

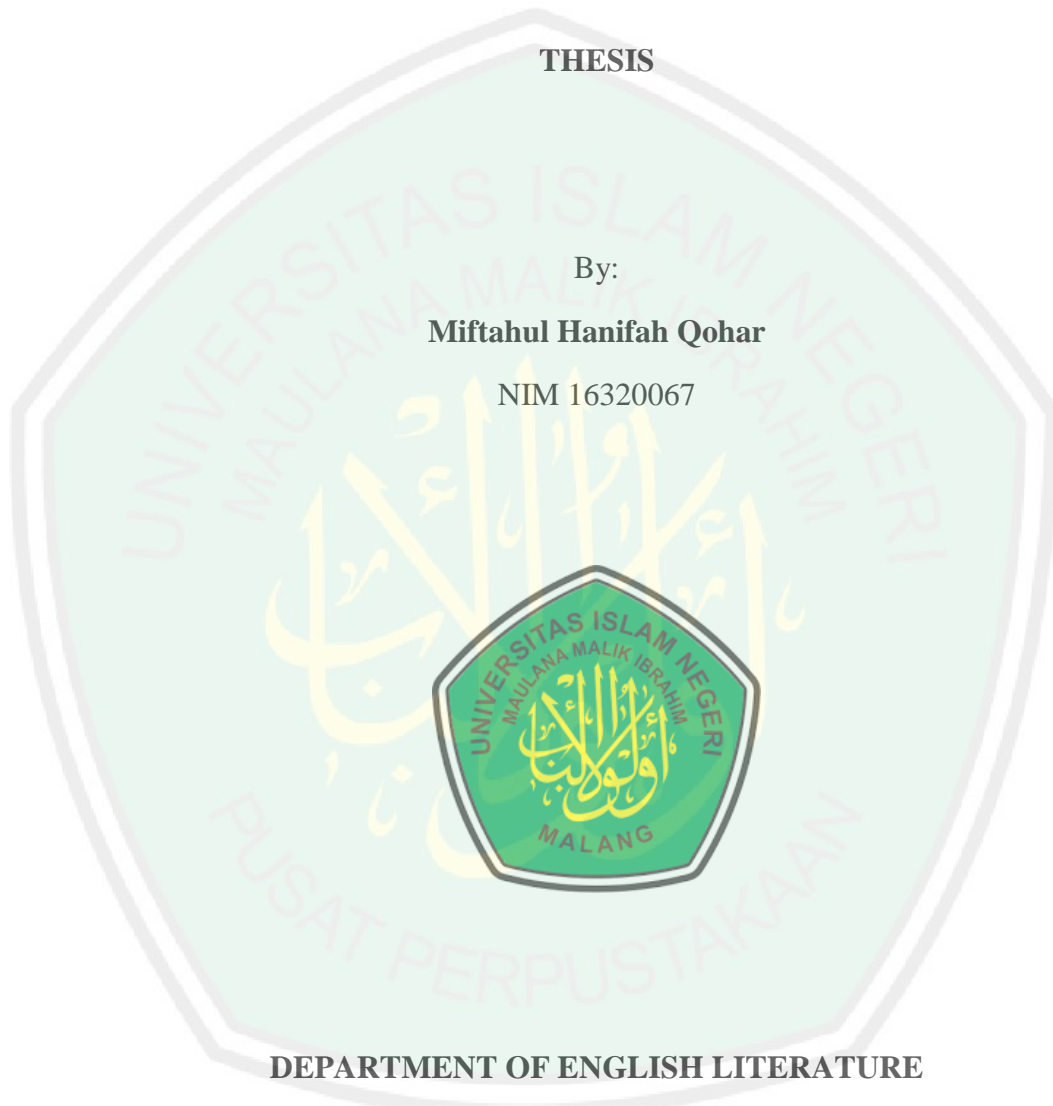
**RELIGIOSITY IN UZODINMA IWEALA'S
BEASTS OF NO NATION NOVEL AND FILM**

THESIS

By:

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2020

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BEASTS OF NO NATION NOVEL AND FILM**

THESIS

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

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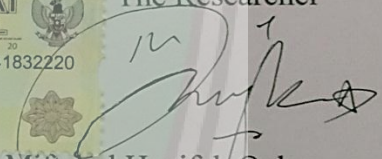
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I state that the thesis entitled **Religiosity in Uzodinma Iweala's *Beasts of No Nation* Novel and Film** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person responsible for that.

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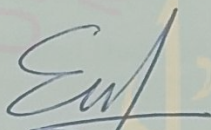



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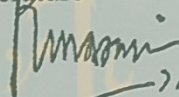
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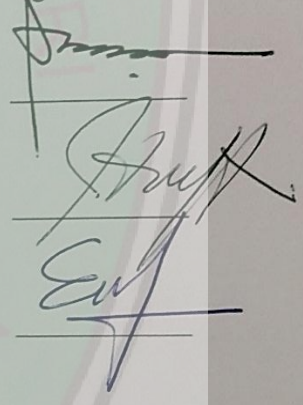
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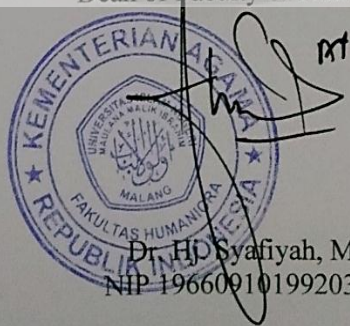
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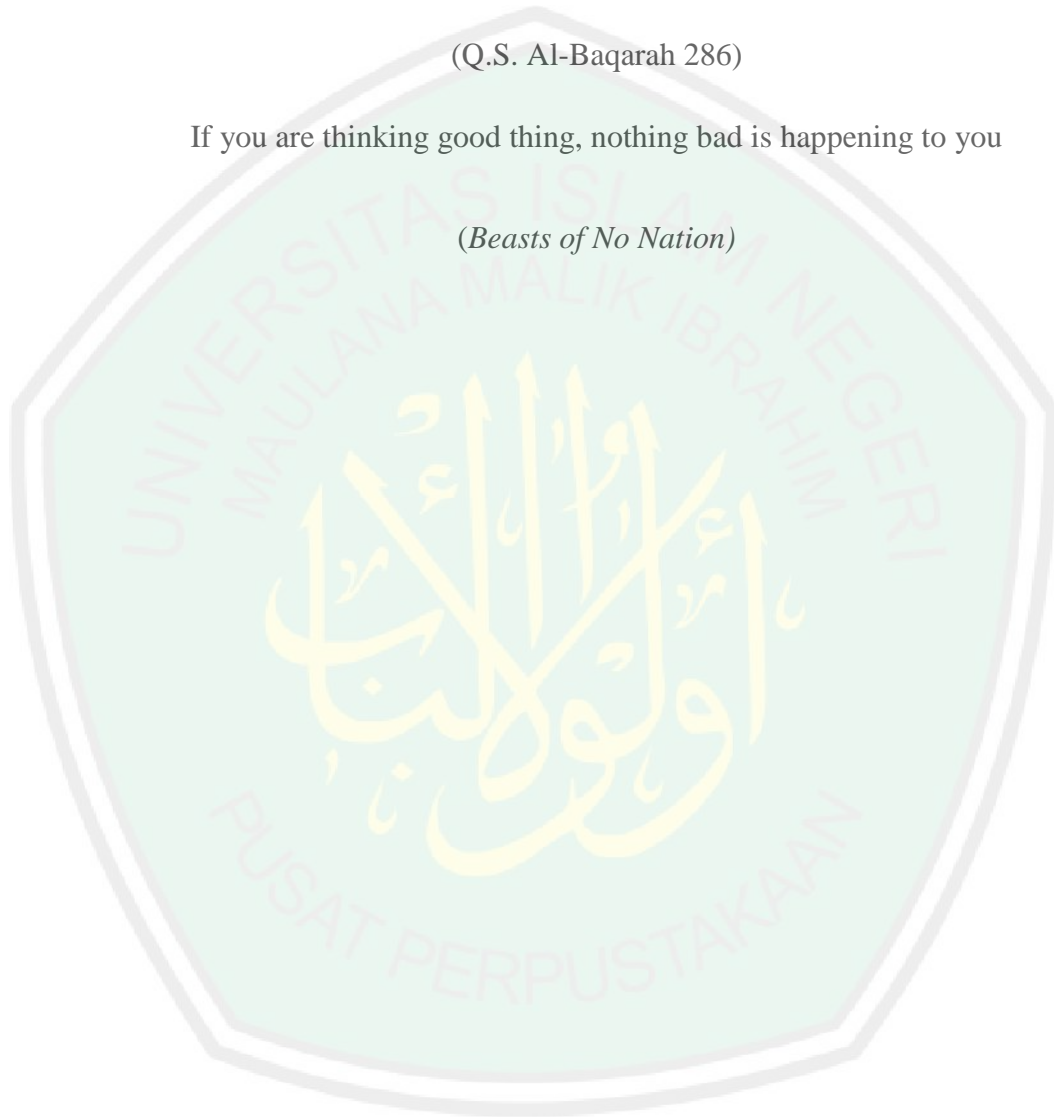
MOTTO

On no soul doth Allah Place a burden greater that it can bear.

(Q.S. Al-Baqarah 286)

If you are thinking good thing, nothing bad is happening to you

(Beasts of No Nation)



DEDICATION

I proudly dedicate this thesis to my beloved parents, Wahibul Qohar and Nanik Hanifah, who always support and motivate me to finish my thesis, to my sister Rosyida Rahmatul Haq who accompanies me to finish this thesis. Also, my big family in Nganjuk, especially my aunt Laila Chalim Rahmatin and my family in Bengkulu who always pray for my success, to all of my friends who always give me support when I give up.



ACKNOWLEDGEMENT

All praises are to Allah SWT, the God of the universe, who has given His blessing to all the creatures in the world, especially toward me for completing my thesis entitled "Religiosity in Uzodinma Iweala's *Beasts of No Nation* Novel and Film." *Shalawat* and *salam* may always be upon the prophet Muhammad SAW who has brought us from the darkness era to the lightness era, that is, Islam.

This thesis presents because of the help, guidance, and prayer from other people, such as my family, friends, and lecturers. Thus, my most enormous gratitude goes well to my supervisor, Muhammad Edy Thoyib, M.A., who has been guiding me to finish this thesis and revise much incorrect meaning. Thank a lot for all lecturers who helped me pass the entire semesters in the Department of English Literature. Thank a lot for all of my family, especially my parents, Wahibul Qohar and Nanik Hanifah, for their prayer and support, which help me in stressful situations.

Finally, criticism and suggestion are welcomed to the researcher for the improvement of this thesis. Hopefully, this thesis would give benefit, especially for the researcher itself and for all readers.

ABSTRACT

Qohar, Miftahul Hanifah. (2020). *Religiosity Dimensions in Uzodinma Iweala's Beasts of No Nation Novel and Film*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M.A.

Keywords: *Film adaptation, religiosity, the ideological dimension, the ritualistic dimension, the experiential dimension, the intellectual dimension, the consequential dimension, the development of character*

Religiosity is very important for human life, like in Uzodinma Iweala's novel *Beasts of No Nation*. The main character in the novel *Beasts of No Nation* and the film adaptation is a figure performing worship to justify that he is a religious figure. The religiosity of the main character is classified in the religiosity dimensions perspective by Charles Y. Glock and Rodney Stark, where these dimensions are strictly related to one another. The religiosity, according to Charles Y. Glock and Rodney Stark, consists of five dimensions: ideological, dimension, dimension, dimension, and consequential. Indirectly, religiosity influences one's life. Therefore, this study aims to answer five problems: 1) what are the religiosity dimensions in the novel *Beasts of No Nation*; 2) how do the religiosity dimensions influence the main character's development in the novel, 3) what are the religiosity dimensions in the film *Beasts of No Nation*, 4) how do the religiosity dimensions influence main character's development in the film *Beasts of No Nation* and 5) how is *Beasts of No Nation* adapted in to film.

This research is categorized into literary criticism with a novel and a film as data sources. In this research, the researcher does several things: reading the novel by focusing on the intrinsic elements, such as theme, setting, plot, characterization, and message, rereading the novel to find the religiosity dimensions contained in the novel based on Glock and Stark's perspective, and finding the influence of the religiosity dimensions on the development of the main character. To collect data from the film, the researcher watched the film by focusing on the intrinsic elements and the religiosity dimensions in the film, and the influence of the religiosity dimensions on the main character's development. Finally, the researcher compared the novel and the film to find the adaptation methods.

The results of the study show dimensions of religiosity in the novel and four dimensions of religiosity in the film. Agu's belief in God as the main character is reflected in the religious practice of praying in the Church and reading the Bible. The spiritual experience created a feeling of closeness to God, and he was able to feel God's presence more in his life. Besides, other consequences must be accepted by Agu as a result of his actions of killing people. At the same time, his religious knowledge made him realize God's greatness through his forgiveness of past sins. The adapting process from novel into a film addition there are pre-war ritual scene. A reduction scene is not shown in detail how Agu and his friends surrendered to the official state army. The modification process occurs when the scene of Agu leaving the commander. There is the influence of religious dimensions on the development of the main character. Where the main character in the novel has regained his faith in God and has positive thoughts about his future while in the film shown at the end of the story is still doubtful about God's forgiveness and power.

ABSTRAK

Qohar, Miftahul Hanifah. (2020). *Religiosity Dimensions in Uzodinma Iweala's Beasts of No Nation Novel and Film*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M.A.

Kata Kunci: *Adaptasi film, keberagaman, dimensi keyakinan, dimensi peribadatan, dimensi pengalaman, dimensi pengetahuan, dimensi pengamalan, perkembangan karakter*

Religiusitas adalah hal yang penting dalam kehidupan manusia, seperti dalam novel *Beast of No Nation* karya Uzodinma Iweala. Tokoh utama dalam novel *Beasts of No Nation* dan film adaptasi adalah sosok yang melakukan ibadah untuk menjelaskan bahwa ia adalah orang yang religius. Religiusitas karakter utama adalah dalam perspektif dimensi religiusitas oleh Charles Y. Glock dan Rodney Stark, di mana dimensi-dimensi ini sangat terkait satu sama lain. Dimensi religiusitas berdasarkan perspektif Charles Y. Glock dan Rodney Stark terdiri dari lima dimensi yaitu dimensi ideologis, dimensi ritualistik, dimensi pengalaman, dimensi intelektual, dan dimensi konsekuensial. Secara tidak langsung, religiusitas mempengaruhi kehidupan seseorang. Oleh karena itu, penelitian ini bertujuan untuk menjawab lima rumusan masalah: 1) dimensi religiusitas apa saja yang terdapat dalam novel *Beasts of No Nation*, 2) bagaimana dimensi religiusitas mempengaruhi perkembangan karakter tokoh utama pada novel *Beasts of No Nation*, 3) dimensi religiusitas apa saja yang terdapat dalam film adaptasi *Beasts of No Nation*, 4) bagaimana dimensi religiusitas mempengaruhi perkembangan karakter pada tokoh utama dalam film adaptasi *Beasts of No Nation*, dan 5) bagaimana proses adaptasi novel *Beasts of No Nation* ke dalam film.

Penelitian ini termasuk dalam kritik sastra dengan adaptasi novel dan film sebagai sumber data. Sementara itu, dalam novel, datanya adalah adegan, dialog, kalimat, dan paragraf. Dalam penelitian ini, peneliti melakukan beberapa hal, pertama membaca novel fokus pada elemen intrinsik, termasuk tema, pengaturan, plot, karakterisasi, dan pesan. Selanjutnya, peneliti membaca ulang novel untuk menemukan dimensi religiusitas yang terkandung dalam novel berdasarkan perspektif Glock dan Stark, yang terakhir menemukan pengaruh dimensi religiusitas pada pengembangan karakter utama. Untuk mengumpulkan data dari film, peneliti melakukan beberapa hal yaitu: melihat film untuk fokus pada elemen intrinsik dalam bentuk adegan, plot, dan dialog. Selanjutnya, melihat film lagi untuk menemukan dimensi religiusitas yang terkandung dalam film. Terakhir, temuan pengaruh dimensi religiusitas pada pengembangan karakter karakter utama.

