. This part is reduced slightly, while the other part like Teddy accepting his wife's death is still remains. The effect of this reduction is that

audience only know that Teddy accept that his wife killed their children without accepting his fault in the past.

And on the thirtieth eighth reduction, the last reduction in novel. Teddy wakes up on a bed in Ward B, he wakes up freshly new. In novel, Teddy feels refreshed and embrace the reality:

The sun was in the room when he woke.
He sat up and looked toward the bars, but the bars weren't there. Just a window, lower than it should have been until he realized he was up high, on the top bunk in the room he'd shared with Trey and Bibby.
It was empty. He hopped off the bunk and opened the closet and saw his clothes there, fresh from the laundry, and he put them on. (Lehane, 2003, p.242)



Picture 12, (02:07:37), Teddy is sitting on stairs outside ward B.

In film, Teddy does not wake up on bed in Ward B. This part is reduced and filmmaker made Teddy sitting on staircase alone seeing other patients in garden. This is considered reduction and not modification because the audience does not see Teddy wakes up and greets orderlies before leaving his bed. The effect on this reduction is that Teddy is already shown sitting on staircase alone seeing other patients in garden without having to greet orderly.

2. Modification

On the first plot modification, in exposition. Teddy, Chuck, and McPherson travel from the dock to Ashecliffe hospital by walking:

McPherson led them up a path that rose gently through the stand of trees. When they'd cleared the trees, they reached a paved road that crossed their path like a grin, and Teddy

could see a house off to both his right and his left.... They continued on, climbing a slope that was steep and wild with sea grass before the land greened and softened around them, leveling out up top as the grass grew shorter, gave way to a more traditional lawn that spread back for several hundred yards before coming to a stop at a wall of orange brick that seemed to curve away the length of the island. (Lehane, 2003, 25-26)

In film, Teddy and Chuck is taken by jeep into hospital:



Picture 13, (00:05:39), Teddy and Chuck ride jeep to the hospital

In film, it is shown that Teddy, Chuck, and the guards ride jeep from the dock to Ashecliffe hospital. The difference between novel and film is that novel writer describes the road to hospital is a path with short distance. Meanwhile, filmmaker modify the road to hospital is long road with long distance. The effect of this modification is that the road from the dock to hospital become longer.

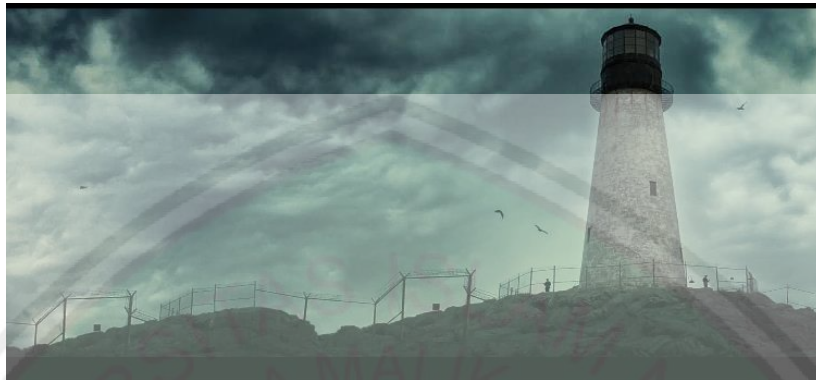
On the second modification of plot. In novel, the sequence of lighthouse is being shown to Teddy and Chuck after they arrived in Ashecliffe hospital:

Teddy noticed the tower he'd seen from the ferry. The tip of it peeked just above the tree line on the far side of the island.

"What's the tower?"

"An old lighthouse," McPherson said. "Hasn't been used as such since the early 1800s. The Union army posted lookout sentries there, or so I've heard, but now it's a treatment facility." (Lehane, 2003, p.28)

In film, McPherson showed Teddy and Chuck after they talked with Cawley in his office.



Picture 14, (00:16:30), The lighthouse's sequence is shown after the investigation started.

The difference between film and novel is that the lighthouse's sequence is shown to Teddy and Chuck in the early part of novel. In film, the lighthouse's sequence is shown to Teddy and Chuck after they start to investigate cliff near the lighthouse. The effect of this modification is that the sequence of lighthouse is swapped, the plot still remains the same.

On the third modification, Teddy questioned an orderly named Mr. Ganton in detail about how Rachel went missing. In novel, he asked Mr. Ganton about how he found out that Rachel went missing:

Teddy looked up from his notebook. "Mr. Ganton, you said you entered the room and ascertained that the patient wasn't there. What did this entail?"

"Sir?"

Teddy said, "Is there a closet? Space beneath the bed where she could hide?"

"Both."

"And you checked those places?"

"Yes, sir." (Lehane, 2003, p.35)

In film, this interview is modified into simple questions asked by Teddy:



Picture 15, (00:13:31), Teddy and Chuck investigating and asking question

In film, Teddy only ask simple question about Rachel's room. He did not ask about Mr.Ganton. The difference between film and novel is that in film the investigation is short and the question Teddy asked is very limited. Audience is being directed on the investigation about Rachel's room and not Mr.Ganton.

On the fourth modification, Teddy and Cawley are having conversation about Rachel's code in the second day. In novel, Teddy wonder if Naehring and Cawley always analyzing people in free time:

"You guys do that a lot?"

"What's that, Marshal?"

"Sit around over drinks and, um, probe people?"

"Occupational hazard, I guess. How many psychiatrists does it take to screw in a lightbulb?"

"I don't know. How many?"

"Eight." (Lehane, 2003, p.79)

In film, this conversation is modified into Teddy asking Cawley about what Rachel did in previous night and whether the investigation will be continued:

(Teddy)

I need to interview the patients who were in Rachel's group therapy that night.

(Dr. Cawley)

I thought your investigation was finished?

(Teddy)

(shrugs)

It's not like we can take a ferry (Kalogridis, 2007, p.42)

The difference between film and novel is that the topic of conversation is changed even though the conversation still remains. The effect of this reduction is that the audience does not get information about what Naehring and Cawley's doing in their free time even though the conversation still remains.