Hasil dari penelitian ini menunjukkan terdapat lima dimensi keberagaman pada novel dan empat dimensi keberagaman dalam film. Dimensi ideology ditunjukkan oleh tokoh utama melalui kegiatannya di Gereja dan membaca kitab Injil. Pengalaman keberagaman tersebut membuatnya memiliki rasa dekat dengan Tuhan. Selain itu, ada konsekuensi yang harus diterima Agu sebagai akibat perbuatannya membunuh orang, namun, pengetahuannya tentang agama membuat Agu percaya dengan ampunan Tuhan atas dosa di masa lalu. . Dimensi keberagaman juga berdampak pada karakter tokoh utama. Pada novel, Agu memiliki pandangan yang positif tentang masa depannya dan masih memiliki kepercayaan terhadap ampunan Tuhan, sedangkan dalam film, Agu tidak memiliki kepercayaan terhadap adanya ampunan Tuhan. Proses adaptasi dari novel ke film yaitu, adanya penambahan ritual sebelum perang, adanya pengurangan plot bagaimana Agu dan tentara lainnya menyerah kepada tentara nasional. Adanya proses modifikasi ketika Agu meninggalkan komandan perangnya.

مستخلص البحث

جوهر ، مفتاح الحنيفة. (2020). أبعاد التدين في وحوش Uzodinma Iweala . من الروايات والأفلام لا أمة مقال. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة مولانا مالك إبراهيم الإسلامية الحكومية في مالانغ. المشرف: محمد إيدي ثوب ، ماجستير.

الكلمات الدالة: فيلم التكيف ، الدين ، أبعاد الإيمان ، أبعاد العبادة ، أبعاد الخبرة ، أبعاد المعرفة ، أبعاد الممارسة ، تطور الشخصي

التدين هو مملك المعنى المهم في حياة الإنسان، كحال في رواية Nation No Beasts of لأوزودينما إيوالا. الشخص الرئيسي في هذه الرواية هو شخص عابد فهذا الحال يدل أنه شخص متدين. كان تدين الشخص الرئيسي يصدر في المنظور أبعاد التدين لتشارلز واي غلوك ورودني ستارك، وترتبط كل الأبعاد ارتباطاً وثيقاً بعضها بعضاً. تتكون أبعاد التدين لتشارلز واي غلوك ورودني ستارك من خمسة أبعاد، وهي البعد الأيديولوجي والبعد الشعائري والبعد التحريبي والبعد الفكري والبعد المترتب على ذلك. سوف يؤثر التدين في حياة الإنسان. لذلك، يهدف هذا البحث لإجابة عن خمس مشكلات: (1) ما أبعاد التدين في رواية Beasts of No Nation، (2) كيف تؤثر أبعاد التدين على تطور الشخصية للشخص الرئيسي في رواية Beasts of No Nation، (3) ما أبعاد التدين في فيلم التكيف Beasts of No Nation، (4) كيف يؤثر أبعاد التدين على تطور الشخصية للشخص الرئيسي في فيلم التكيف Beasts of No Nation، و (5) كيف تتم عملية تكيف رواية Beasts of No Nation في الفيلم.

هذا البحث هو بحث في نقد الأدبي ويستخدم تكيف الرواية والفيلم كمصادر البيانات. والبيانات في الرواية هي مشاهد وحوارات وجمل وفقرات. ثم تعمل الباحثة الخطوات في هذا البحث، يعني تقرأ الرواية وتتركز على العناصر الداخلية في الرواية كالموضوع والإعداد والمؤامرة والتوصيف والرسالة. ثم التالي، تقرأ الباحثة مرة لتجد أبعاد التدين الواردة في الرواية بناءً على منظور جلوك وستارك، والأخير، تجد الباحثة التأثير أبعاد التدين في تطور الشخصية للشخص الرئيسي. أما طريقة الجمع البيانات في الفيلم، تعمل الباحثة بعض العملية وهي تشاهد الفيلم للتركيز العناصر الداخلية في شكل مشاهد وحبكات وحوارات. بعد ذلك ، تشاهد إلى الفيلم مرة أخرى لاكتشاف أبعاد التدين التي يحتويها الفيلم. أخيراً ، اكتشف تأثير أبعاد التدين على تطور الشخصية الرئيسية.

النتائج في هذا البحث هي تجد الباحثة خمسة أبعاد التدين في الرواية وأربعة أبعاد التدين في التكيف الفيلم، وهي البعد الأيديولوجي والبعد الشعائري والبعد التحريبي والبعد النتيجة. بناءً على هذه النتائج، كان في الرواية والفيلم هناك تأثير أبعاد التدين لتطور الشخصية الرئيسية. في النهاية، أن الشخص الرئيسي في الرواية، يستعبد لإيمانها بالله، ويملك الأفكار الإيجابية لمستقبلها ويجهتد ليصبح إنساناً أفضل. ما زالت الشخص الرئيسي في الفيلم تساورها الشكوك حول مغفرة الله وقدرته، كما أنه يتكيف مع بيئته الجديدة. في عملية التكيف، هناك عمليات الجمع والطرح والاختلافات في التغييرات و هذا الفرق أبعاد التدين بين الرواية والفيلم.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Beasts of No Nation is one of the novels written by Uzodinma Iweala. This novel tells a child who became a soldier in West Africa, named Agu. This novel begins from a book telling about the real story. Then it was finally thought the thesis was novel. *Beasts of No Nation* received several awards, including John Llewellyn Rhys Prize for Best First Novel, American Academy of Arts and Sue Kaufman Prize, Barnes & Noble Discover New Writers Award, New York Lions Fiction Award Public Library, and Los Angeles Times Award First Book. Based on interviews conducted by the media with the author, since this book was published, it has received the attention of directors who like the novel's ideas. After that, the author meets to discuss making films of the same title. Indeed not an easy thing to do overrides as done in this novel.

In his book entitled *Adaptation Theory, and Criticism Postmodern Literature and Cinema in the USA*, Slethaug (2014) said:

Lately, adaptation theory has included figures of linguistic and semiotic analysis, post-structural and postmodern investigations, textual reproduction, and cultural criticism to show that adaptation has value, validity, and integrity that does not depend on the original and can be said to be interesting and unique things about language and culture. Andrew, Stam, Hutcheon, Leitch, and Cartmell and Whelehan noted that the process of adaptation produced something far more extensive than previous work.

Therefore, film adaptation can retell a story as written in the novel as a unique work. This can be done because novels and films have similar components, even though the two are different media. Things that support the

story's portrayal include characters and some existing settings, such as setting the time and place (Chatman, 1978). With these elements, the description of the story will be easy to do. Some of the rides were said to be less successful because they changed the contents and intentions of the writers contained in the novel. As in Remi Salado's story, *Ca Bao Kan*, some parts are not included in the film adaptation.

This case, of course, raises questions and even reduces the author's intention in the novel he wrote. But after seeing the work of Cary Joji Fukunaga, the author agreed to make films based on the novel he wrote and was released in 2015. In this novel, Agu, as the main character, is an African child aged 8-10 years who were involved in the war. Agu is told as a figure who was forced to become a soldier by a commander of a war group. Inevitably Agu followed his orders as a soldier during the war. Agu is a child who became a soldier in the fighting around 1990. When children his age were enjoying learning and playing with friends, Agu fought with adults who were initially unknown and called Commandant.

Before the war, Agu lived with his family, consisting of a father, mother, brother, and sister who are still toddlers. His father, who is a teacher, teaches many things about life to Agu, and so does the mother figure in the story that plays a significant role in teaching Agu to read and write. Agu's family is a harmonious family despite living in dull conditions. In addition to harmony, his family is also religious. Once a week, they do regular worship at church, in daily

life, her mother also used to teach Agu to read the Bible even though she was still a child.

These habits form the figure of Agu into a person who has a strong belief in God. Because inwardly, humans have their motivation in religion, it is based on a sense of confidence in the extraordinary "something" outside of his existence (Huda, 2013). In this novel written:

"When my mother is not there, I was going to the shelf to be reading The Bible myself. My mother was still reading to me every night, but I was also able to be reading by myself, and soon, when my father was coming back from work to be sitting in his shorts and singlet listening to the radio in his favorite chair, I was sitting with him and not my mother and I would be reading to him what I am teaching myself from the Bible". (Iweala, 2005, p.25-26).

Agu's inner belief as the main character is also an indication of the five religiosity perspectives conveyed by Glock and Stark (1965), in Dimension of confidence, which contains hope where someone holds fast to a particular theological view and acknowledges the truth of the doctrine. In this novel written that God always help people if they are asking Him (Iweala, 2005, p.62). However, someone has a religion but didn't have a strong belief in God, then that doesn't mean anything. The essence of religiosity is based on five dimensions; one of them is confidence. How confident a person is in a god he believes in.

One's belief in God encourages someone to approve that belief in the direction and rejection that has been resolved. Adherence to a religion held by someone known as tightness has several implications as shown by Glock and Stark (1965), including how far a person has information, how reliable is his self-confidence, how determined his acts of love are and how deep his appreciation for a religion is (Ancok, 2005). Glock and Stark (1965) said, proper tightness consists

of several types of measurements. a) Components of the belief that contain beliefs where strict individuals will hold fast and legitimize specific religious perspectives. b) The dimensions of rigorous training. This measurement includes the behavior of love, obedience, and things done to show responsibility to the religion that was said (Robertson, 1988).

In the novel Uzodinma Iweala, titled *Beasts of No Nation*, there is a principle character that turns into the focal point of the story. Agu, as a fundamental character, has a solid cast and can be said to be a strict figure, seen from the various opportunities he encounters, discussions with different characters, and the story in the novel itself. Apart from the novel, Agu in the film adaptation is also a character who has a solid cast. So the information obtained is from Eneste (1991) and Glock and Stark's (1965) perspective. Differences between abstract works vehicles and different types of work find ways to increase imbalances. This imbalance not only expressed by Eneste (1991) in his book *Novel and Film*, which discusses three things, particularly the similarity, contrast, and addition, in addition to the progress of the characters in the adjustment of books and films.

Religion turned into a hypothesis that was considered appropriate to break down the fundamental character as a strict individual, wherein certain scenes in the film's adaptation, discussion, and portrayal in the novel. It showed that the character named Agu was a tight figure. As Glock and Stark (1965) have shown, five measurements are the center of one's tightness. Strict, as indicated by them, is a means by which someone promises to five rigorous subjects matter. Glock and

Stark (1965) refer to the five dimensions as dimension of ideological, the practice dimension, dimension of experience, dimension of religious knowledge, the dimension of practice, and consequences (Glock and Stark, 1965). Glock and Stark (1965) include that this measurement is an indication of the tightness found in all religions. Nowadays, it is described as a dedicated Christian who witnesses reverence in the Church before he is involved in the war. Also regularly remembers God in discourse and portrayal in the book *Beasts of No Nation* and its film.

Besides, religiosity also gives aspects of the characters itself. This research also finds character development based on the religiosity dimensions in the main character in the novel and even in the film adaptation. The character development used the Stanton approach in structuralism in literature. Structuralism is one of the literary methods in the text in literary works and focused on the elements in the text itself (Istiaisyah, 2013).

One of the previous researchers who used the Film adaptation hypothesis by Eneste is a college student at Makassar State University. This examination means describing the intertextual relationship between *Supernova's* books and films and the novelization procedure of the novel being a film of the same name. This examination uses (words, expressions, provisions, or sentences) as information in the investigation. The source of information from this examination is *Supernova* Dewi Lestari in the episode *Knight, Princess and Shooting Star* distributed by PT Bentang Pustaka in 2001, consists of 343 pages and *Supernova* film by Rizal Mantovani delivered by Soraya Intercine Film, in

2014, with a duration of 139 minutes. Various kinds of information are solved by understanding the procedures, documentation methods, and note-taking strategies. While information is currently being investigated using the Miles and Huberman hypothesis, to be specific: a decline in the report shows information and reaches a determination.

One student from the State Islamic University of Malang also directed research on adjusting novels and films with titles similar to *To Kill A Mockingbird*. This examination analyzes how the old western-style account structure is based on the novel plot and the film adaptation *To Kill A Mockingbird*. The traditional portrayal of the West is a story that advocates holy battles to save society from lawbreakers. This examination is ordered as a personal space of seeing where it is centered around sentences in books and discourse in the film's adaptation of identifying with the traditional western account structure. In the investigation, there are five old-style Western stories of additional capacity working in the Atticus plot, which saves a Negro being blamed for assaulting a white woman. While in the film's adjustment, three elements of the old western style story structure are worked on in it.

Other research has also been carried out by students as satisfaction from the need to obtain a four-year certification at Mataram State University. The article under investigation is a film by Rizal Mantovani with the same title as the first work, *5CM*. At present, this type of film adaptation is contained in the original adjustment film. Besides, it also provides the consequences of books in films for writing investigations in secondary schools. This type of research is an

illustrative subjective study. By utilizing various information techniques for library studies and narrative strategies, examination instruments will be exhibited in a prohibited structure to record the consequences of the film adaptation. The information checking technique used is an attractive subjective strategy by dissecting content. The results of this examination are (1) the type of film adaptation (plot, setting, and character and drawing) of books and films both utilize the forward station. There are slight changes in certain phases in the movie because of the period, which makes it difficult to show everything is like in a novel.

Unlike research done by several researchers before, this research focuses on the religiosity of the main character and the character development in novels and films and the emphasis on novels and movies. The importance intended is the emphasis on the mandate contained in novels and movies. This research will be explained based on one research question, described in the analysis chapter.

B. Problems of the Study

According to the background of the study mentioned previously, the researcher intends to focus this research on answering the questions:

1. What are the religiosity dimensions in the novel *Beasts of No Nation*?
2. How do the religiosity dimensions influence the development of the main character in the novel *Beasts of No Nation*?
3. What are the religiosity dimensions in the film of *Beasts of No Nation*?
4. How do the religiosity dimensions influence the development of the main character in the film *Beasts of No Nation*?

5. How are *Beasts of No Nation* adapted into film?

C. Objectives of the Study

Based on the problem of the study above, the objectives of this research are:

1. To explain the religiosity dimensions in the novel *Beasts of No Nation*.
2. To explain the influence of the development of the main characters in the novel *Beasts of No Nation*.
3. To describe the religiosity dimensions in the film adaptation *Beasts of No Nation*.
4. To explain the influence of the development of the main characters in the film.
5. To explain the process of adaptation in *Beasts of No Nation* novel into a film.

D. Scope and Limitation

Based on this research, the researcher focuses on the religious dimensions of novel and film adaptation, the religiosity influence in Agu as the main characters in *Beasts of No Nation* novel and film. This study also analyzes the adaptation process include addition, reduction, and modification.

E. Significances of the Study

There are two significances in this study, theoretical and practical significance: Theoretically, this research intends to enhance comprehension of the use of the theory the film adaptation. Not just breaking down the contrasts among books and film adjustments, but they can also utilize different approaches to delve further into the components contained in an abstract work and film adjustment. So

it can break down from another point of view with the expansion of the proper theory.

Practically, this research is relied upon to be a reference to assist specialists on the best way to see different viewpoints in a type of scholarly work and its adjustment. Those various perspectives can see from multiple aspects. Right now, religion turns into the principal point other than film adaptation (move of vehicles).

F. Definition of Key Terms

To avoid misunderstanding about the definition of some terms used in this study, the researcher provides the definition below:

1. Religiosity

One's commitment to the five religious substances: the ideological dimension, the ritualistic dimension, the experiential dimension, the intellectual dimension, and the consequential dimension (Glock and Stark, 1965).

2. Film Adaptation

Screening or transferring a novel to the film (*ecran* in French means screen), the transfer of the novel to the white screen causes some changes. Thus it can be said that film adaptation is changed (Bluestone in Eneste, 1991, p.60).

3. The Ideological Dimension

It contains expectations where religious people hold fast to certain theological views and acknowledge certain doctrines (Glock and Stark, 1965).