In the sixth plot modification, Teddy found a code in form of piles of rock in cemetery. In novel, Teddy figured out that the piles of rock are kind of code left behind by Rachel Solando:

"So, there're thirteen piles of rock, Chuck."

"You think *she* left this. You really do."

"I think someone did."

"Another code."

Teddy squatted by the rocks. He pulled his trench coat over his head and extended the flaps of it in front of his body to protect his notebook from the rain. He moved sideways like a crab and paused at each pile to count the number of stones and write it down. When he was finished, he had thirteen numbers: 18-1-4-9-5-4-23-1-12-4-19-14-5.

"Maybe it's a combination," Chuck said, "for the world's biggest padlock."

Teddy closed the notebook and placed it in his pocket. "Good one." (Lehane, 2003, p.96)

In film, Teddy does not figure out the piles of rock formation. Instead, he just checking the gravestone one by one. The plot is modified so that Teddy does not figure out about the piles of rock and only checking the gravestones. The effect of this modification is that the audience does not know that there is another code in cemetery.

In the seventh plot modification, Teddy and Chuck take a shelter in mausoleum because of storm. After that they are picked up by McPherson with car. In novel, McPherson is accompanied by a young driver and talks a lot about their visit to cemetery in storm:

Drove that jeep like a professional, though, tearing through scrub brush and the storm's debris like it wasn't even there.

“This has just been upgraded from a tropical storm to a hurricane. Winds are coming in at around a hundred miles an hour right now. By midnight, they’re expected to hit a hundred fifty. And you guys go strolling off in it?”

“How do you know it was upgraded?” Teddy said.

“Ham radio, Marshal. We expect to lose that within a couple of hours too.”

“Of course,” Teddy said. (Lehane, 2003, p.106)

In film, McPherson does not talk much with Teddy and Chuck. Filmmaker made a modification that McPherson drives alone and does not talk with Teddy and Chuck. The effect of this modification is that the conversation between McPherson with Teddy in the car never happens. Thus the information about brewing storm is not mentioned in this plot.

From this point onward, this is considered rising. On the eighth plot modification, Teddy drink pills which were offered by Cawley to relieve his migraine. After that Teddy takes a rest. In novel, Teddy is taken to small room in Cawley’s office where he usually took a nap:

They lifted Teddy out of the chair and turned him and he could see a black door in front of him.

“Don’t tell anyone,” Cawley said, “but there’s a room through there where I steal my naps sometimes. Oh, okay, once a day. We’re going to put you in there, Marshal, and you’ll sleep this off. Two hours from now, you’ll be fit as a fiddle.” (Lehane, 2003, p.121)

In film, Teddy is taken by Chuck and an orderly to the bunkhouse:



Picture 16, (00:56:48), Teddy is taken to the bunkhouse.

The modification that can be observed in both novel and film is that in novel Teddy is taken to small room in Cawley’s office. He wakes up with Cawley beside him.

However, in film Teddy is taken to the bunkhouse and he wakes up with Chuck beside him. The effect of this modification is that Teddy does not talk with Cawley after he wakes up, instead Teddy talks with Chuck.

In the ninth plot modification, Teddy fell asleep after drinking pills from Cawley. In novel, he dreams about visiting his hometown but Teddy sees no one:

He passed his old schoolhouse. He passed the small variety store where he'd bought gum and cream sodas. He passed the Dickerson house and the Pakaski house, the Murrays, the Boyds, the Vernons, the Constantines. But no one was home. No one was anywhere. It was empty, the entire town. And dead quiet. He couldn't even hear the ocean, and you could always hear the ocean in Hull.

It was terrible—his town, and everyone gone. He sat down on the seawall along Ocean Avenue and searched the empty beach and he sat and waited but no one came. (Lehane, 2003, p.123)

In film, filmmaker modified the dream that Teddy visits concentration camp as portrayed below:



Picture 17, (00:57:48), Teddy walks in concentration camp.

Filmmaker modified the plot so that Teddy visit concentration camp in his dream. In novel however, Teddy visit his empty hometown in his dream. The effect of this modification is that the audience is directed into Teddy's past when he served as soldier.

In the tenth plot modification, in the last part of Teddy's dream there is modification. Teddy is kissed by his wife and asked him that he should forget her.

In novel, Teddy is having conversation with his wife and she said that everything will be different:

She took her time. She was so beautiful, her hair wet and dripping from the rain, and she'd traded in the cleaver for an ax with a long handle and she dragged it beside her and said, "Teddy, come on. They're mine."

"I know. I can't give them to you, though."

"It'll be different this time."

"How?"

"I'm okay now. I know my responsibilities. I got my head right."

Teddy wept. "I love you so much."

"And I love you, baby. I do." She came up and kissed him, really kissed him, her hands on his face... (Lehane, 2003, p.126)

In film, Teddy and his wife drown their children in the lake as portrayed below:



Picture 18, (01:02:00), Teddy and his wife drown their children.

Filmmaker made modification on the ending of Teddy's dream. The difference between the novel and film is that in novel Teddy meets his wife, his family, and the people in his hometown. In film, Teddy meet his wife and his children, later he drowned them into lake. The effect of this modification is that Teddy does not meet his old family and all of people he used to know in his hometown. Audience does not see Teddy's father and everyone he knew in his hometown.

In the eleventh plot modification, Teddy and Chuck explore ward C without attracting guard or orderly. In novel, Teddy meets with an unnamed patient and talks patiently with him:

Teddy heard someone breathing beside him. He turned his head to the left, and the shaven head was an inch from his own.

“You’re it,” the guy said and tapped Teddy’s arm with his index finger.

Teddy looked into the guy’s gleaming face.

“I’m it,” Teddy said.

“Course, I’m so close,” the guy said, “you could just flick your wrist and I’d be it again and then I could flick mine and you’d be it and we could go on like that for hours, all day even, we could just stand here turning each other into it, over and over, not even break for lunch, not even break for dinner, we could just go on and on.”

“What fun would that be?” Teddy said. (Lehane, 2003, p.147)

In Film, Teddy is shown playing tag aggressively and chasing him:



Picture 19, (01:07:32), Teddy is taunted to play tag with the bald guy.

Filmmaker made modification on Teddy’s reaction after being taunted to play tag with a bald guy he just met in ward c. In novel, the bald guy asks Teddy to play tag nicely and then Teddy replied that the play tag is useless anyway. But in film, the bald guy taunts Teddy to play with him and then Teddy chased him angrily. The effect of modification is that the bald guy is not shown telling Teddy about his opinion about hydrogen bomb, instead the bald guy is chased down by Teddy.

In the twelfth plot modification, Teddy and Chuck helps a guard abducting a patient. In novel, Teddy and Chuck helps a guard after he was jumped by a patient:

The guard freed himself of the patient's legs and scrambled back up two steps. Teddy came over the patient's body and clamped down hard on his shoulder, pinning it to the stone, and he looked back over his shoulder at Chuck, and the baton sliced between them, cut the air with a hiss and a whistle, and broke the patient's nose.

Teddy felt the body underneath him go slack and Chuck said, "Jesus Christ!"

The guard swung again and Teddy turned on the patient's body and blocked the arm with his elbow.

He looked into his bloody face. "Hey! Hey! He's out cold. Hey!"

The guard could smell his own blood, though. He cocked the baton. (Lehane, 2003, p.148)

In film, filmmaker modified the plot that Teddy punched the bald guy until he is unconscious. Chuck and a guard come to the scene to take the bald guy to doctor:



Picture 20, (01:09:42), The bald guy is taken away by Chuck and a guard

Filmmaker made plot modification on the guy which is taken to doctor. In novel, the one who need to see doctor is the guard because he is injured and bleeding. In film, the one who is injured the bald guy. The effect of this modification is that, the bald guy is taken away and Chuck accompanied them. Teddy explore ward c alone without Chuck and the audience does not see Chuck went to ward c office to search for Laeddis's paper.

From this point onward, this is considered as climax. And there is only one modification. On the thirteenth modification, Teddy finally remember anything. In

novel, Teddy remember that he is actually Laeddis and but there is denial when he is being told by Chuck and Cawley about his past:

He came off the window ledge and leaned across the table and fixed Teddy in his sad, dark gaze. "This was our last gasp, Andrew. If you don't accept who you are and what you did, if you don't make an effort to swim toward sanity, we can't save you."

He held out his hand to Teddy.

"Take it," he said, and his voice was hoarse. "Please. Andrew? Help me save you."

Teddy shook the hand. He shook it firmly. He gave Cawley his most forthright grip, his most forthright gaze. He smiled.

He said, "Stop calling me Andrew." (Lehane, 2003, p.230)

In film, Teddy is shown passed out after he remembered his family in the past:



Picture 21, (02:03:55), Teddy is passed out after he remembered his family

Filmmaker modified this plot into making Teddy accepting the death of his family. The difference between novel and film is that Teddy seems to deny that he is actually Andrew Laeddis. In film, Teddy is passed out after he remember the death of his family. The effect of this modification is that the audience does not see Teddy's denial when he is called as Laeddis by Cawley and Chuck.

This point is considered as resolution, and this is a modification of ending. On the fourteenth plot modification, Teddy is talking with Chuck in hospital garden. In novel, Teddy is then being taken by orderly and warden to be treated because he regressed back:

He took another pull on the cigarette, noticed how sweet the tobacco tasted. It was richer, and it clung to the back of his throat.

“So what’s our next move?” he said.

“You tell me, boss.”

He smiled at Chuck. The two of them sitting in the morning sunlight, taking their ease, acting as if all was just fine with the world.

“Gotta find a way off this rock,” Teddy said. “Get our asses home.”

Chuck nodded. “I figured you’d say something like that.”

“Any ideas?”

Chuck said, “Give me a minute.” (Lehane, 2003, p.243)

In film, Teddy is also being taken by orderly and warden to be treated because he regressed back. But, Teddy tells Chuck that it is better to die as good man than live as a monster prompting that he is faked his regression:



Picture 22, (02:09:40), Chuck is left puzzled

The difference between film and novel is that the ending in novel is closed.

Because Teddy is regressed back and then taken away by orderlies. However, in film, the ending is open because Teddy said to Chuck that dying as good man is better than living as a monster. The effect of this modification is that audience is shown open ending whether Teddy is faking his regression all this time and plan to die as good man or that he is actually still believing he is actually not crazy.

3. Addition

There are only four addition of plot in film, the first one appears in the exposition. In film, the camera angle is directed into a cemetery plaque when

Teddy and Chuck is being taken to Ashecliffe hospital by jeep along with several guards:



Picture 23, (00:05:29), A cemetery plaque is shown to audience.

In novel, there is no any mention that Teddy and Chuck see the cemetery plaque in the exposition. This part is purely plot addition in film. The effect of this addition is that audience feel that the plaque is foreshadow that hinting Teddy's visit into cemetery.

The second plot addition appears in Teddy's dream about his wife. In film, Teddy is dreaming about drowning their children into lake. After that Teddy dreams about meeting his wife Dolores Chanal in Ashecliffe hospital:



Picture 24, (01:03:56), Teddy meets his wife in a dream.

In novel, there is not any mention about Teddy meets his wife in a dream inside Ashecliffe hospital. This plot is also purely plot addition to film. The effect of this addition is that the audience become confused about the true identity of Dolores Chanal and Teddy is shown really missed his wife.

The third plot addition appears in the climax of film. Teddy is shown to the audience try to sneak out from Ashecliffe hospital to escape, but he meets Naehring on his way out:



Picture 25, (01:39:26), Teddy talks with Naehring on his way out.

In film after Teddy talks with Nahering, he is almost sedated by injection. In novel, Teddy was never mentioned to be sedated by Naehring at any point in plot. This part is completely addition to the plot. The effect of this addition is that Naehring would be considered bad guy because he might cause harm by sedating Teddy to sleep.