4. The Ritualistic Dimension

Includes worship behavior, obedience and things that people do to show commitment to the religion that is adopted. In Christianity, for example, some of the ritualistic hopes are manifested in church services, holy fellowship, baptism, marriage and so on (Glock and Stark, 1965).

5. The Experiential Dimension

The religious experience that happen in human life focuses on the human feeling after the religious experience, it also called the feeling dimension (Glock and Stark, 1965).

6. The Intellectual Dimension

This refers to the basic knowledge about the religion that human believed include the holy book, the religion tradition and the kind of practice religion (Glock and Stark, 1965).

7. The Consequential Dimension

This refers to identifying the consequences of religious beliefs. The influence of religiosity activities in human life can be sin, punishment, or merit (Glock and Stark, 1965).

8. Development Character

The characters changed in the story from one plot to another plot until the end of the story. External and internal elements in the story can be the reason for the development of characters.

G. Previous Studies

Beasts of No Nation is a novel by Uzodinma Iweala, a story based on the experiences of Agu as the main character. He is a boy, a child soldier fighting in the civil war of an unnamed African country. Besides this novel, Cary Joji Fukunaga and Zorinah Juan as the director, make film adaptation from this novel with the same title. Commonly, a film adaptation was different from the first version, in this case, the original text. The differences between them also happen in this adaptation using film adaptation theory. The researcher analyzes the novel and film adaptation as the object of the research.

In October 2015, globeleaks.com reviewed the film *Beasts of No Nation*, an adaptation film that lifts the story of the war that devastated citizens in a state in Africa. This film is an adaptation of a novel of the same name by Uzodinma Iweala. In the story, one of the victims is a child named Agu. This film is simple, but the tale shown can touch the audience's feelings. This film is aware that sometimes war is the interests of specific groups that hurt the surrounding innocent people. Agu, as the main character, is a picture of people who are unable to commit crimes but are forced to do so because they have no other choice. The corruption in question is getting involved in the war. This is what caused Agu to feel abandoned by God when he committed crimes in war.

Widiyantoro also wrote a review about the film adaptation of *Beasts of No Nation* in December 2015. War always turns calm into chaos, and so does the movie *Beasts of No Nation*. Agu, as the main character, was directly involved in the war, causing psychological changes, considering that Agu was still a child when he was engaged in the war. His father and brother were killed, causing Agu to be easily instigated by the commander of the war group he was followed by being forced to kill prisoners of war. Ending the story, Agu lost his close friend when he was in the war he then decided to surrender to the national army and then stayed in rehabilitation with a dark story in his past that did not want to be said to anyone.

Smith, the observer, reviewed the *Beasts of No Nation* novel in September 2005. In writing, *Beasts of No Nation* is totally and shockingly alive from its first paragraph. In *Beasts of No Nation*, hope is mentioned only three times in passing, once in the epigraph and twice as the casual name of another of the boy soldiers, who is dead the second time we hear of him. It's an apocalyptic piece. Everything in it is a kind of stripped-back fact. Through carefully controlled images of pointless sacrifice, starved people and spoiled meat recur throughout, and pictures of soldiers shift from pride to horrific sexual degradation. Agu Ponders what it was, in the past, to dance the warrior dance that meant you were a man in your village's eyes, and what it is now to be too small to carry a gun without the weight of it pulling you to one side- so little that they give you a knife instead. In the final chapter with Aug and fantasyland of rehabilitation, it is tremendous: it is as if the whole book existed to point up the

terrible lostness in its very last line. In his book, Iweala suggests, a silence here would be much more terrifying.

Rahman (2016) analyzes in *5CM* novel by Dony Dirgantoro and *5CM* film adaptation by Rizal Mantovani. Besides explain the differences between novel and film adaptation, this analyzes also looking for the implication film adaptation in the novel and the film adaptation to literature education in senior high school. This examination is subjective research with an information assortment technique, utilizing writing and narrative investigations. The examination instrument is displayed as a table. A further effect of this investigation is the type of film adaptation in books and films which both utilize advanced stations. Even so, there have been some changes due to the terminology of the film.

The second research analyzes the structure narration in the novel and film adaptation in *To Kill A Mockingbird* by Shofa (2018). The results of this research are the differences between the novel and its movie. As a result, this analyzes found five structures narration classic in the story and the film adaptation less than structure narration classic in the story. This exploration inspects how the structure of old-style western accounts is based on novel plot and film adjustment of *To Kill A Mockingbird*. The traditional western portrayal is an account that advises the saint's battle to spare society from lawbreakers. This exploration is arranged as a subjective area looks into, which centers around sentences in books and discoursed in film adjustments identifying with the structure of traditional western stories. In the examination, there were five old-style Western stories auxiliary capacities worked in the Atticus plot that spared a Negro blamed for

assaulting a white lady. While in the film adjustment, there are three elements of western old-style account structure worked in it.

Third, past examination by Tsalats (2017) the old-style western account structure in the plot of the novel and the film adaptation of *The Jungle Book*. The consequences of this examination are, there are 15 elements of the old-style western story structure worked by the fundamental character (Mowgli) in sparing the wolves from the persecution of Shere Khan in the novel *The Jungle Book*. While in the film adaptation with the same title, there are ten elements of traditional western account structure. This examination likewise found a re-making of Mowgli's new account.

The fourth, Zatalini (2018), analyzes the situation archetype of main characters in Roald Dahl *EsioTeriot's* novel and its film. The result of this research is the differences between the situation archetypes in the main character. In books and film adaptation, show numerous likeness, there are likewise a few contrasts between original circumstances. Film adaptation also incorporates the expansion of stories that are not written in the novel. The outcomes demonstrated the development, cutting, and changes shifted. However, the primary concern in the first work is passed on well without losing the first structure.

Finally, the film adaptation is analyzed by A'la (2014) in *Pi's* character between novel and film adaptation *on You Matters and Ang Lee's Life of Pi*. This study found some differences that occur in novels and film adaptations. The difference that stands out is the difference in character based on psychoanalysis

by Eric Ericson. The difference between the two forms of work is due to different views.

Based on previous studies, some of them were analyzed using film adaptation theory, but no one explains the adaptation film of *Beasts of No Nation*. There is no researcher or reviewer was analyzed *Beasts of No Nation* in religiosity perspective. Thus, this research using film adaptation theory in *Beasts of No Nation* analyzed the religiosity dimensions in the novel and film and examined the influence of religiosity in the character development in the main character in the story and film.

H. Research Method

This part presents a research method consisting of research design, data sources, data collections, and data analysis.

1. Research Design

According to Fard (2016), literary criticism is a discipline to interpret, analyze, and evaluate literary work. This study is categorized into literary criticism because it explains the novel and its adaptation into film. A film has a narrative structure comprised of many scenes, arranged purposefully, from a particular point of view. Thus, this literary criticism analyzes the adaptation process from the novel into a film, examines the religiosity dimension of the main character in *Beasts of No Nation* by Iweala and its movie by Fukunaga and Juan. Besides, this study also finds out the influences of religiosity dimensions in the main character in the novel and film.

This study employs the Glock and Stark (1965) Religiosity dimension that finds out the different ways individuals can be religious. Besides, five religiosity dimensions related to each other, such as the ideological dimension, gave effect in another dimension, such as the ritualistic dimension. The intellectual dimension gave effect in the ideological dimension.

Religiosity dimension that someone has brought an influence can be in daily life and the right attitude to another person. This influence also happens in the main character in the story; the religiosity dimension brings an impact to the main character, especially in daily life and believing in God. Besides, this research using film adaptation theory by Eneste (1991). This theory is to finding the adaptation process from novel to film included reduction, addition, and modification.

2. Data Source

The data in the studies are *Beasts of No Nation* novel by Iweala and its film by Fukunaga. The story consists of 142 pages published in 2005 by HarperCollins Publishers. The data from the story consist of sentence, phrases, and words. In contrast, the film adaptation in the same title by Fukunaga and Juan release by Netflix in 2015 with the duration of the film is 137 minutes. The data from the film consists of a scene, words, and dialog (Welsh and Lev, 2007).

3. Data Collection

During the research process, the researcher collects several sentences, phrases, and words in the novel related to the five dimensions of religiosity.

Meanwhile, the researcher also collects several scenes, terms, and dialogs in the film *Beasts of No Nation*, representing the five dimensions of religiosity.

The researcher does several ways to collect the data from novel:

1. Reading the novel to focus on the intrinsic elements consists of theme, setting, plot, characterization, and message.
2. Making a note the religiosity aspects in the novel and the main characters change.
3. Classifying the religiosity aspects in the novel based on religiosity dimensions.

The researcher does several ways to collect the data from the film:

1. Watching the movie to focus on the intrinsic elements consist of scene, plot, and dialog.
2. Making a note the time that show the religiosity aspects in the film and the dialog or words that contain the religiosity aspect, and making a note the main character changes.
3. Classifying the religiosity aspects based one religiosity dimensions.

4. Data Analysis

In analyzing data that has been collected previously, researchers do several ways:

1. Making sure that the data collected is part of five religiosity dimensions by Glock and Stark's perspective.
2. Analyzing the main character change based on religiosity dimension as the reason character changes and based on the development character theory.

3. Explaining the differences between novel and film consists of reduction, addition, and modification.
4. Making conclusion based on the result of the analysis.



CHAPTER II

REVIEW OF RELATED LITERATURE

A. Adaptation in Literature

The transformation of literary works into other forms of media is an act called adaptation. In this case, adaptation can also be said to transfer a vehicle from a literary work into another work. Adjustment is a change that occurs in a novel or short story into a film or film into a video and other literary works such as poetry. Its adaptation into a song can be said to be an adaptation. The term adaptation includes music arrangements, visual arts into comic books, and song covers (Hutcheon. 2012, p.9). Adaptation in literary works should have aspects in common with the original, adapted work. Only the genre and changed to different media, the theme and contents remain the same. This adaptation is based on Hutcheon (2012, p.9-10) statement that the form of adjustment must be done by the original work to avoid demands from parties related to the original work.

Transfer of rides is a work of change into other works of art, can be in the form of translators, adaptation Transfer, and alteration of the media used as disclosures, displaying ideas or diversions into other forms of media can also be completed as a vehicle (Damono, 2010, p.1). In this case, the transfer novel to the big screen or film is also categorized as a vehicle transfer. The transition of vehicles from novels to films cannot be done on just any novel, and commonly, the novel being filmed is a best-selling novel so that it has a broad audience and is expected to watch later a film that is released to be purchased.

B. Film Adaptation

The transformation of the form (media) of literary works into a film, according to Eneste (1991), is called *Ekranisasi* or film adaptation. *Ekranisasi* is the transfer/appointment of a literary work into film, as long as the word *Ekranisasi* namely *ecran* in French, means screen. The creative process of adaptation from literary works (novels) to film can be adding or subtracting the storyline of the original work. According to Eneste, besides addition and reduction, there are also variations found in the film adaptation. This is exactly what causes the difference between film adaptations and original literary works.

The film adaptation is a change of means, from words to images in a film. The author expresses the story in the novel in the form of wording while in the film the story is expressed in illustrations through vivid images that can be displayed to display a series of stories. In reading the novel, the reader will be made to imagine the words that the author presents in the novel. With this imagination process, the reader will get the understanding that the author wants to convey.

Unlike reading a novel, in the film, the audience will be treated to a series of stories in the form of vivid, concrete, and visual images. In watching the film, the audience is made as if they are watching a series of events that are presented in a real way so that it does not require an imaginary process such as when reading a novel. The process carried out in adapting a novel work into the film is a long process involving several parties. However, the film adaptation is still considered a genius because it only moves a story into different media.

In a book the entitled *Adaptation Theory And Criticism Postmodern Literature And Cinema In The USA* Slethaug (2014) said:

This was true in many genres, but the film, especially, an art form that was born and reached maturity during this age of anxiety, did suffer from this tension because it was believed to sidestep the issue of genius and influence for adapting one text to another was considered a "mere" updating or mutation of an original and therefore falling short of artistic genius.

However, some things cannot be conveyed in the novel but can be carried in the film through proper visualization. Likewise, on the contrary, some sentences or narratives cannot be visualized in the movie. Thus, the novel is an organized narrative, while the film is the media that organizes the narration (Tibbetts and Welsh, 2005). Several things that occur in the process of adaptation from novels to movies are:

1. Change

In the adaptation of literary works in the form of novels to films, several changes occur. The novel is an individual creation, expressing ideas, thoughts, experiences, and others. Not so with movies initiated by groups or by several people (Eneste, 1991, p.60). To be a good film creation depends on cooperation between the components in it, such as director, screenwriter, producer, actor, and so on. Thus, film adaptation can be said as a process of change from individual work into group work (together with practice).

The film adaptation is also a change in the process of enjoying the work, starting from a novel that can be enjoyed by reading into a film that is enjoyed by watching (Eneste, 1991, p.60). Novels as literary works are written to be read to produce the reader's creative process in the form of imagination. Meanwhile, the

film is made to be enjoyed audio-visual. It contains moving images so that the audience is made to watch a series of events in the movie directly.

As we know, reading novels is an easy thing to do. Reading novels can be done anywhere, anytime (at any time), so it is not boundary by space and time. It is different from movies that cannot be enjoyed (watched) anytime and anywhere, like in a novel. The film has a bond of time and place. Enjoying (watching) the film can only be done when the film is playing or specific areas. In this case, the film adaptation has changed the work that is freely enjoyed to be a work that is limited to be experienced, as explained above.

2. Reduction

In adopting a film, a story told hundreds of pages in a novel shown in a movie with a short duration, ranging from 90 to 120 minutes. This certainly requires cutting some of the events or events in the novel so that the film presented later does not seem wordy and boring. Not all activities in the story are shown in the film adaptation. Elements such as plot, character, and setting may not be displayed in the film adaptation. Instead, important events will be taken to work on the film adaptation (Eneste, 1991, p.60). The downsizing from the novel to the film is based on whether or not the role of the plot, character, or setting in the story is necessary or not so that the shrinkage does not damage or change the narrative that originates from the novel.

The film only shows events or scenes that are considered significant based on the director and screenwriter's reading of the story. Technical limitations in filmmaking and the timing of the film's adaptation make the director choose a

character who is memorable and easily recognized by the audience (Eneste, 1991). That is because in enjoying the film, the audience only watches it once, while in the novel, the reader can repeat it when there is a plot that is not understood. Thus, the setting in the novel that does not allow to be displayed intact in the film adaptation contained the reduction. The director will re-mark which parameters are essential to present and are not so important that they do not need to be shown in the film.

Do not rule out the possibility of a change in the theme or mandate in the film (Eneste, 1991, p.63). The message to be conveyed by the author is sometimes difficult for readers to understand. The use of language that is difficult to understand and the message sent implicitly in the story is one of the causes. This is precisely what underlies the non-delivery of the author's mandate in the film as intact as in the novel.

3. Addition

Movies and novels certainly have different points of view even though they come from the same story. In making adaptation films, sometimes there are additions from various elements, such as grooves, characters, settings, and atmosphere (Eneste, 1991, p.64). This was done for multiple reasons, one of which was that the addition was the most critical part of the film's perspective. Another reason is, the acquisition is considered relevant to the story being filmed.

4. Modification

In the film adaptation, media differences between novels and films give birth to works that are sometimes very different from novels. Several varied

changes were made to present the film as in the novel as original work. These changes are caused by differences in media between the two and the tools used (Eneste, 1991, p.66). For example, in a film, there will undoubtedly be scenes displayed in detail by displaying a zoom image. Of course, this cannot be found in reading novels. Likewise, with the message that the writer wants to convey, sometimes it is different from what is understood by the director and screenwriter, causing a word that is sometimes not delivered in full. In this case, the different reader has a different understanding of the idea in the novel.

Film adaptation or *ekranisasi* becomes a limited discussion if the scope is limited to changes that occur in the form of "addition, reduction/collapse, and variation changes." The explanations and descriptions presented are not enough to be a more detailed study and analysis. Therefore, it is deemed necessary to have a theory or other approach that supports an education following the topic or object of research (Damono, 2005).