The fourth addition to the plot also appears in climax of climax. This is last addition to the plot. Teddy is shown sneaking his way out to Cawley's place to make a distraction by burning Cawley's car. However, before burning Cawley's car he is imagining his wife Dolores stopping him:



Picture 26, (01:41:21), Teddy is imagining his dead wife Dolores.

In film, before Teddy burns Cawley's car he is imagining Dolores begging him to stop. In novel, Teddy burns the car down and just leave. Teddy's imagination about his wife is not mentioned in novel at all. This part is also completely addition to plot. The effect of this plot addition is that audience begin to realize that Teddy is already out of his mind because he starts to imagine his wife.

From the analysis above about reduction, modification, and addition to the plot. It can be concluded that there are 34 plot reductions, 14 plot modifications, and 4 plot additions. The sequence of plot is same to the original, they have same sequence of exposition, rising, climax, and resolution. Even after process adaptation into film, the plot is still remains faithful to the original. The effects of process adaptation into film is that the plot become more compact and less complex than the original. The plot in film become more compact because some minor plots are reduced, modified, or added.

Based on Eneste's adaptation theory, the process of adaptation into film changes several aspects in plot to make it more compact. Some minor plots are modified, or even reduced. In *Shutter Island* film, a lot of minor plot are reduced

and modified. This reduction and modification justify Eneste's theory on film adaptation that plot is always changed to modify the duration of film.

C. The Characterization Adaptation Analysis

Based on the adaptation process of character in *Shutter Island's* novel into film, there are 4 reductions and 6 modifications of characters. Reduction of character is going to be elaborated first.

1. Reduction

The first character reduction is Teddy's father, Teddy's father is mentioned that he is busy man who taught Teddy to be sailor. In novel, Teddy's father character is mentioned in exposition:

"Why Shutter?" Teddy asked.
 His father shrugged. "You with the questions. Always the questions."
 "Yeah, but why?"
 "Some places just get a name and it sticks. Pirates probably."
 "Pirates?" Teddy liked the sound of that. He could see them—big men with eye patches and tall boots, gleaming swords.
 His father said, "This is where they hid in the old days." His arm swept the horizon.
 "These islands. Hid themselves. Hid their gold."
 Teddy imagined chests of it, the coins spilling down the sides. (Lehane, 2003, p.17)

In film, Teddy's father character is never shown at all. His character as a man who responsible for teaching Teddy about the Shutter island is reduced in film. Because of this reduction, the audience does not know the character about Teddy's father who taught Teddy about Shutter island and becoming a good sailor.

The second character reduction happens in Trey Washington and Bibby Ruse's character. In novel, Trey Washington and Bibby Ruse both are easy going and friendly orderlies. They are described as a people who are casual with Teddy and Chuck:

Chuck turned out to be the real player, though, jovial as ever, impossible to read, amassing a pile of coins and cigarettes and eventually bills, glancing down at the end of it all as if surprised at how such a fat pile got in front of him.

Trey said, "You got yourself some of them X-ray eyes, Marshal?"

"Lucky, I guess."

"Booshit. Motherfucker that lucky? He got hisself some voodoo working."

Chuck said, "Maybe some motherfucker shouldn't tug his earlobe."

"Huh?"

"You tug your earlobe, Mr. Washington. Every time you got less than a full house."

He pointed at Bibby. "And this motherfucker—"

All three of them burst out laughing. (Lehane, 2003, p.61)

In film, Trey Washington and Bibby Ruse does not show their character as easy going and friendly characters. Their characters are completely reduced. The difference in novel and film is that Trey Washington and Bibby Ruse are not easy going and their characters are not mentioned in Film. The effect of this reduction are the audience does not know the character Trey Washington and Bibby Ruse are actually easy going and friendly to Teddy and Chuck.

On the third character reduction, Chuck's character as womanizer and charming are described in novel. Teddy is considered a man who believes in his word:

A pair of nurses came toward them, heels clicking, bodies pressed close to the wall to avoid the rain.

"You guys are *wet*," one of them said.

"*All wet?*" Chuck said, and the one closest to the wall, a tiny girl with short black hair, laughed.

Once they'd passed, the black-haired nurse looked back over her shoulder at them.

"You marshals always so flirty?"

"Depends," Chuck said.

"On?"

"Quality of personnel."

That stopped both of them for a moment, and then they got it, and the black-haired nurse buried her face in the other one's shoulder, and they burst out laughing and walked to the hospital door.

Christ, how Teddy envied Chuck. His ability to believe in the words he spoke. In silly flirtations. In his easy-GI's penchant for quick, meaningless wordplay. But most of all for the weightlessness of his charm. (Lehane, 2003, P.93)

In film, Chuck is never seen flirting with nurses or saying something charming to other people. His character as womanizer and charming is reduced. The effect of

this reduction is that the audience does not know Teddy's character as womanizer and charming.

For the fourth reduction, Teddy envies Chuck on his charismatic ability. In novel, Teddy amazed with Chuck when he woos nurses after they were talking about the next plan to explore the island:

Christ, how Teddy envied Chuck. His ability to believe in the words he spoke. In silly flirtations. In his easy-GI's penchant for quick, meaningless wordplay. But most of all for the weightlessness of his charm.

Charm had never come easily to Teddy. After the war, it had come harder still. After Dolores, not at all.

Charm was the luxury of those who still believed in the essential rightness of things. In purity and picket fences. (Lehane, 2003, p.91)

In film, Chuck does not woo nurses when they were talking about next plan to explore the island. Filmmaker reduce this part and show Teddy and Chuck talked about the next plan. The effect of this reduction is the audience does not know that Teddy envied Chuck. Teddy also reflected to himself that his charm is not good as Chuck's.