C. Religiosity

Religion, as one of the most critical aspects of human life, is also an important component in Iweala's novel entitled *Beasts of No Nation*. Likewise, with the film adaptation, there are several events in the novel and film adaptation related to the religiosity of the main characters in the story. The relationship between religiosity and film as a media has an important component in it. One of the most important things is finding out how religion is displayed in the media and how the media show the religious traditions that are by the particularities of the media.

Religion in an individual's life as a human act as a value system in which several norms apply. These norms function as a framework or mix of attitude and behavior to be following the adopted religion. As a value system, religion has a special meaning in human life and will be maintained as a form of characteristics.

According to Fromm, religion has a role and function in influencing individuals, both in the form of a system, motivation to do something, and life. Whereas, the influence that is considered very important in an individual's life is conscience. The intended conscience is a feeling in someone that feels can be a sense of right and wrong towards something done. This is based on the emotional reaction obtained from the fact that one's thoughts in regulating self-harmony exist in oneself (Ishomuddin, 2002, p.36).

As explained before, religion has a significant role in human life. One example is the role of religion as a motivation to carry out an activity. Belief in religion can bring out its motivation for each individual as a follower of religion. With a religious background, the event will have an element of purity and obedience to God.

Religion can also play a role as an ethical value because when someone does an activity related to religion or a belief. A person or individual will have an attachment to the provisions that must be followed, usually in the form of whether an action can be carried out based on their religion. Likewise, with the activities ordered by faith, there will be rewards for those who carry out, and there will be punishment for those who leave it.

The concept of religiosity that will be discussed in this study is religiosity based on Glock and Stark's perspectives consisting of dimensions which are used as benchmarks of one's religiosity. Glock and Stark (1965) argue that the word "religious" has a broad meaning. Based on the dimensions proposed by Glock and Stark (1965), a person's religiosity is not only seen from beliefs or actions, but someone must own other dimensions.

According to Glock and Stark (1965), religion is a symbol system, a belief system, a value system, and a standardized system of behavior. The series of operations are centered on the problem that is lived out as the most meaningful (ultimate meaning). According to Glock and Stark (1965), there are five dimensions of religiosity: the ideological dimension, the ritualistic dimension, the experiential dimension, the intellectual dimension, and the consequential dimension.

1. The Ideological Dimension (Religious Belief)

There are expectations in the dimension of confidence; religious individuals will have a firm belief in a theological view by recognizing the truth of the doctrine in it. Every ideology maintains its confidence in the hope that its adherents will be obedient to what they already believe.

Nevertheless, the range of beliefs is not only between one religion and another but between traditions found in the same faith. Like, for example, contained in Islam, there are several different traditions among fellow Muslims. This can also happen in other religions or beliefs such as Christianity.

A person's belief in his religion can be known by answering one question. In Christianity, the question reads, "what is someone's opinion by obeying their agreement with the doctrine of the church." In this case, the level of trust a person can experience growth become more significant or less. These developments can be either complex or straightforward beliefs (Glock and Stark, 1965, p.19-23).

The size of a person's trust can be known implicitly, that the big problem is what subject is embraced or believed and how strongly the belief is believed. Every religion has rules of faith to affirm those beliefs. Glock and Stark (1965) take Christianity as an example, a guarantee of belief as a representation of belief in God, such as its miracles and birth. As another example, someone trusts God because God has forgiven the sins he has committed in life.

Different religions provide different components to the beliefs held by a person. Different religions have different the focus of view. The most likely alternative is that there is nothing wrong or right in defining a doctrine. Religion or belief also does not depend on how many people or adherents; the number of followers in each religion is a concept used to understand society and interaction between religious communities.

2. The Ritualistic Dimension (Religious Practice)

Each religion has different practices from one another. In this dimension, it focuses on practice carried out as a form of religious diversity. In one case, two people were diligent in attending worship services on Sunday, and they were active in this activity. But for example, at one time, there was gunfire near the place of worship for a week. Whereas those two people continued to worship, and

some did not. Herein lies the difference; this proves that their participation reflected in worship can obscure their different involvement in ritual activities (Glock and Stark, 1965, p.29).

Differences in religious or ritual practices do not only occur in different religions. For example, in Christianity, there are variations in spiritual practices. Like prayer, praise has a different meaning from prayer requests. The difference in the preparation of praying may be in the form of new expressions of gratitude that encourage a simple act of praise as one indicator of one's religiosity. Worship itself is divided into two, that is:

a. Rituals

Ritual is forms of formal actions and sacred practices that the followers of the religion are expected to do as a routine. In Christianity, for example, rituals are realized in services in the Church, holy fellowship, baptism, and so forth.

b. Obedience

Unlike rituals, obedience is a personal and informal practice, unlike ceremonies formal and usually carried out together (public). Obedience carried out by adherents of Christianity includes personal prayer, reading the Bible, and other activities with its characteristics.

3. The Experiential Dimension (Religious Feeling)

In explaining the experiential dimensions in more detail, it cannot be expressed only through one component. Several parts can be used to represent it, namely concern, cognition, trust/faith, and fear (Glock and Stark, 1965, p.31-32).

This dimension is also called the feeling dimension, which focuses more on one's feelings after experiencing an event or religious experience. Such as hope for a better life, a life that is close to God obeys the provisions of religion and avoids its prohibition after following studies of religion.

Next is awareness, which is a conscious attitude to God's nature by feeling God's presence, closeness to God, and a feeling of security because of realizing the real existence of God in one's life. This awareness can be more intense to produce experiences that can cause changes in behavior. Like when someone realizes that nature is part of God's presence, he will protect and care for the environment. Everyone cannot feel this but rather depends on the individual experience itself.

The third is trust/faith, and this component is not shared by all religions, one's belief that his life is in the grasp or power of God. In this case, worry becomes one of the indicators, such as when not practicing worship or doing what is prohibited by religion.

Finally, fear, the intended fear is fear of God. Anxiety can also be linked to one's faith. For example, when a person is afraid of his God, he will not dare to violate the rules in his religion, he will feel overseen by God so that he becomes a devout believer.

It is a feeling experienced by someone also by religious groups in religion. Relating to spiritual experiences that have been experienced can present the events experienced are also felt. In general, there are feelings, perceptions, and

difficulties experienced by a person or religious groups and people who see the existence of communication in one divine essence.

Everyone certainly has a different experience with each other. The knowledge that results from the experience gained or felt during the practice of the religion they profess. This is also related to one's sensitivity to a religious experience. Feelings or skills associated with God, feelings often granted, and do solemn feelings when performing worship.

4. The Intellectual Dimension (Religious Knowledge)

In religion or a belief, of course, knowledge is needed to carry out the various provisions therein. That knowledge is not just any knowledge, but basic knowledge about the basics of beliefs, Scriptures, and some traditions contained in a religion or belief. Knowledge and understanding are closely related to one another. Experience is sometimes one of the conditions for a person's feelings. But even so, trust does not necessarily have to be followed by knowledge, nor does religious experience always depend on one's beliefs. It can be said that a person can have a strong faith without being accompanied by a strong understanding.

Some religions have a high value on religious knowledge, as in Judaism, knowledge of Jewish history is highly valued. In Christianity, too, there is a considerable emphasis on the origin and history of faith. In this case, there is undoubtedly a difference between religious knowledge possessed by religious people and spiritual knowledge as science.

Religious knowledge cannot be used as a reference for religious orientation without involving other spiritual dimensions. Atheists also have information or experience about religion, but that knowledge is not believed to be a religion that is adopted. The religious knowledge a person embraces can also lead to an increase in one's belief in his faith. As in Christianity, broad spiritual understanding will be associated with stronger religious feelings, routine religious practices, and greater adherence to religion. It is also possible that people with extensive religious knowledge will be judged more religious (Glock and Stark, 1965, p.32-33).

5. The Consequential Dimensions (Religious Effects)

In everyday life, everything that is done is a result of belief in the following religion. One example in Hinduism, everything that is done starting from waking up to going back to sleep at night, is an act that is under the authority of religion. However, it cannot be said that all activities that occur are always based on faith, for example, in managing finance and economy, which is not based on religion (Glock and Stark, 1965). Because not all religions regulate the economy and investments of its adherents, it cannot be said that economics and finance are activities based on faith.

In his book, *Religion and Society in Tension* Glock and Stark (1965) said that religiosity is more focused on responsibility. The form of trust is based on what a person does and what he does not do based on the consequences of his religious rules. Thus, the behavior has different effects between individuals as adherents of a religion.

The responsibility referred to in this dimension is an action taken as a form of accountability for what he believes in religion. For example, the kind of a person's responsibility for his actions, if he sinned, will get a penalty, and if his actions are ordered by religion, he will get a reward in return.

It is also essential to know how religion plays a role in changing one's life for the better. For example, someone who has a bad past violates religious rules. He renounced his bad habits and lived a life according to spiritual guidance, along with growing confidence in God and the rewards he received from his actions.

Unlike the previous dimensions, the dimensions of Practice contain some identification of the effects of the earlier dimensions, including beliefs in religion, practices performed, experiences that have been experienced, and knowledge gained about the faith that is believed. In the dimensions of Practicing also contains some distant one can apply religious teachings in everyday life. The effect of how far the meaning of religion adhered to in one's daily life. Behaviors that are classified into the dimension of Practice are helping others, working together, and giving. It is possible that everything good is undoubtedly taught by religion, no matter what religion it believes. It's not just one or two religions that teach to give, help others; it's just that each religion has a different term to explain it.

D. Character Development

Character is a collection of a person's behavior in a life story, not only practice in real life, but in literature, there is also a character as the agent of the story. Following the plot created by the author, the role of a person in a story will

experience development along with the demands of the continuity of the overall story content.

Character development is in line with various conflicts that occur in the story, including how to respond to battle and how to adjust the character to existing disputes. Thus, character development in a literary work does not just happen, and character development is closely related to the plot, conflicts that can be accounted for in the story (Nurgiyanto, 2005, p.230).

Literary works have a universal nature; therefore, analyzing the development of characters in literary works requires the involvement of other elements in the story, such as the plot and the setting in which these elements are interrelated and influence one another. The following will explain the items in literary works that can influence character development.

Based on the structuralism approach that is focused on analyzing the elements contained in the text by Stanton, three factors are forming a literary work: The facts of the story, themes, and means of the story. The items that can influence the development of character in a literary work are the plot, setting, and style contained in the facts of the story and theme.

1. Theme

The theme is an element that is relevant to every event and detail in a story (Stanton, 1966, p.19-23). In a literary work, the idea is one of the essential elements. The theme is a big message in a literary work. The importance of an issue is a forum for the story itself so that the story delivered is not protracted and widened. With the theme, a literary work will be more focused and pursued to have

a clear purpose. Without a topic, literary works will become a long story and may have no end.

The absence of a theme will make it difficult for readers to understand what message the author wants to convey. One form of the idea can be in the form of a story or a real experience written in a literary work. The theme has several criteria, namely: considering the salient details in literary works, the idea should not be influenced by other interrelated stories, not wholly dependent on the evidence in the text (expressed clearly), and told clearly by the account in question (Stanton, 1966).

2. The Facts of The Story

The facts of the story include several elements presented in a literary work. The items classified into the effects of the story or the factual structure are character, plot, and setting. The fundamental structure has a function as an original record of a story.

a. Plot

In general, the plot is a series of events contained in a story. The term flow is used to indicate events that are causally connected or related to developments in the story. The existence of these relationships causes other activities to be continuous so that they are interrelated between one event and another. Causal events are not only in the form of words or actions in the story, changes in character's attitudes, character's views, decisions are taken, and everything that becomes a changing variable in the characters themselves is also included in the causal event (Stanton, 1966).

A story will not be easily understood by readers if there is no understanding of events that connect the flow, causality, and influence. Like other elements, the current also has several criteria that must be possessed: the stream should have a real beginning, middle, and end, can be convincing and logical, can create an impression of a surprise to the reader of the story being told, and also bring an end to the tension that exists in the story (Stanton, 1966).

In a plot, it consists of two elements that form the basis of the formation of a channel, namely conflict, and climax. The central conflict, as well as the core of the story, presented. The central conflict will develop along with the ongoing flow (Stanton, 1966). A climax is a condition where several conflicting forces meet and will determine how to resolve them. The climax occurs when the conflict feels so intense that the end of the story occurs.

b. Character

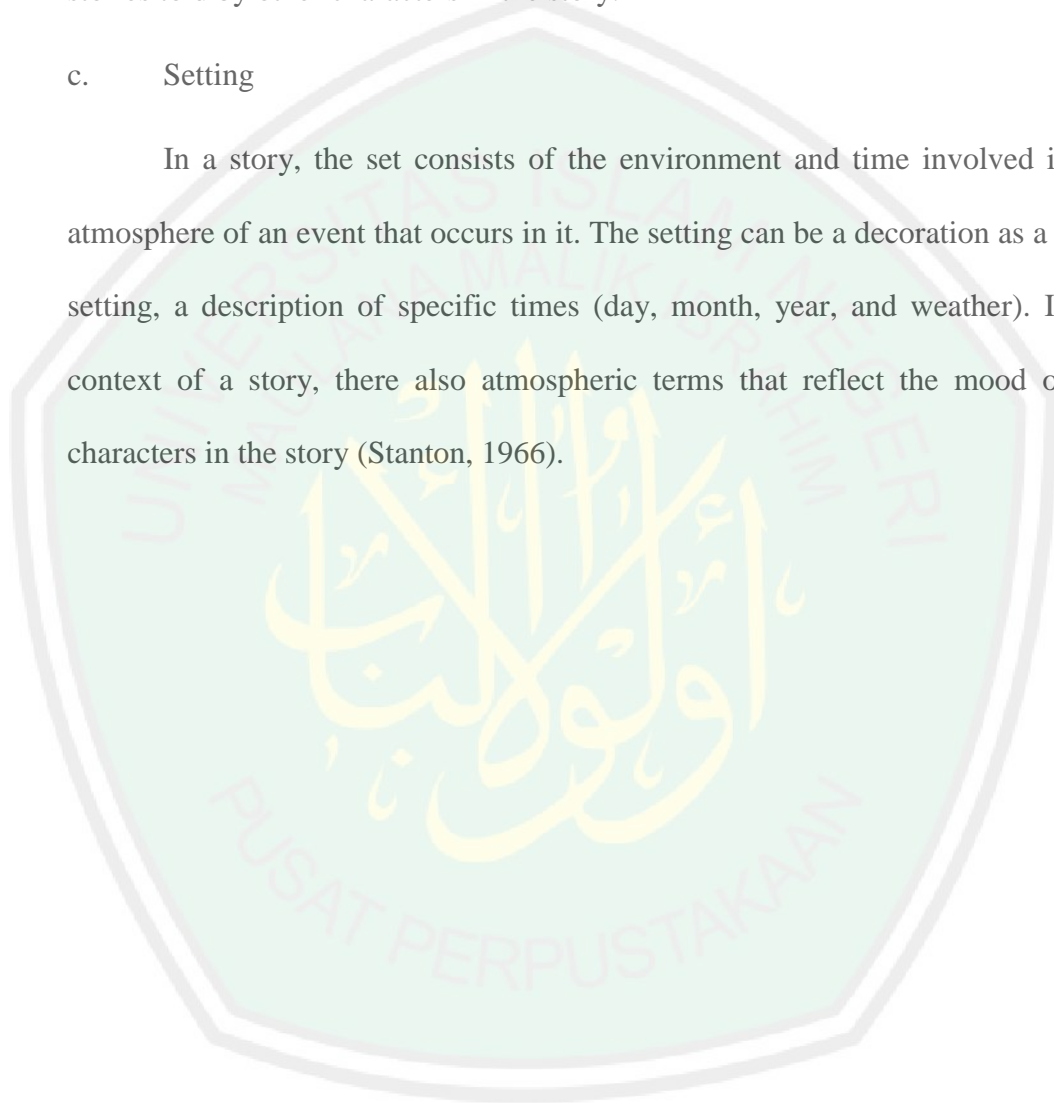
Characters in a story are generally divided into two types. They first refer to individuals who appear in the story. In contrast, the second character is a mixture of various interests, desires, emotions, and moral principles of some of these individuals (Stanton, 1966).