2. Modification

In exposition, the first character modification happens when Teddy and Chuck meet Deputy Warden Mcpherson in the port after arriving in ferry. In novel, Teddy and Chuck are surrounded by several unarmed black orderlies wearing white uniform:

He was flanked by orderlies, mostly Negroes, a few white guys with deadened faces... The orderlies wore white shirts and white trousers and moved in a pack. They barely glanced at Teddy and Chuck. They barely glanced at anything, just moved down the dock to the ferry... (Lehane, 2003, p.25)

In film, Teddy and Chuck is shown surrounded by guards:



Picture 27, (00:04:47), Teddy and Chuck are surrounded by guards on their arrival.

The difference between novel and film is that Teddy and Chuck are not surrounded by orderly. Instead they are surrounded by guards. The effect of this modification is that the audience does not see any orderly in the exposition.

The second character modification is noticeable in Bridget Kearns character. She is a patient who is questioned by Teddy and Chuck. In novel, Bridget Kearns is described as smart and delighted character:

They came ambling back in with a small woman with blond hair and a face shaped like a pendant. Her eyes pulsed with clarity. And not the clarity of the insane, but the everyday clarity of an intelligent woman in a less-than-intelligent world. She smiled and gave them each a small, shy wave as she sat.

Teddy checked Cawley's notes—Bridget Kearns. (Lehane, 2003, p.82)

In film, Bridget is shown as gloomy and mindful character. Bridget become a careful person who keep her words short and not giving away unnecessary information. The effect of character modification in Bridget is that the audience know Bridget as careful person to Teddy.

The third character modification can be seen in Rachel Solando who hides in cave. Rachel Solando has a lot conversation with Teddy after he explores the cliff

near lighthouse. In novel, Rachel Solando's character is described as keen and discreet:

Teddy said, "A patient from Ashecliffe."
 She gave him another head tilt and touched her smock. "My. What gave me away?"
 "Okay, okay. Good point."
 "Are all U.S. marshals so astute?"
 Teddy said, "I haven't eaten in a while. I'm a little slower than usual."
 "Slept much?"
 "What's that?"
 "Since you've been on-island. Have you slept much?"
 "Not well if that means anything." (Lehane, 2003, p.175)

In film, Bridget's character is shown as very cautious person:

(Rachel 2)
 I never had children. I was never married. I was, you will be surprised to hear, more than just a patient at Ashecliffe. I worked here.

(Teddy)
 Wait – you were nurse?

(Rachel 2)
 I was a doctor Marshal.

She looks up from the fire, flame Dancing in her eyes.

(Rachel 2) (Cont)
 The first female doctor on staff at Drummond Hospital in Delaware. The first on staff here at Ashecliffe. You, sir are looking at genuine pioneer.

He looks at her warily

(Rachel 2)
 You think I am crazy. (Kalogridis, 2007, p.88)

The difference of Rachel's character in novel and film is that Rachel Solando in novel more keen and discreet about her identity. She also gives a detailed information about the conspiracies in Ashecliffe hospital to Teddy. Rachel's character is modified into cautious person and not trusting Teddy. The effect of this modification is that the audience do not know about conspiracy in Ashecliffe hospital and Rachel's keen and discreet character.

The fourth character modification can be seen in The Warden who talks a lot with Teddy about life. In novel, the warden is described as character who like degrading people and being racist:

The warden's face darkened. "No, he doesn't. Men are foolish. They eat and drink and pass gas and fornicate and procreate, and this last is particularly unfortunate, because the world would be a much better place with far fewer of us in it. Retards and mud children and lunatics and people of low moral character—that's what we produce. That's what we spoil this earth with. In the South now, they're trying to keep their niggers in line. But I'll tell you something, I've spent time in the South, and they're all niggers down there, son. White niggers, black niggers, women niggers. Got niggers everywhere and they're no more use than two-legged dogs. (Lehane, 2003, p.184)

Filmmaker modified Warden's character by toning his character down into strict character who despise Teddy. The warden become a rigid with military background character. The effect of this modification is that the audience do not know that the warden is actually racist and degrading people.

On the fifth modification, Teddy missed his dead wife Dolores Chanal in his dream. In novel, Teddy dreamed about his dead wife. He really missed Rachel Solando and he really wished everything was different back then:

I held her. This world can't give me that. This world can only give me reminders of what I don't have, can never have, didn't have for long enough. We were supposed to grow old together, Dolores. Have kids. Take walks under old trees. I wanted to watch the lines etch themselves into your flesh and know when each and every one of them appeared. Die together. Not this. Not this. (Lehane, 2003, p.65)



Picture 28, (00:30:02), Teddy holds his wife in his dream.

In film, Teddy is shown dreaming about his wife and does not want to let her go. The difference between novel and film is that in film Teddy feels sorrowful about his past. Meanwhile, in novel Teddy is described he wished everything was different back then. The effect of this modification is that the audience can feel the Teddy's character shifting into guilt.

On the sixth modification, Teddy meet George Noyce whom he knows from outside the island. In novel, George Noyce taunted Teddy before talking with him:

George laughed. He pressed his face between the bars and jerked his eyebrows up and down. "You want to hear a secret?"

Teddy took a step closer.

George said, "This is good..."

"Tell me," Teddy said.

And George spit in his face.

Teddy stepped back and dropped the matches and wiped the phlegm off his forehead with his sleeve. (Lehane, 2003, p.157)

In film, George Noyce is very afraid of Teddy and he even does not dare to spit on Teddy:



Picture 29, (01:14:22), Noyce seems afraid to talk with Teddy

Filmmaker modified that Noyce does not spit on Teddy face, and instead filmmaker made Noyce afraid to talk Teddy. The effect of this modification is that the audience does not see the plot is getting intense because Noyce does not act aggressively

when he meets Teddy. Film only show Noyce as injured patient who seems traumatized.

From the analysis above about reduction and modification in character. It can be concluded that there are 4 character additions and 6 character modifications. The process adaptation in characters does not make a lot of changes, so that the characters are still faithful to the original story. The effect of this reduction and modification to the characters is that the audience's perspective to some characters is shifted. And the complexity of characters is also reduced, they are no longer have complex multiple traits.