In the story, there is the main character that the character is associated with all the events that take place in a series of novels. The number of events experienced by the main character sometimes reflects changes in the main character or changes in the reader's attitude towards the main character. Simultaneously, the reasons for which the character is based on action are called motivation (Stanton, 1966).

One of the most critical things in displaying characters is through dialogue with other characters. Readers can also understand aspects based on the events experienced, and conversations that occur between characters can also come from stories told by other characters in the story.

c. Setting

In a story, the set consists of the environment and time involved in the atmosphere of an event that occurs in it. The setting can be a decoration as a place setting, a description of specific times (day, month, year, and weather). In the context of a story, there also atmospheric terms that reflect the mood of the characters in the story (Stanton, 1966).



CHAPTER III

FINDING AND DISCUSSION

A. Religiosity in the Novel

Beasts of No Nation is a novel written by Iweala, recounting wars in an African state. Although the big theme in this novel is war, there is a strong religious element. Agu, as the main character, is a child who lives in a spiritual environment. As a Christian, he and his family and the surrounding community, worship every Sunday. Besides worshipping at church, Agu also studies the Bible with her mother at home.

Religious rituals carried out before the war was very different during the war. Prayers and worship that were previously performed in the Church during the Aug war can only pray in the heart. Besides, in battle, Agu experiences inner turmoil when he is ordered by his commander to kill an enemy while in his religious teachings, killing is a sin. Confidence in the heart, and what is done is sometimes very different. This is what happened to Agu when he was on a battlefield; his heart and actions were the opposite.

A person's religion is not only seen from daily behavior such as worshipping in the Church, reading scriptures, or doing alms. One's belief in God is also one of the dimensions of diversity unknown to others because it involves faith in the heart. Glock and Stark (1965) in their book *Religion and Society in Tension* argued that there are five dimensions of diversity, namely the ideological dimension, the ritualistic dimension, the experiential dimension, the intellectual

dimension, and the consequential dimension. The religious aspects are complementary entities, and the following will be discussed one by one based on the religious events in the novel.

1. The Ideological Dimension (Religious Belief)

Faith is a necessary thing that must be owned by someone in religion, with the belief in God. A person will become a follower of religion who carries out orders and away from prohibitions in religion. In the novel *Beasts of No Nation*, it is told that Agu as the main character has a strong belief in God, even though he is in a dangerous condition like war, he still has the confidence and believes that everything is God's will. The following will be discussed the ideological dimensions contained in the novel.

I' am looking at the man and looking at Strika and I'am saying to myself, it's time to be killing, I am ready, but I am putting my hand between my leg because I am feeling like I need to be going toilet. My heart is beating, BUMP! BUMP! And I am finding it hard to be breathing, but still I am saying God will helping me. I am ready (p.15).

Based on Glock and Stark (1965) believe in God come from the heart and shown in the daily life. The paragraph shows the belief in God, which mentioned in the last sentence. Agu believes that God will help him in any condition and situation, including when he is in the war. Indirectly, Agu has a strong belief in God like in Glock and Stark (1965). Agu has a strong faith in God even though he is in the most challenging conditions.

A person's faith or belief in God is not just a belief in the heart that others cannot know. But its representation in worship activities is an indication of trust

in God. The practice or appreciation of faith is not always done with the label of religion, but followers of faith can do it as appreciation and practice of the belief.

2. The Ritualistic Dimension (Religious Practice)

The dimension of religious practice is a dimension that cannot be separated from one's religiosity. In addition to a strong belief in God, diversity is one form of one's faith. Religious practice is a representation of trust in God in daily life. Even so, one's variety is seen from spiritual practices, and other dimensions are used as an indication of one's religiosity. Because not all people who have confidence in God do religious practices. The following are the dimensions of spiritual practice contained in the novel:

Data 1

When my mother is not there, I was going to the shelf to be reading the Bible myself. My mother was still reading to me every night, but I was able to be reading by myself (p.26).

Data 2

Because my father was schoolteacher and my mother is always reading to me from the Bible, I was reading when the other children are just trying to learn (p.27).

From data one and data two, write Agu as the first person's perspective is a child with different abilities from his age. This is shown by his skill in reading the Bible while his friends only learn it. Besides, at certain times his mother also reads the Bible to him.

Glock and Stark (1965) written in *Religion and Society in Tension* book that reading the holy book is one form of behavior or action as recommended by religion. Every religious adherent will implement spiritual practices as a form of

commitment to his belief. Many religious practices can be done, for example worshipping at church on Sundays for Christians and doing Friday prayers for Muslims.

The practice of religiosity is not only done by groups or together in places of worship, but also forms of prayer that can be done individually, such as reading the holy book. Reading the sacred book can increase one's priesthood if done with full appreciation and sincerity. However, understanding the sacred text is not more than reading in general if it is not accompanied by gratitude and honesty.

Data 3

I am always going to Church every Sunday where I am first going to the Sunday school to be sitting outside under the shade of one big tree in the Church compound with all of my mate and sometimes, if she is not causing too much trouble, my sister to be listening to the woman reading us more story from the Bible about Jesus and Joseph and Mary and telling us that we should watch out so that we are taking the hard road and not the easy road. And then we are saying prayer for forgiveness and the our father and also singing many song because God is liking music more than just talking so if we are singing, then He is listening to us well well. They are always telling us that God is liking children so much, that He is always watching us (p.29).

In the third data, which belongs to the dimension practice found in the first sentence, shows the main character is a religious figure by saying every Sunday he goes to Church, For Christians, worship in Church is a form of obedience to God. The services that can be performed in the Church are to pray, listen to sermons, and sing hymns to God.

Data 4

On the path, I am feeling wet mud between my toe and the grasses like knife to my ankle. I am saying prayer to God but all my word is going to devil. Help me to doing the thing you want me to do (p.46).

The paragraph shows Agu praying to God. Even though he could not focus on God, he still prayed by asking to be helped and led to the path that God wanted. Agu seems to realize his mistake in the war, he kills and shoots people who are considered as enemies who have killed his father.

There was doubt in Agu, one side he was instigated by the commander of his war to kill people who are considered enemies, on the other hand, he did not want to be a killer. Agu still kills people who are considered enemies by reason of wanting to avenge his father's death. Slowly Agu realized that revenge by killing other people is not good, is not justified in his religion. But in the end, Agu continued to follow the course of the war even though with feelings of anxiety.

Data 5

I am asking if I can be going with them to the Church and they are saying yes, so my father is carrying my sister who is sleeping because she is having nothing better to do and I am walking with mother up the path of my village to the Church (p.64).

Doing worship like what Agu and his family do is one of the activities that can bring people closer together. In the church they will meet with fellow Christians, they will carry out various interactions and more importantly is the motivation each other. This can increase the spirit of coming to church regularly. Sometimes other people can be a motivation for others without their knowledge, including in matters of worship.

In showing one's commitment to religion, it is not enough just to have a strong belief in the existence of God (Glock and Stark, 1965). Other elements need to be complementary to the religious dimension. Practice alone will also be

difficult without being accompanied by a strong belief in the existence of God because the religious practice is a form of one's belief in God.

3. The Experiential Dimension (Religious Feeling)

Feelings that arise after a person experiences an event related to diversity are classified in this dimension, the experience of each individual is different from one another. This can cause differences in one's faith. There are events that can cause an increase in one's faith, some can reduce one's faith based on experience and how someone responds to the events they experience. The following describes some of the religious events contained in the novel:

Data 1

So, I am thinking, now can I be bad boy? Me, bad boy-somebody who is having life like I am having and fearing God the whole time (p.24).

In first data, it can be understood that Agu has a fear of God. Fear of God is one of the methods used to express the expression of one's experience concerning diversity. The experience experienced by one person with another person is certainly different. People who have not experienced anything like Agu's experience in a war may not have the fear of God like the fear Agu has. Likewise, other experiences that might make a person closer to God, in other words, his fear of God makes him closer to God and away from all his prohibitions.

Data 2

I am always going to Church every Sunday where I am first going to the Sunday school to be sitting outside under the shade of one big tree in the Church compound with all of my mate and sometimes, if she is not causing too much trouble, my sister to be listening to the woman reading us more story from the Bible about Jesus and Joseph and Mary and telling us that we should watch out so that we are taking the hard road and not the easy road. And then we are

saying prayer for forgiveness and the our father and also singing many song because God is liking music more than just talking so if we are singing, then He is listening to us well well. They are always telling us that God is liking children so much, that He is always watching us (p.29).

Based on the data above, the last sentence is included in the experience dimension, what is meant by the experience dimension here is an attitude of awareness in the presence of God (Glock and Stark, 1965). Someone's attitude seems to be watched by God. A conscious attitude with the presence of God in one's life becomes one of the strongholds to avoid despicable or disliked deeds of God. This can be a reason or motivation to continue to do good thing. The realization that we are watched by God is one of the attitudes which show the dimension of experience that is not experienced by everyone. The strength of the awareness supervised by God is influenced by one's faith in his God.

Data 3

I am seeing may tree, too many tree that it is making me to wonder if God is planting all of the tree He can think of in this part of the country. Maybe He is running out before He is getting to the North where government is and this way they are angrying at us and wanting to kill us, because God is forgetting them (p.41) .

The dimension of experience that occurred in Agu in this paragraph is the contemplation of God's creation, this is based on the opinion expressed by Glock and Stark (1965) in his book *Religion and Society in Tension*, there are four ways to express one's religious experience, namely concern, cognition, trust/faith, and fear. The data above is included in cognition, a person's awareness of God's presence through what He created. Everything created by God is a manifestation of God's presence, can be in the form of contemplation of the greatness of God, as experienced by Agu above.

Data 4

Then I will go back to Church. I will go back to Church to ask God for forgiveness every day. And I will go back to Church and sit on the bench under the fan that one day will just be falling and crashing me and I will not even be minding the splinter that is chooking into my leg because I will be paying attention to Jesus. I won't even be moving my eye from the statue of Jesus and instead I will just be sitting there watching Him and watching Him until one day He will be telling me that is okay (p.77).

In the data, explained how Agu feels he wants to return to his village and carry out activities as usual before the war. Agu's feeling is include in feeling dimension by Glock and Stark (1965) who people has feel want to return to God way. One of the activities that Agu wants to do is to go to church, Agu hopes he can return to worship in the Church and pray there with his family.

The feeling of longing for the activity he had left brought him to the memory of his worship in the Church. The author describes his worship activities in the Church as experienced by Agu when he was still living with his family. In his heart, he still believed in God. Agu even hopes that God will understand that he cannot carry out worship in the Church as usual. The feeling of longing for the activity he had left brought him to the memory of his worship in the Church.

The feeling of longing to perform worship is one indication that someone has done worship and found comfort there. Did not rule out the experience will be a motivation for Agu to carry out the worship continuously in the future.

Data 5

So many time I am saying to myself that I will be running away, far far away to where no one can be finding me or seeing me and I will be staying there to the end of time when God is coming to judge the dead and the living (p.133-134).

The data above illustrates the figure of Agu who surrendered to God, as in Glock and Stark (1965) explanation of the point of trust/faith. It was explained

that there was someone's awareness that life and life were in the power of God. Agu realizes that his life and death have been determined by God. When and where he doesn't know, for Agu what needs to be done is to realize that there is a power that controls him and all life.

Data 6

Yes, I am having Bible, but I am using to be holding my drawing down on my desk so the fan is not throwing them everywhere. Even if I am not understanding all the thing he is saying, I am still listening because he is saying that God is still alive in this place. I do not know if I am believing him, but I am liking hear it (p.140).

In the data, tells how Agu tried to ask what he did not understand to others. It also gives rise to a feeling of being attracted to what he just knows. The dimension of experience also covers one's feelings to find hope again in their search for God. Therefore the dimension of experience is also called religious feeling (Glock and Stark, 1965).

Agu again found his trust in God which had faded when he was on the battlefield. Agu also rediscovered his hope in God, the hope of being able to get God's forgiveness and undergo other worship as before he was involved in the war.

4. The Intellectual Dimension (Religious Knowledge)

Religious knowledge becomes an important component in religiosity, where one's beliefs originate from the existence of knowledge about the religion they profess. However, not all beliefs originate from the existence of religious knowledge. For most people, religious knowledge is the basis for beliefs that arise in the heart. With the knowledge of tradition and the basic beliefs about religion

can add to one's faith by itself. The following will explain the dimensions of knowledge contained in the novel:

Data 1

The shelf was having many book of different size and different color-some red, some yellow, some blue, and some brown-but the one I am always wanting her to pick the only one that is holding all of the other book up, the big white Bible. I was so small and the book was so big that I am almost not even able to be carrying it. But I was enjoying how the cover is so soft, and how the letter saying Holy Bible was made of gold. This was my favorite book because of how it is looking and because of all the story inside of it (p.24-25).

Based on the data above, it can be seen that the Gospels contain a lot of religious knowledge, one of which is stories related to Christianity. Aug's interest in the story and the content contained in the Gospels made him want to know more. Indirectly, it can increase his knowledge of religion.

In their book, Glock and Stark (1965) write that religious knowledge can increase one's belief in the religion they profess. Someone has a strong belief in a belief or religion because they have extensive knowledge of their religion (Ancok and Suroso, 2011, p.78). Religious knowledge is one aspect that makes a person's strong belief in the religion he professes.

Data 2

I am always going to Church every Sunday where I am first going to the Sunday school to be sitting outside under the shade of one big tree in the Church compound with all of my mate and sometimes, if she is not causing too much trouble, my sister to be listening to the woman reading us more story from the Bible about Jesus and Joseph and Mary and telling us that we should watch out so that we are taking the hard road and not the easy road. And then we are saying prayer for forgiveness and the our father and also singing many song because God is liking music more than just talking so if we are singing, then He is listening to us well well. They are always telling us that God is liking children so much, that He is always watching us (p.29).

Almost the same the content of Bible in data 1, in data 2 is explained more detail about the contents of the Bible. The holy book has a lot of knowledge about

a religion, one of which is a miracle story as written in the Gospels. There are stories about Jesus and Joseph and several other stories that can be believed as an increase in one's obedience to Christianity. Agu and other Christians, the story will be remembered as information that will be carried wherever one goes as a form of belief in God. Bible contents in *Beasts of No Nation* novel previous include Christian knowledge based on Glock and Stark (1965).

5. The Consequential Dimension (Religious Effects)

In this dimension, the focus is more on the consequences of the religious dimensions previously, which include the effects of one's beliefs, practices, experiences, and religious knowledge. Thus, everything that is done based on religion will have an effects, one example is the existence of rewards for good deeds and bad deeds done. The following data explain the religious effects in the novel:

Data

And I am thinking, if I am killing-killing, then I am going to hell so I am smelling fire and smoke and it's harding to breath, so I am just standing there crying crying, shaking shaking, looking looking (p.18).

In the data, Agu has a belief about the existence of hell as a place for someone who violates or commits a sin and is not justified by religion, one of which is killing people. The existence of hell as a result of one's sins is a consequence of one's actions in the world. Everything that done by Christian give an effect to human life, like in Agu's story in *Beasts of No Nation* novel (Glock and Stark, 1965).

So it can be said that Agu believes in hell as a consequence of his actions to kill people. Not only do bad deeds have consequences, but good deeds also

have consequences namely heaven. In this case, every religion has its own rules and regulations in the hope that every religious follower is able to be kind and not prohibit religious provisions.

B. The Influence of Religiosity Dimensions on the Development of the Main Character in the Novel

After collecting data from the novel, several dialogues and paragraphs were obtained which included religious dimensions based on Glock and Stark's perspective. The dimensions contained in the novel are the dimensions of beliefs, dimensions of practice, dimensions of experience, dimensions of knowledge and dimensions of consequences. In the data that includes dimensions of belief, tells the main character's trust in God. This belief gives its encouragement to fight. A person's trust can sometimes have positive and negative effects on him. The belief in the main character in the novel *Beasts of No Nation* has an impact in the form of a passion for war.

On the practical dimension, it is told about the religious practices carried out by the main character, Agu and his family before the war. The activity consists of reading the scriptures, listening to sermons in the Church, and also praying (p.24-26). In addition to praying in the Church, while fighting Agu also prayed to God, he asked God to guide him to the path that God wanted.

On the path, I am feeling wet mud between my toe and the grasses like knife on my ankle. I am saying prayer to God but all word is going to devil. Help me to be doing the thing You want me to do (p.46).

However, murder while fighting in his religion is a cruel act. Prayers and worship performed by Agu before and during the war cannot prevent Agu from continuing to fight.

As time goes by, Agu experiences several events in his life. Some experiences, like being reminded of his activities before the war, praying, and worshipping in the Church (p.29-30) made Agu re-realize the existence of God and God's power. Thus, it can be said that the faith of Agu increased with the event he was experiencing. However, the increasing confidence of Agu does not necessarily make Agu return to the path of God. In battle, Agu still commits murder even though he is aware that God prohibits his actions.

After Agu was no longer involved in the war, he lived with volunteers along with other war victims' children. At the end of the story, Agu's faith grew again. The events that he experienced while fighting made him aware of the mistakes made. This awareness gave him the determination to be a better person than before. The belief that God will forgive mistakes in the past makes Agu more focused on his future and allows him to live life today and become someone better than before.

She is always saying to me, tell me what you are feeling. Tell me what you are thinking. And every day I am telling her the same thing, I am thinking about my future. What is your future, she is asking to me. And I am saying I am seeing myself becoming doctor or engineer and making too much money so I am becoming big man and never having to fight war ever again (p.140-141).

These dimensions are related to one another. The dimension of belief as a primary dimension that a person has since childhood is closely associated with the dimension of knowledge. That knowledge of religion will make a person's faith increase, impacting the increasing dimension of other religions. While the knowledge dimension is a pre-requisite for the practice dimension and the experience dimension. The dimensions of experience will influence beliefs and impact the practice of religion and one's method of religious teaching.

The existence of five dimensions in the main character in the novel causes the main character to experience a change in personality. From the beginning to the end of the story, the main character does not have the same character. When he fought and committed murder, there was turmoil in his heart. This is due to the knowledge that killing is forbidden by religion, but he still murders because his belief in God decreases, which is when he no longer feels God's presence.

I am hearing laughing all around me even as I am watching him trying to hold his head together. He is annoying me and I am bringing the machete up and down and up and down and up and down and up and down hearing KPWUDA KPWUDA every time and seeing just pink while I am hearing the laughing KEHI, KEHI, KEHI all around me. Then I am hitting his shoulder and then his chest and looking at how commandant is smiling each time my knife is hitting the man (p.21).

The return of the main character's belief in God at the end of the story is that he learned that God would forgive all forms of sin that someone has committed in the past if he wants to repent and return to the way God wants.

He is saying, turn to God. Pray to the almighty so he can be forgiving you. Confession and Forgiveness and Resurrection, Father Festus is always saying, these are the only thing you are needing to be giving the life your life. I am always thinking Confession and Forgiveness and Resurrection, I am not knowing what all this word meaning (p.139).

The practice or consequences that must be received by the main character for his past actions led him to draw closer to God, asking forgiveness in the belief God would forgive and guide him to the path desired by God.

C. Religiosity in the Film

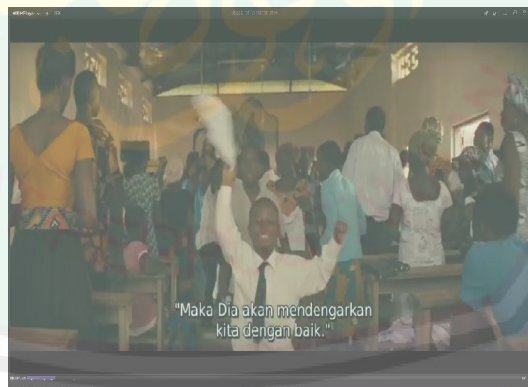
The film adaptation of the novel by Iweala was directed by Fukunaga using the same title and theme. Although religiosity is not the central theme, several elements are religious dimensions based on Glock and Stark's perspective. There are five dimensions of religiosity, namely the ideological dimension, the

ritualistic dimension, the experiential dimension, the intellectual dimension, and the consequential dimension. Like film adaptation in general, *Beasts of No Nation* also has a similarity with the story written in the novel. The following will discuss some dimensions of diversity based on the perspective of Glock and Stark (1965) contained in the film adaptation.

1. The Ideological Dimension (Religious Belief)

Confidence is one of the essential parts of religion. A person who has faith should have a belief in the doctrines contained in the hope they profess. This belief can encourage people to obey religious orders and avoid religious prohibitions. A strong belief in God also makes a person's life better than those who do not believe in God. The following are explained ideological dimensions in the film adaptation of *Beasts of No Nation*:

Data 1



At 00: 00.08 Agu says:

God likes music rather than just talking, so if you sing and dance then He will listen to us well.

This is included in the dimension of belief; what is meant is the feeling that God will listen well if we sing and dance. The feeling after doing worship or

something that can make someone feel closer to God, and also feel better in religion perspective (Glock and Stark, 1965). There will be no practice of singing songs of praise if it is not based on the belief that God will look well through music and dance.

Data 2

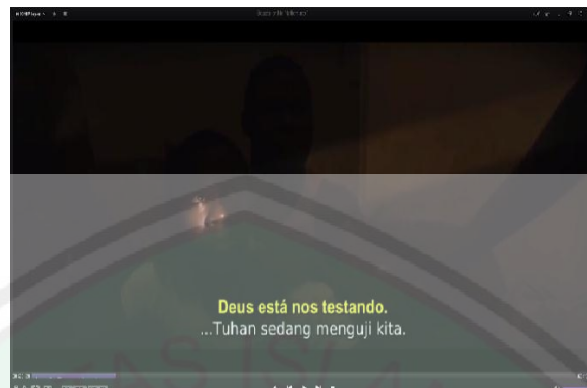


At 00.37.10 to 00.37.27 Agu said to himself,

Lord, I want to see my mother again, slowly we will win this war, then later if You will let me meet her again. But only you know.

In the sentence, only You know it is one indication that Agu believes in God's existence. He believes that God knows everything. Believe in God that everything is God authority is one kind of ideological dimension (Glock and Stark, 1965).

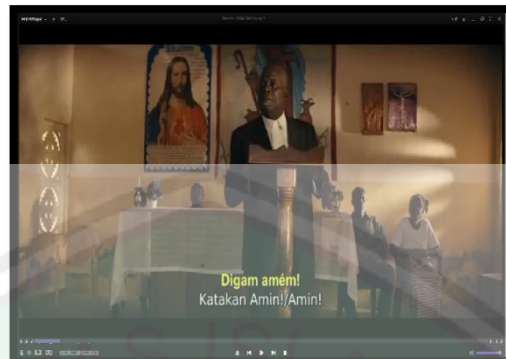
Data 3



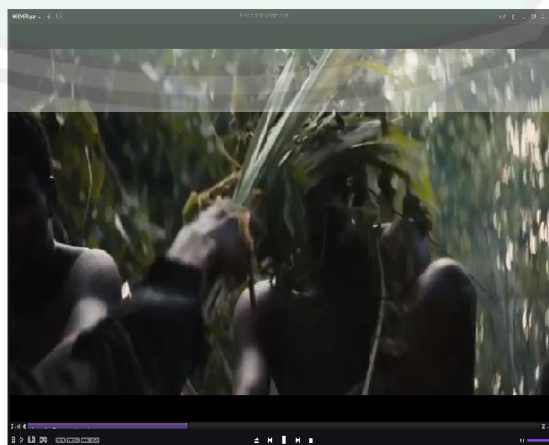
The picture shows the incident before Agu was involved in the war. At that moment, Agu's father advised him that everything we experience is a test from God. On the other hand, Agu's father was instilling faith in God; everything that happened was a test from God. We must believe in God that God will help to pass His tests. The proof from God is intended to know how strong one's faith is, how confident and trust someone is in their Lord.

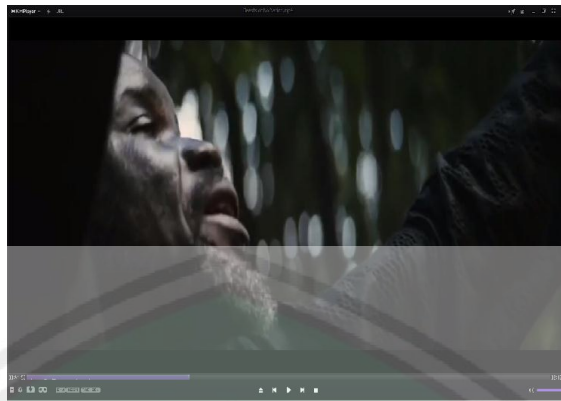
2. The Ritualistic Dimension (Religious Practice)

The practice dimension as a representation of one's faith has a close relation to the belief dimension. Someone who has more religious practice shows that someone has a strong belief in God. With this faith can guide someone to carry out divine commands such as worship and charity. Abandoning prohibitions in religion also includes the practice of diversity as a form of one's faith.

Data 1

At 00: 00.08.08 - 00.07.23 shows Agu and his family doing worship in the Church, after listening to the sermon delivered by them then singing a few songs and dancing. Their worship activities are included in the practice dimension, including prayers and praise as performed by Agu and his family.

Data 2

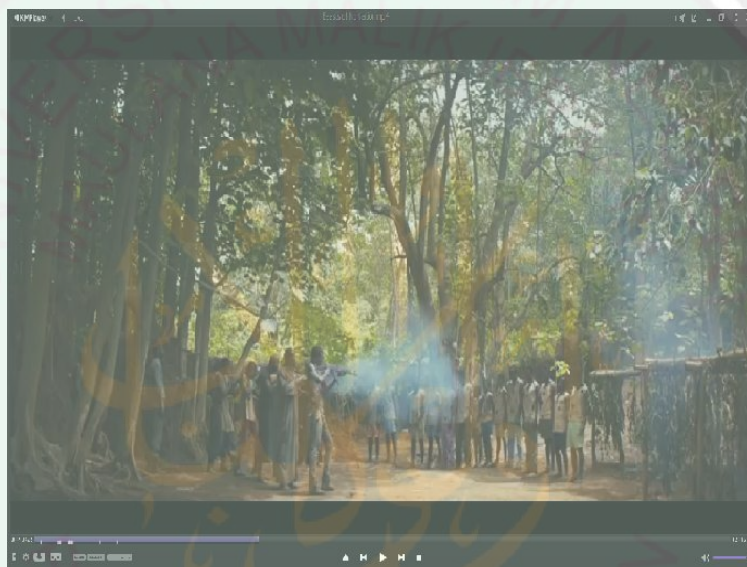
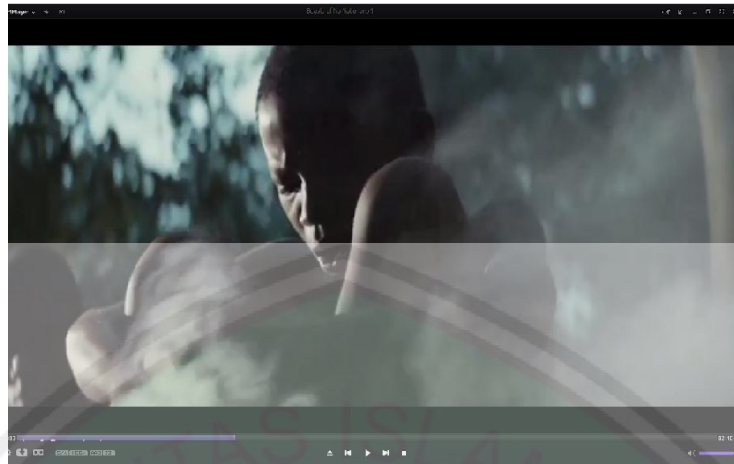


At 00.41.43 minutes to 00.43.16 minutes shows scenes of Agu and the new war troops following several rituals. In the ritual process, the forces who will join the war are given oil that functions as a stronghold; the soldiers wearing the oil will not penetrate bullets and cannot be seen by the enemy.

The ritual process is carried out by some people who are considered elders, at first the troops going to war are given liquid which is put into a bottle and then applied to their bodies.



After that, the troops who will fight will be given smoke from the burning process, which has been prepared by the previous elders.



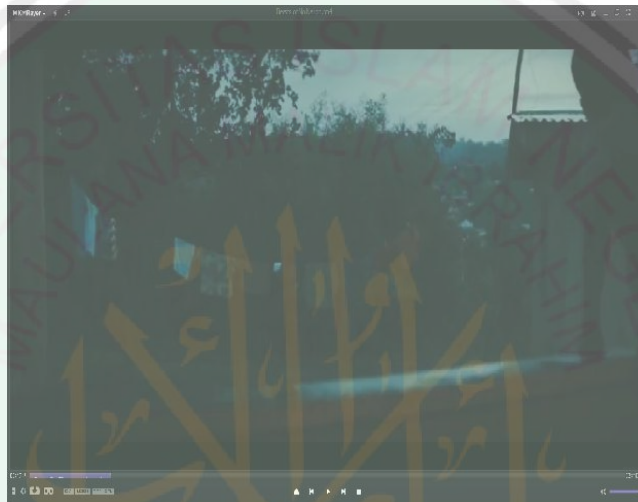
After doing all the rituals, the warriors who will fight are tested first. They will be shot to prove the bullet resistance on their bodies. After passing the bulletproof test, then they are declared as real soldiers and ready to join the war. This case, religious practice or ritual is kind of pursuance in the God and religion rules (Glock and Stark, 1965).

3. The Experiential Dimension (Religious Feeling)

The feeling or experience dimension is a dimension that contains a series of experiences related to the diversity experienced by a person. One example is

the film adaptation of *Beasts of No Nation* is the experience of the main character, Agu killing people in war makes him aware of the sin he must bear and bring him back to believe in God's forgiveness. The following are discussed one by one of the events included in the experiential dimension in the film.

Data 1



At 00.17.44 minutes 00.17.57 Agu said in God's heart:

When I closed my eyes, I saw the rainy season in my village. You can find the ground that will wash your feet. Nothing is certain, everything will change.

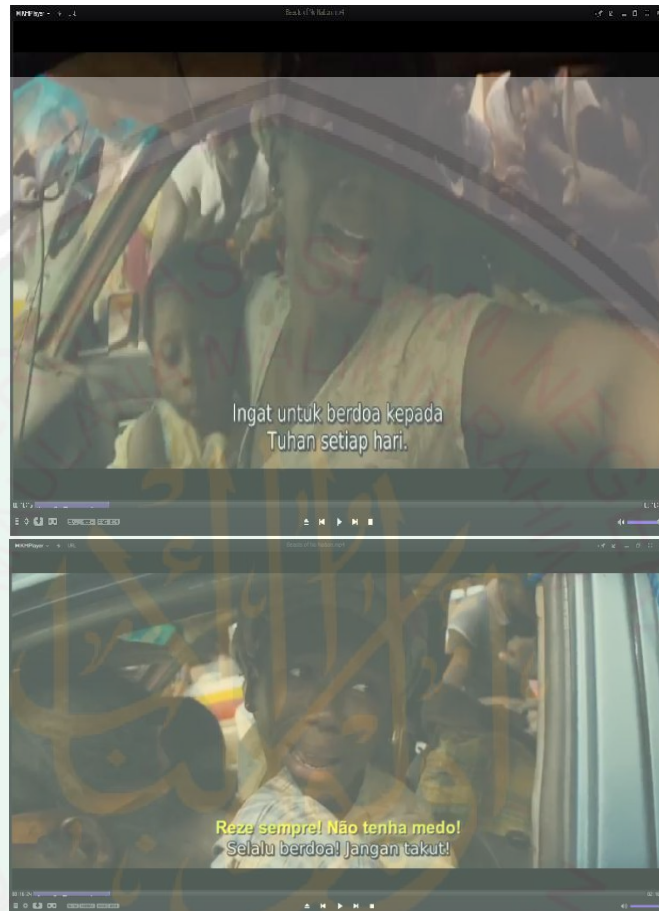
Agu's words, when it rains in his village, can be classified into experiential dimensions. Those data explain Agu's feeling because one event in his live. Agu realizes God's existence when it rains in his indirectly, and town Agu also recognizes the power of God through the rain that falls. This awareness can be said as contemplation of the existence of God.