Based on Eneste's adaptation theory, the process of adaptation into film changes characterization in film. Some minor characters are modified, or even reduced. In *Shutter Island* film, the characterization of minor characters is reduced and modified. Some minor characters are being left out or not mentioned. This reduction and modification justify Eneste's theory on film adaptation that characterization modification or reduction is also needed to make a character less complex.

D. The Setting Adaptation Analysis

Based on the adaptation process of settings in *Shutter Island's* novel into film, it was found 4 modification of settings. The first setting modification happens in exposition of story. In film exposition, Teddy and Chuck arrives in Shutter island and then surrounded by guards with rifles:



Picture 30, (00:04:58), guards with rifle watching Teddy and Chuck

In novel, Teddy and Chuck are supposed to be surrounded by unarmed orderlies. The atmosphere is getting tense because audience see the guards with rifle. It creates an impression that the Shutter island is like prison but dubbed as asylum hospital for criminally insane. The effect of this setting modification is that the atmosphere of Shutter island is shifted from calm place into a heavy guarded place similar to prison.

The second setting modification happens when Teddy and Chuck being guided to Ashecliffe Hospital. McPherson led them to take a small path from the port. In novel, it is described that the distance between port and Ashecliffe hospital is not too far:

McPherson led them up a path that rose gently through the stand of trees. When they'd cleared the trees, they reached a paved road that crossed their path like a grin, and Teddy could see a house off to both his right and his left. The one to the left was the simpler of the two, a maroon mansarded Victorian with black trim, small windows that gave the appearance of sentinels. The one to the right was a Tudor that commanded its small rise like a castle. (Lehane, 2003, p.27)

In film, Teddy and Chuck use jeep from the port into Ashecliffe hospital. The distance shown in film is longer contrary with the novel:



Picture 31, (00:05:24), The camera zooming in from the distance.

The difference between novel and film is that how Teddy and Chuck goes to Ashecliffe hospital from the port. In novel, they are described to take a walk. However, in film they are shown use jeep. This is modification of distance of the port and Ashecliffe hospital, this modification makes the distance very far and long. The effect of this modification is that audience is directed to think that Shutter island is very huge, by making the distance from the port and Ashecliffe hospital very far and long.

The third setting modification happens in ward C when Teddy and Chuck enter it first time. Ward C is considered as special place for patient who harm themselves or other people. In novel, ward C is showed as a dark huge building similar to dungeon:

At the first landing, they paused. They faced a great hall with an arched ceiling of hammered copper, a dark floor polished to mirror gloss. Teddy knew he could throw a baseball or one of Chuck's apples from the landing and not reach the other side of the room. It was empty and the gate facing them was ajar,
(Lehane, 2003, p.146)

In film, the atmosphere of ward C is still remains dark similar to novel:



Picture 32, (01:06:33), The interior of ward C is dark but clean.

The difference of ward C's settings in novel and film is that in novel the ward C is described as dark, damp, dirty, and make Teddy sick of it. In film, ward C is shown as dark place. The effect of setting modification is that ward C's atmosphere is being toned down, the audience only able to see it as dark place.

The fourth setting modification happens in rising action. Teddy found a clue about Rachel's disappearance on a cliff near lighthouse. In novel, Teddy climbed down the cliff to investigate something before dark. Then, he climbed up the cliff at night under moonlight:

This was the easier climb, though. It was higher and far wider than the first, but it had noticeable grades to it and more outcroppings.

It took him an hour and a half in the moonlight, and he climbed with the stars studying him much the way the rats had, and he lost Dolores as he climbed, couldn't picture her, couldn't see her face or her hands or her too-wide lips. He felt her gone from him as he'd never felt since she died, and he knew it was all the physical exertion and lack of sleep and lack of food, but she was gone. Gone as he climbed under the moon. (Lehane, 2003, p.174)

In film, Teddy climbed down to get a paper on a cliff and then climbed up again before nightfall:



Picture 33, (01:23:01), Teddy climbed the cliff before nightfall

This setting modification is considered as modification of time. In novel, it is described already nightfall. But in film, Teddy climbed up to Rachel's cave before nightfall. The effect of this setting modification makes the audience able to notice that there is slight difference of time spent by Teddy to climb up and down. In film Teddy takes a long time to climb down the cliff, but only takes short time to climb up the cliff.

From the analysis above about modification of setting. It can be concluded that there are only 4 modification of settings. The process of adaptation in setting only makes a little alteration in time, atmosphere, and place. Even after modification, modified settings do not deviate from original story. The effect of these modification in setting is that there is changes of atmosphere and time consistency in film. The audience's perception about *Shutter Island's* settings and atmosphere is also shifted.

Based on Eneste's adaptation theory, the process of adaptation into film changes the settings to emphasize the *Shutter Island's* atmosphere. In *Shutter Island* film, only some settings are modified. This modification justifies Eneste's theory

on film adaptation that setting is changed to modify the *Shutter Island's* atmosphere. In novel the atmosphere of *Shutter Island* feels like isolation, but there is atmosphere of hospital in the island. In film, the atmosphere is eerie and mysterious. The settings of *Shutter Island* shifts into mysterious island with secrets.

E. The Theme Adaptation Analysis

Based on the adaptation process of theme in *Shutter Island's* novel into film. There is no modification of theme in film. There are two main themes which can be observed in *Shutter Island*. The first one is mental illness, specifically illness that involves with psychopathy and the criminally insane. Some characters in *Shutter Island* have some degrees of psychopathy. For example, Teddy is described as delusional person and also has unstable personality.



Picture 34, (01:57:25), Teddy's delusion about his wife and children.

Each of the characters is either a psychiatrist or a patient, but even the doctor seems to suffer from some kind of psychological disorder. Such as Dr. Cawley who believes in his theory that all people are violent at their core borders on obsessive. The warden also thinks that people is just creating problem on earth by keep fighting each other and stating that men is a foolish because they left stupid offspring so that

they keep fighting each other. Both characters are portrayed to have mild psychological disorder in perception about humanity.



Picture 35, (00:31:22), Dr. Cawley explain that every man is violent in the core.