Data 2

From 01.20.28 to 01.20.45 Agu said silently:

Lord, do you see what we are doing?

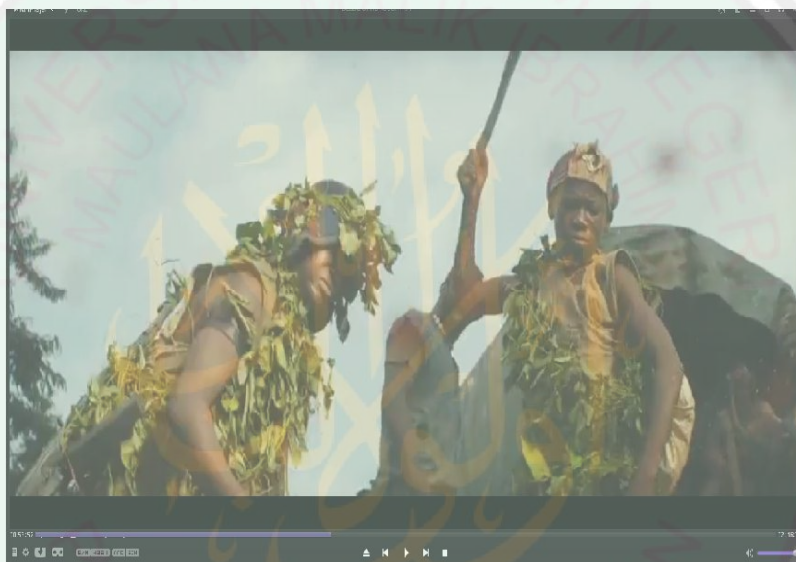
In the scene, Agu and his army have killed many people, and his friend also raped one woman in a village. Although he had committed murder, Agu still felt that God was close to him, Agu even seemed to say the sentence to God. Agu was filled with worry because he realized he had done wrong, the feeling of fear because he had done wrong was included in the dimension of perception (the experiential dimension).

Data 3

The picture shows the scene of her mother Agu, who reminded her to always pray to God. By praying to God every day, it can be said that someone has felt close to God. Still praying every day is a form of closeness to someone with God. If someone does not have felt close to God, that person will not pray daily to God. Feelings of feeling close to God so that giving rise to actions in the form of prayer every day is one part of the dimension of experience or feeling.

4. The Consequential Dimension (Religious Effects)

The dimensions of the consequences are more focused on the consequences arising from other dimensions. Religiosity dimensions include consequences of the belief dimension, the practice dimension, the experience dimension, and the knowledge dimension. Thus, everything that is done based on religion will have consequences for the culprit. The following describes several events that are included in the dimensions of the consequences in the film.



The picture shows Agu killing someone for the first time. At 00.54.23 he said to God,

I killed people, This is the worst sin. But I also know this is the right thing to do.

The worst sin is the result of one's actions. Every sin has different consequences for each religion, and there is an accountability that is done to redeem it. Based on Glock and Stark (1965) religious effect or dimension of practice and consequence more focuses on responsibility. What are human doing and what area human doesn't do as the effects of religion believes.

D. The Influence of Religiosity Dimensions on the Development of the Main Character in the Film

Based on the findings of the data in the film *Beasts of No Nation*, there are several scenes and dialogs included in the religious dimension based on the perspective of Glock and Stark (1965). The spiritual dimension contained in the film *Beasts of No Nation* is not as much as the ethical dimension listed in the novel. In the film adaptation, there are ideological dimensions or dimension of beliefs, dimension of practice, dimension of experience, and dimension of consequences. While in the novel, there are five dimensions of religiosity based on Glock and Stark's perspective. The knowledge dimension is an essential part of supporting other religious dimensions.

In the film adaptation of *Beasts of No Nation*, Agu's belief as the main character towards God has been instilled early on by his parents through several religious activities such as worshiping in the Church and reading the Bible. At 00:00.08.08 - 00.07.23 shows the scene of Agu's and his neighbor doing worship in the Church, after listening to the sermon delivered by them then singing a few songs and dancing around their village. Their worship activities are included in the practice dimension, which provides for prayers and praise as performed by Agu and his family.

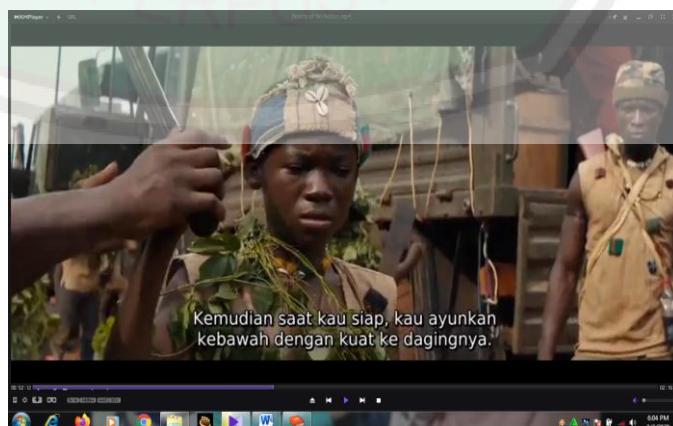
Based on this, it can be seen that religiosity is a tangible result of belief in God. The faith in God will cause the ritual to follow orders and stay away from His prohibitions. In the movie *Beasts of No Nation*, it is depicted that practice away from prohibitions and carrying out God's commands can also increase one's

level of faith. Agu's faith encourages him to continue to pray and remember God even though he cannot pray in the right place. At 00.37.10 to 00.37.27 Agu said to himself,

Lord, I want to see my mother again, slowly we will win this war, then later if You will let me meet her again. But only you know.

Before engaging in war, Agu and his group performed a ritual intending to ask for protection during the war. At 00.41.10 minutes to 00.44.05 minutes shows scenes of Agu and the groups following the ceremonies. In the ritual process, the troops who will join the war are given oil that functions to protect them, the soldiers wearing the oil will not penetrate bullets and cannot be seen by the enemy.

The ritual also enhances the spirit of warriors who will fight. The belief in God's protection made them excited about war, including Agu. But when he was in the midst of war, there was an upheaval in Agu. At 00.52.12 commandant teach Agu how to use the cutlass, and he was asked to kill the enemy. Inwardly, Agu realized that killing is a sin and forbidden, but he still did it. This shows that belief in the heart alone is not enough to make someone obedient to religion.



Religion is not enough with belief in God, carrying out commands and avoiding His prohibitions. There is a component that is no less important than the dimensions of belief and practice dimensions, namely the dimensions of religious knowledge. Increased faith that affects the behavior of carrying out commands and avoiding prohibitions can be based on the extensive experience of the religion that is embraced. In the movie *Beasts of No Nation* Agu at the end of the story, he still felt that he had done what was forbidden, so that distrust with God arose. He doubted whether God would forgive his sins or not.

At 02.03.55 until 02.08.15, Agu said to Amy that he looked the wrong thing and did it. It shows that Agu was remembered the war and his mistake that is killing people. Agu's lack of faith caused him not to carry out God's commands, Agu was described as having a gospel, but he did not read it, it was because Agu still doubted whether God would forgive him or not even though, in the end, he found his faith in God again. Agu becoming a Christian who stopped reading the Bible and trust in God was a change that occurred before the war. Before joining the war, Agu was told as a religious figure because he carried out several religious rituals in accordance with his religion.

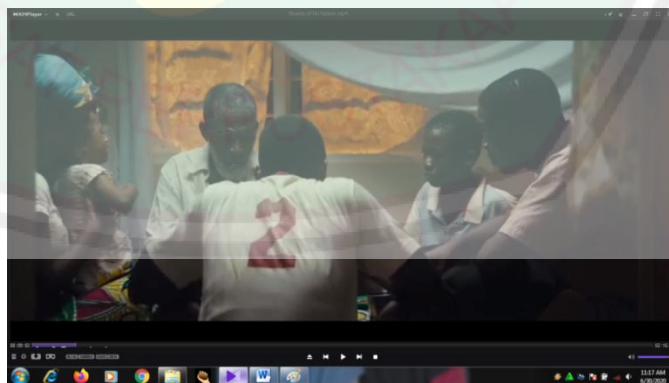
E. The Adaptation of Novel into Film

In the process of adaptation from novel to film, four things might occur therein, namely: change, reduction, addition, and difference varies. In the process of adapting the *Beasts of No Nation* novel to film, there are only additions, subtractions, and varied changes (Eneste, 1991). Addition and subtraction include several things, namely characters, plot, and scenes. In the novel, the storyline is

conveyed using a flow back and forth. *Beasts of No Nation's* novel is told to alternate between events in the war and the events experienced by Agu as the main character before the war. For example, when in combat and Agu missed his village, it will be told events that happened to Agu before the war, such as going to church and activities while at school. While in the film, the story begins before the war to fight. The process of adapting the novel into a movie in a novel written by Iweala includes two, are:

1. Addition

The first addition that occurred in the adaptation process of the novel *Beasts of No Nation* into film was the addition of characters in the film adaptation. In the novel, Agu is told to have father, mother, and sister, while in the movie at 00:09:02, the scenes of eating together there shown consisting of a blind grandfather, a brother, and a younger brother. However, the addition of characters in the film does not affect the course of the story. The grandfather figure in the film adaptation is only an extruder, and only appears in the first twenty minutes.

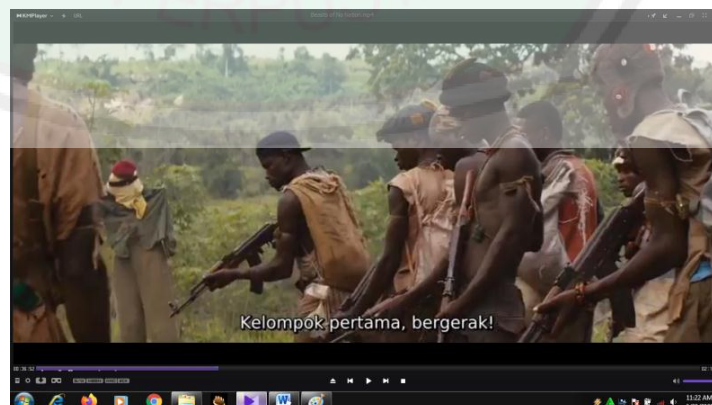


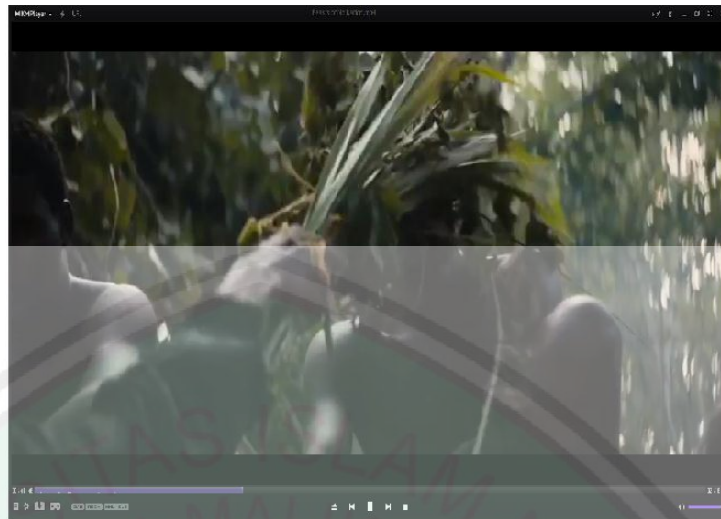
Also, the novel is not told of a crazy woman who accused Agu and her family of rebels causing her father and older brother to be killed by government official soldiers. Still, in the film, the character is shown at 00:21:51. Unlike the

grandfather figure, the addition of a crazy woman figure in the film adaptation is instrumental in strengthening why the main character's father and brother were killed. The acquisition not related to the religious element in the story; this character only appears at the beginning of the story.



When in the war also found scenes of additional war training conducted by Agu and new members of his group before the battle at 00:36:52, he also performed several rituals to ask for strength when fighting against holy spirits displayed at 00:41:30 until with 00:43:22 minutes. The addition of the ceremony followed by the main character in the film adaptation can add to the element of religiosity in the dimensions of practice in the film adaptation because the routine contained in the film adaptation is one part of the aspect of the practice.





Beasts of No Nation's novel, Agu is involved in a long battle that is very boring and draining, but in the movie at 00:58:00, the scenes of Agu and Strika are played like children in the grass with group members their age. The scene depicts a pleasant atmosphere; they play like no-load, like not being in a war. Besides the scene, Agu and his friends playing in the grass did not bring changes to the item or religiosity element in the film. The addition to this scene illustrates Africa's still natural and beautiful region with lots of trees and weeds.



2. Reduction

Besides, adapting the process from a novel into film adaptation *Beasts of No Nation*, there is also a reduction in some elements in the novel into the film,

which is not moved to the scenes when Agu visited his friend's house, Dike before the war. In the novel, it is written:

But this time I am standing outside of Dike's house, I am not hearing any of normal sound like music or singing or crying or shouting coming from inside. I am running around trying all of the door and beating on the iron bar of the window with my hand, but they are locking tight which is not normal because someone was always home at his house (p.58).

Reducing the scene when I visited Dike's house, his friend did not cause a change in the storyline or theme in the story because, in the novel, Dike was only a figurehead. When in the war also not told detail when Agu and his friends decided to leave the commander and surrender to the official army of the State.

Whereas in the novel told:

We are moving always moving because that is what we are doing and watching all the thing on the road passing us by. House, tree, school, empty car all burned up, refuses, all passing us, but still we are not seeing person. We are coming into another village, but it just small, not even really village. It is only just house on each side of the road, and it is empty, nothing there excepting the refuses (p.130).

Reduction of the scene Agu left the commander is not displayed in detail. The view is considered unnecessary because the scene shown is enough to explain that Agu and his friends left the commander and surrendered to the official army government.

3. Modification

In addition to addition and subtraction, the adaptation process of Beasts of No Nation also has various changes, namely, in the novel, it is telling that his members killed the war commander. In contrast, in the film, the commander only left by all of his members in a gold mine without being killed. In the novel, it is written:

Commandant is dead. It was so easy to be killing him. Why we are not doing if before i am not knowing, but I am not wanting to think about that right now. I am tiring too much (p.124).

The director's various changes in making film adaptations aim to produce exciting scenes by not leaving the original story like some scenes in the film adaptation of *Beasts of No Nation*.



At the end of the story in the novel, Agu asks Father Festus about Confession, Forgiveness, and Resurrection on page 140:

So, I am asking Father Festus about Confession, Forgiveness and Resurrection and he is saying to me, above all my boy, be having faith in God and trusting in him because he is helping you to understand this thing.

Whereas in the film, it is shown Father Festus will help the difficulties experienced by Agu because Father Festus has also fought and experienced as experienced by Agu.

CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

Beasts of No Nation tells about the war and also contained the religiosity aspect. The religiosity aspects appropriate with the religiosity dimension based on Glock and Stark perspective there are the ideological dimension, the ritualistic dimension, the experiential dimension, the intellectual dimension and the consequential dimension. In the novel, the ideological dimension tells when Agu belief that God will help him in any condition, while the ritualistic dimension when Agu read the Bible and doing worship in the Church. The experiential dimension, when Agu feels that everything that happened in the world is based on God's wish. The content of the Bible as the Christian knowledge, while the consequential dimension tells after Agu kills someone in the war that is the big sin.