From the settings and atmosphere of Shutter Island, it can also be concluded that they revolve around mental illness theme. Shutter Island uses asylum hospital in remote island as setting, and storm closing in as atmosphere to create isolation feeling. As for setting it is described as asylum hospital where they usually treat mentally ill patient. And the atmosphere of Shutter Island is felt gloomy and cold where everyone feels distant with their own mental illness.



Picture 36, (00:08:40), Patients are felt cold and gloomy

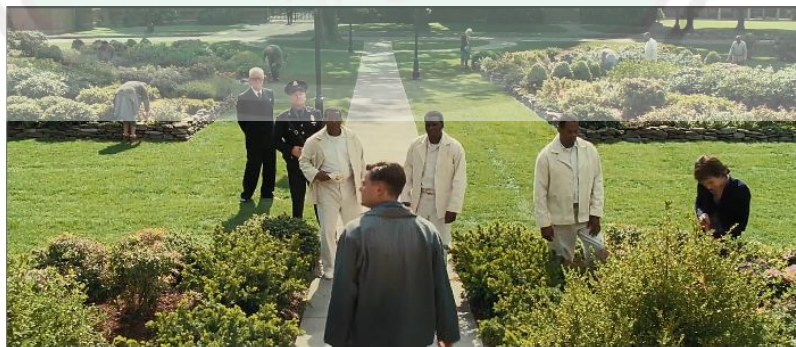
The second theme appears in novel is grief of losing loved one. This theme can be noticed in Teddy's memory about his wife and children. Teddy keep remembering his wife and children while feel guilty about his ability to not notice

his wife problem in the past. Teddy keep grieving their death, thus the imagination of his wife and children keep appearing in his dream and eventually create hallucination. The plot keeps showing about Teddy's relationship with Dolores Chanal. And she appears as memory of the past.



Picture 37, (02:03:42), Teddy feels guilty about his family in his dream

In the end of story, Teddy has two option either to let go painful memories or forgive himself. But, Teddy took decision to choose to be lobotomized because it is impossible to do it particularly in a real world as harsh as the one he has experienced. Teddy is shown as a man who is bad at sea travel at the exposition. He has PTSD after fought in a war and killing people, but in the end he lost all of his family. Teddy is grieving about his loved family, he blamed himself that all of his family are dead.



Picture 38, (02:09:04), In the end Teddy is willing to be lobotomized.

The message that *Shutter Island* want to deliver to the reader or audience is that “better accept your guilt rather than live your life with a fake reality”. This can be reflected on Teddy that he is willing to be lobotomized in the last part of story. Teddy is no longer in denial about his wrong doing and he chooses to accept that anything happens in the past is his fault. Both in novel and film Teddy is described to accept his guilt. This message is successfully delivered to audience after the process of adaptation into film.

Based on the analysis above about the adaptation process in theme, it can be concluded that themes in novel and film are both same. The main themes such as mental illness and grieving a loved one are present. Filmmaker does not make alteration in both main themes. The main themes still remain the same because the main plots are not changed in the first place. Thus it can be concluded that themes in novel and film are same.

Based on Eneste’s adaptation theory, the process of adaptation into film changes theme to emphasize message to audience. But, in *Shutter Island* film there is no changes of theme and message at all. This is confirmed that even with some changes in minor plot and characterization, every message that appears in novel also appears in film. It also justifies Eneste’s theory that even with a huge amount of alteration from novel into film, the theme will always remain as long as the major plot and major character is not altered.

CHAPTER IV

CONCLUSION AND SUGGESTION

In this last chapter, researcher gives summary of the analysis related to adaptation process into film. The researcher talks about the final conclusion of adaptation process based from analysis on the previous chapter. The researcher also includes suggestion in the last part of this chapter to give information to the future researcher.

A. Conclusion

Based on analysis of the adaptation process of plot, character, setting, and theme in novel *Shutter Island* by Denise Lehane, and film *Shutter Island* directed by Martin Scorsese. It can be concluded as follow:

From the numbers of alteration in previous chapter, it can be concluded that most of alteration happens in plot and characterization. The adaptation process of reduction and modification mainly used in the film adaptation. It proves Eneste's theory that plot and characterization are commonly modified and reduced. However, it might not change the theme in the film. The theme in film remains stay true to the novel.

Film adaptation on Lehane's *Shutter Island* employs adaptation processes that give an information about how filmmaker doing novel adaptation by adding, modifying, and reducing some parts of story into film. Reduction become the most used adaptation process in film. As for example, plot about Teddy's father in the

past is not mentioned in film. This makes Teddy's characterization felt less dynamic than in novel. Another example is Chuck's past memories about his life is not mentioned. This makes Teddy's characterization felt less friendly.

Filmmaker employs borrowing adaptation process from novel into film by transforming a source of the story. This means that the idea from the original story in the novel is transformed into a film. Filmmaker creates an adaptation with a similar message from the original without sacrificing some important elements in plot, characters, settings, and themes. In Shutter Island's case, filmmakers only make an alteration of a minor plot, character's traits, and also setting of time & atmosphere. There are no changes in major plot, characters, and important settings, to such a degree the message of Shutter Island's film is relatively same as the original.

B. Suggestion

Based on the conclusion and analysis above, there are suggestions need to be implied. First, the result of this study of the adaptation process from a novel into a film would give benefit to literature and film appreciation. Also, it can be used as a reference in comparing film adaptation and original works. Thus, the audience can considerably observe the adaptation process of intrinsic or extrinsic elements between novel and film.

Second, this study used the same method as stated by Pamusuk Eneste. And the result of this study is only describing the adaptation process from a novel into a film. The continuation of this study should be done in analyzing parts of a novel

that should be reduced, modified, or added. The next study should observe which part of the story needs to be changed according to the structure of plot, character, setting, and theme. Also, the next study can use Linda Hutcheon's theory of film adaptation. Linda argues that film adaptation study needs to be observed via the extrinsic elements of film and novel.



BIBLIOGRAPHY

- Andriyani, A. (2017). *The Notebook Through Different Perspectives: An Ecranisation Study*. Unpublished Thesis. Universitas Dian Nuswantoro. Semarang.
- Booker, C. (2004). *The Seven Basic Plots*. New York: Continuum. Retrieved from <http://books.google.com/>
- Bluestone, G. (1957). *Novels into Film*. Berkeley and Los Angeles: University of California Press. Retrieved from <http://books.google.com/>
- Chatman, S. (1978). *Story and Discourse*. Ithaca and London. Cornell University Press.
- Eagleton, T. (1983). *Literary Theory: An Introduction*. London. Oxford: Basil Blackwell.
- Eneste, P. (1989). *Novel dan Film*. Jakarta: Penerbit Nusa Indah.
- Hutcheon, L. (2006). *A Theory of Adaptation*. New York: Routledge, Retrieved from <http://www.gutenberg.org>
- Kayyis, Muh. (2016). *Comparison Between Novel and Film "Divergent" (Ecranisation Theory)*. Unpublished Thesis. Makassar. Adab and Humanities. UIN Alauddin.
- Karlsson, Sven-Goran. (2010). *The Book was Better than the Movie*. Essay. Halmstad University.
- Klarer, M. (2004). *An Introduction to Literary Studies*. New York: Routledge.
- Nurgiyantoro, B. (2012). *Teori Pengkajian Fiksi*. Jakarta.: Gramedia Pustaka Utama.
- Setiawati, R. (2017). *Alih Wahana Novel Supernova Karya Dewi Lestari Menjadi Film Supernova Karya Rizal Mantovani Kajian Model Pamusuk Eneste*. Unpublished Thesis. Makassar. Bahasa dan Sastra Universitas Negeri Makassar.
- Sugiyono. (2014). *Metode Penelitian Pendidikan Pendekatan Kualitatif, Kuantitatif dan R&D*. Bandung: Alfabeta.
- Scorsese, M. (2010). *Shutter Island*. (DVD, Film). Los Angeles. California. Columbia Pictures.
- Shyviana, D. (2016). *Ekranisasi Novel ke Bentuk Film 99 Cahaya di Langit Eropa Karya Hanum Salsabiela Rais dan Rangga Almahendra*. Unpublished Thesis. Yogyakarta. Bahasa dan Seni Universitas Negeri Yogyakarta.

Snyder, M. (2011). *Analyzing Literature to Film Adaptation*. New York: Continuum. Retrieved from <http://books.google.com/>

Wellen, R. & Warren, A. (1956). *Theory of Literature*. New York: A Harvest Book.



PLOT SEQUENCE

Exposition	Rising	Climax	Resolution
<p>Major:</p> <ul style="list-style-type: none"> • The arrival of Teddy and Chuck to Shutter Island. • The introduction of Shutter Island, Characters, Setting, & Atmosphere. • Introduction of Ashecliffe hospital. • Start of investigation about missing woman named Rachel. • Introduction of Dr. Cawley, Naehring, McPherson, the warden, etc. 	<p>Major:</p> <ul style="list-style-type: none"> • The investigation meets a dead end, because Teddy is not allowed to read staff and other patient's file. • Teddy and Chuck choose to investigate further. • Teddy and Chuck start questioning other patient. • Teddy and Chuck investigating whether Rachel is dead. • Teddy and Chuck break into other Ward to find a man named Laeddis. • Both Teddy and Chuck start to question themselves whether they should do investigation further. • Chuck went missing. • Teddy meet real Rachel Solando. 	<p>Major:</p> <ul style="list-style-type: none"> • Cawley tells Teddy that he has no partner. • Teddy become so anxious whether he becomes a target illegal experiment. • Teddy try to escape the island • Teddy makes a distraction so the guards focused in one place. • Teddy heads to the lighthouse • Teddy found out that he is actually Laeddis and his family are dead. • Chuck is actually Dr. Sheehan. 	<p>Major:</p> <ul style="list-style-type: none"> • Teddy accepting the reality that his family are dead and he killed his wife. • Teddy's visit to the island is an experiment from Cawley. • Teddy believes he is the man named Laeddis. • Teddy start reverting back by calling Dr. Sheehan as Chuck. • Teddy is taken by orderly to the lighthouse.

Minor:	Minor:	Minor:	Minor:
<ul style="list-style-type: none"> • Dr. Sheehan's journal (Reduced) • Teddy and his father's memories about good sailor (Reduced) • Chuck's past memory (Reduced) • Teddy and Chuck exchanging story of their past • Teddy interviewing Trey Washington (reduced) • Teddy and Chuck are doing investigation in Rachel's room. (modified) • Teddy found piles of rock in cemetery and thinking that is code (modified) • Teddy tells Chuck that there is illegal experiment in Shutter Island. • Teddy remember his hometown in a dream (modified) • Etc. 	<ul style="list-style-type: none"> • Teddy questioned Rachel Solando in her room (reduced) • Teddy felt migraine and then taken to bed in Cawley's office (reduced) • Cawley interviewing Teddy about his past (reduced) • Teddy wakes up on bunkhouse (modified) • Teddy revisiting concentration camp in his dream (modified) • Teddy meet Chuck • Chuck searched Cawley's office for clues. (reduced) • Rachel tells Teddy about her true identity and illegal experiment in Ashecliffe hospital. • Teddy meets Trey Washington and a little kid after returning. (reduced) • Etc. 	<ul style="list-style-type: none"> • Teddy revisiting Rachel's cave twice before escaping the island (reduced) • Teddy dreams about every people he met in the past (reduced) • Teddy burn Cawley's car • Dolores imagination tries to stop Teddy (addition) • Teddy jumped into sea and tried to board ferry (reduced) • Teddy finally find out that he is actually Laeddis. (modified) • Etc. 	<ul style="list-style-type: none"> • Teddy accepting his wife killed his family in the past. • Teddy mentioning about his fault. (reduced) • Teddy wakes up on bed in ward b (reduced) • Chuck regressed back whether he faking it or actually planned it (modification)