Beasts of No Nation film has four religiosity dimensions, the ideological dimension when Agu belief that God-like music and dance, in practical dimension, are the same in the novel that is reading the Bible and doing worship in the Church. The experiential dimension show when there is rain in the village, and Agu feels God's existence. Thus the consequential dimension same in the novel that is the sin after Agu killing someone in the war.

Based on the analysis, the religiosity dimension contained in the novel, more than the religiosity dimension contained in the film. In addition, *Beasts of*

No Nation novel has an intellectual dimension, whereas, in the film, there is not. The differences religiosity dimension in the novel and film give different effects to the development of the main character. Agu as the main character was changed before the war, in the war, and after the war. Change occurs when the main character fights in the war; his belief in God is not following his actions to commit murder which is prohibited. This is different from the main character before the war, who obeyed God's commands. At the end of the story, the confidence in the main character increases and makes him become a better person. The novel changes also occur in the film, but at the end of the story, Agu loses his belief in God due to the lack of knowledge of God's forgiveness.

Meanwhile, the adaptation process in *Beasts of No Nation* novel to the film includes addition, reduction, and modification. The additions process is the addition of the character included the blind grandfather and crazy woman. The scene addition is ritual before the war and when Agu was playing with his friend in the grassland. The reduction was a plot when Agu visited his friend's house, Agu killing the commandant and leaving him. Last, the modification is when Agu asks Father Festus about Confession, Forgiveness, and Resurrection. In the film, it showed Father Festus would help the difficulties of Agu to move from his experience in the war.

B. Suggestion

Novels and films are two works with different media. Therefore, there is a difference between the original works to the adaptation works. There is the addition, reduction, and modification. The existence of this research expected to

be useful for further research for reference as a form of appreciation for literary works, primarily English literary works as the object of the researcher.

Based on this research, the researcher suggests that the next researcher wants to examine novel and film adaptation to research in the topics that have not been studied by many other researchers, thus making interesting research. Besides, novel research and film adaptation do not aim to conclude, which is better considering that they are two works with different delivery media. Research on novels and film adaptations aims to analyze and find differences between the two to give a conclusion later. Furthermore, if want to analyze a novel or film adaptation of *Beasts of No Nation* it is advisable to analyze topics that have not been discussed previously.



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CURRICULUM VITAE



Miftahul Hanifah Qohar was born in Bengkulu Utara, on October 03 1998. She graduated from MAN 1 NGANJUK in 2016. During her study in Senior High School, she actively participated in journalism community as the editor. She continued her higher education in Department of English Literature UIN Maulana Malik Ibrahim Malang. During her study at the University, she joined Laskar Pujangga community. She is also the author of *Ketika Kamu Menjadi Tamu Dalam Diaryku's* book published by Guepedia publisher and one of the author in poems anthology entitled *Filantropis* published by Guepedia publisher.



APPENDICES

Religiosity Dimensions in the Novel *Beasts of No Nation* and Religiosity

Dimensions in the Film

No.	Religiosity Dimensions by Charles Y. Glock and Rodney Stark	Religiosity Dimensions in the Novel	Religiosity Dimensions in the Film
1.	The ideological Dimension	I' am looking at the man and looking at Strika and I'am saying to myself, it's time to be killing, I am ready, but I am putting my hand between my leg because I am feeling like I need to be going toilet. My heart is beating, BUMP! BUMP! And I am finding it hard to be	1. God likes music rather than just talking, so if you sing and dance then He will listen to us well. (film 00:00:08). 2. Lord, I want to see my mother again, slowly we will win this war, then later if You will let me meet her again. But only you know (film 00:37:10-00:37:27).

		breathing, but still I am saying God will helping me. I am ready (p.15).	
2.	The Ritualistic Dimension	<ol style="list-style-type: none"> 1. When my mother is not there, I was going to the shelf to be reading the Bible myself. My mother was still reading to me every night, but I was able to be reading by myself (p.26). 2. Because my father was schoolteacher and my mother is always reading to me from the Bible, I was reading when the other children are just trying to learn (p.27). 3. I am always going to 	

		<p>Church every Sunday where I am first going to the Sunday school to be sitting outside under the shade of one big tree in the Church compound with all of my mate and sometimes, if she is not causing too much trouble, my sister to be listening to the woman reading us more story from the Bible about Jesus and Joseph and Mary and telling us that we should watch out so that we are taking the hard road and not the easy road. And then we are saying prayer for forgiveness and the our father and</p>	
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		<p>also singing many song because God is liking music more than just talking so if we are singing, then He is listening to us well well. They are always telling us that God is liking children so much, that He is always watching us (p.29).</p> <p>4. On the path, I am feeling wet mud between my toe and the grasses like knife to my ankle. I am saying prayer to God but all my word is going to devil. Help me to doing the thing you want me to do (p.46).</p> <p>5. I am asking if I can be</p>	
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		<p>going with them to the Church and they are saying yes, so my father is carrying my sister who is sleeping because she is having nothing better to do and I am walking with mother up the path of my village to the Church (p.64).</p>	
3.	The Experiential Dimension	<p>1. So, I am thinking, now can I be bad boy? Me, bad boy-somebody who is having life like I am having and fearing God the whole time (p.24).</p> <p>2. I am always going to Church every Sunday where I am first going</p>	<p>1. When I closed my eyes, I saw the rainy season in my village. You can find the ground that will wash your feet. Nothing is certain, everything will change (film 00:17:44-00:17:57).</p> <p>2. Lord, do you see what</p>

		<p>to the Sunday school to be sitting outside under the shade of one big tree in the Church compound with all of my mate and sometimes, if she is not causing too much trouble, my sister to be listening to the woman reading us more story from the Bible about Jesus and Joseph and Mary and telling us that we should watch out so that we are taking the hard road and not the easy road.</p> <p>And then we are saying prayer for forgiveness and the our father and also singing many song because God is liking</p>	<p>we are doing? (film 01:20:28-01:20:45).</p>
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		<p>music more than just talking so if we are singing, then He is listening to us well well. They are always telling us that God is liking children so much, that He is always watching us (p.29).</p> <p>3. I am seeing may tree, too many tree that it is making me to wonder if God is planting all of the tree He can think of in this part of the country. Maybe He is running out before He is getting to the North where government is and this way they are angrying at us and wanting to kill us,</p>	
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		<p>because God is forgetting them (p.41).</p> <p>4. Then I will go back to Church. I will go back to Church to ask God for forgiveness every day. And I will go back to Church and sit on the bench under the fan that one day will just be falling and crashing me and I will not even be minding the splinter that is chooking into my leg because I will be paying attention to Jesus. I won't even be moving my eye from the statue of Jesus and instead I will just be sitting there watching Him and watching Him until one day He will</p>	
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		<p>be telling me that is okay (p.77).</p> <p>5. So many time I am saying to myself that I will be running away, far far away to where no one can be finding me or seeing me and I will be staying there to the end of time when God is coming to judge the dead and the living (p.133-134).</p> <p>6. Yes, I am having Bible, but I am using to be holding my drawing down on my desk so the fan is not throwing them everywhere. Even if I am not understanding all the thing he is saying, I am</p>	
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		<p>still listening because he is saying that God is still alive in this place.</p> <p>I do not know if I am believing him, but I am liking hear it (p.140).</p>	
4.	The Intellectual Dimension	<p>1. The shelf was having many book of different size and different color-some red, some yellow, some blue, and some brown-but the one I am always wanting her to pick the only one that is holding all of the other book up, the big white Bible.</p> <p>I was so small and the book was so big that I am almost not even able to be carrying it.</p> <p>But I was enjoying</p>	

		<p>how the cover is so soft, and how the letter saying Holy Bible was made of gold. This was my favorite book because of how it is looking and because of all the story inside of it (p.24-25).</p> <p>2. I am always going to Church every Sunday where I am first going to the Sunday school to be sitting outside under the shade of one big tree in the Church compound with all of my mate and sometimes, if she is not causing too much trouble, my sister to be listening to the woman reading us more story</p>	
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		<p>from the Bible about Jesus and Joseph and Mary and telling us that we should watch out so that we are taking the hard road and not the easy road. And then we are saying prayer for forgiveness and the our father and also singing many song because God is liking music more than just talking so if we are singing, then He is listening to us well well. They are always telling us that God is liking children so much, that He is always watching us (p.29).</p>	
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5.	The Consequential Dimension	And I am thinking, if I am killing-killing, then I am going to hell so I am smelling fire and smoke and it's harding to breath, so I am just standing there crying crying, shaking shaking, looking looking (p.18).	I killed people, This is the worst sin. But I also know this is the right thing to do (film 00:54:23).
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The Adaptation Process from Novel into Film

No.	Addition	Reduction	Modification
1.		<i>But this time I am standing outside of Dike's house, I am not hearing any of normal sound like music or singing or crying or shouting coming from inside. I am running around trying all of the door and beating on the iron bar of the window with my hand, but they are locking tight which is not normal because someone was always home at his house (p.58).</i>	<i>Commandant is dead. It was so easy to be killing him. Why we are not doing if before i am not knowing, but I am not wanting to think about that right now. I am tiring too much (p.124).</i>
2.		<i>We are moving always moving because that is what we are doing and watching all the</i>	<i>So, I am asking Father Festus about Confession, Forgiveness and</i>

		<p><i>thing on the road passing us by. House, tree, school, empty car all burned up, refuses, all passing us, but still we are not seeing person. We are coming into another village, but it just small, not even really village. It is only just house on each side of the road, and it is empty, nothing there excepting the refuses (p.130).</i></p>	<p><i>Resurrection and he is saying to me, above all my boy, be having faith in God and trusting in him because he is helping you to understand this thing (p.140).</i></p>
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List of Figures

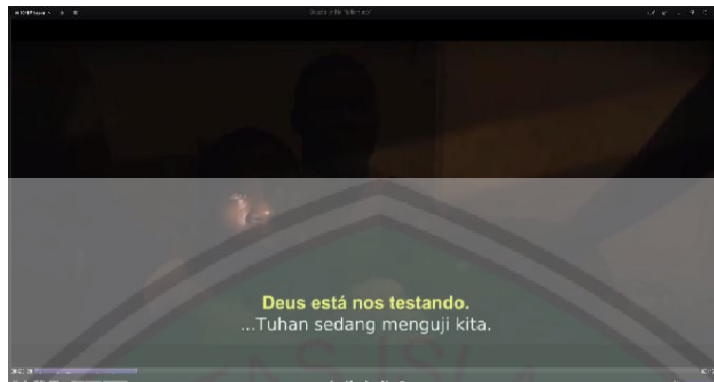
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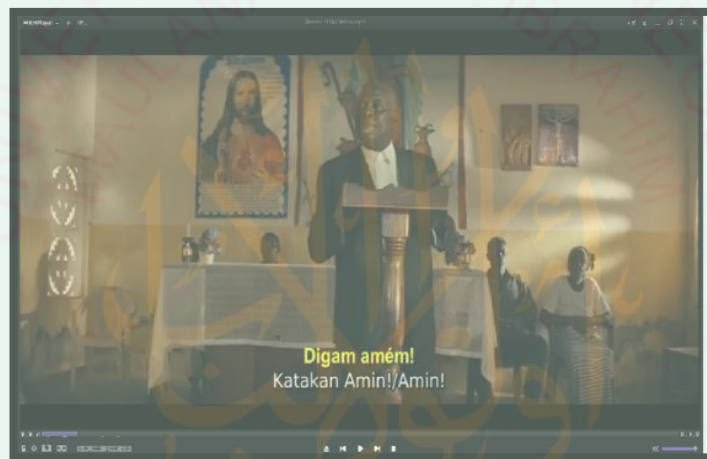
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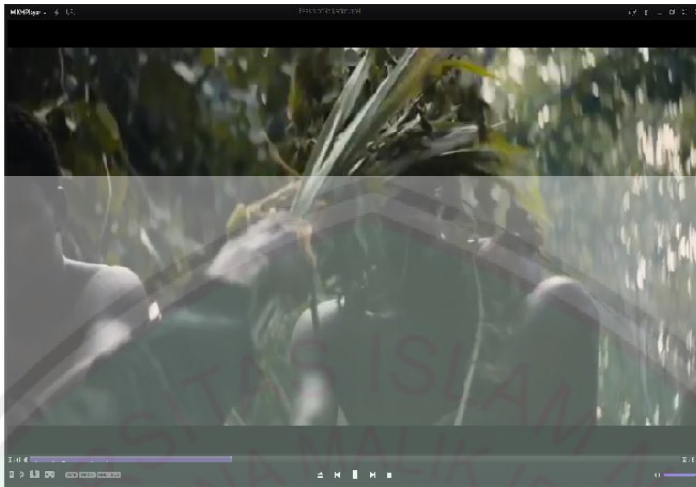
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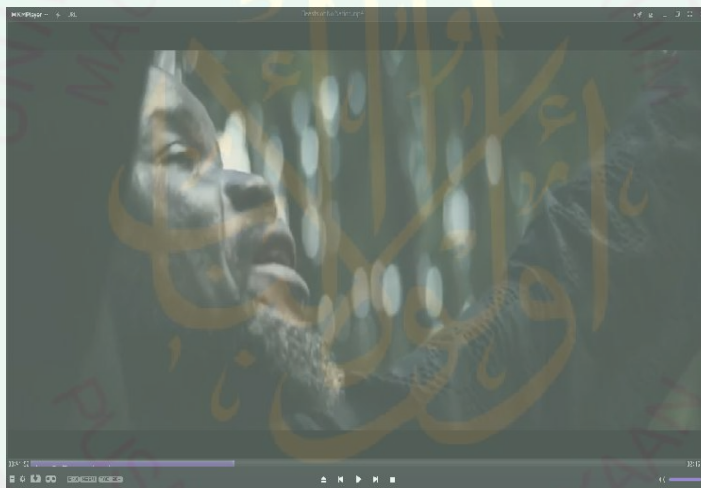
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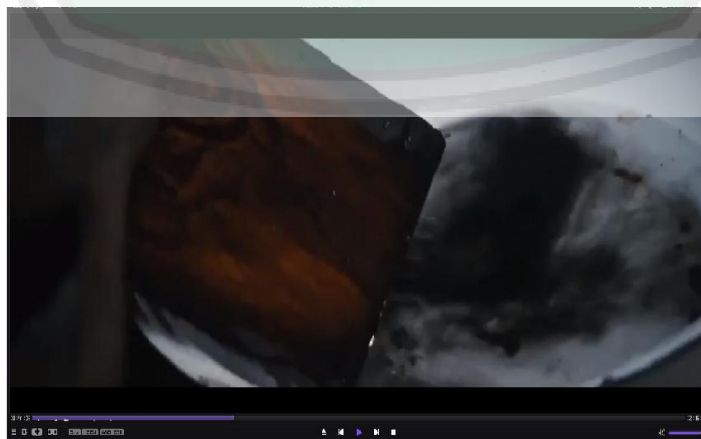
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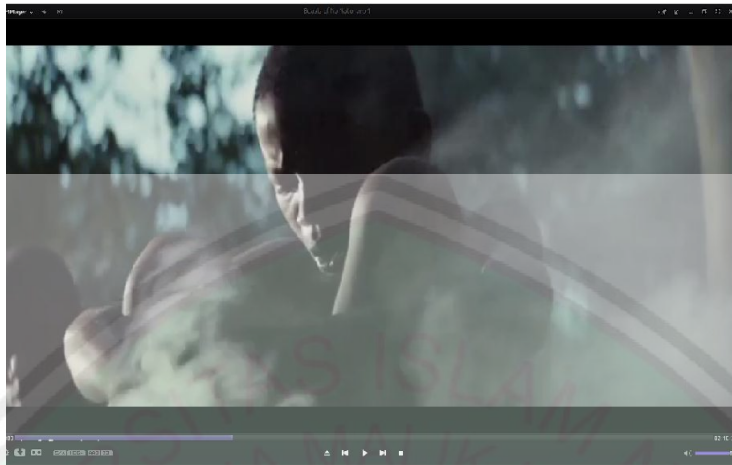
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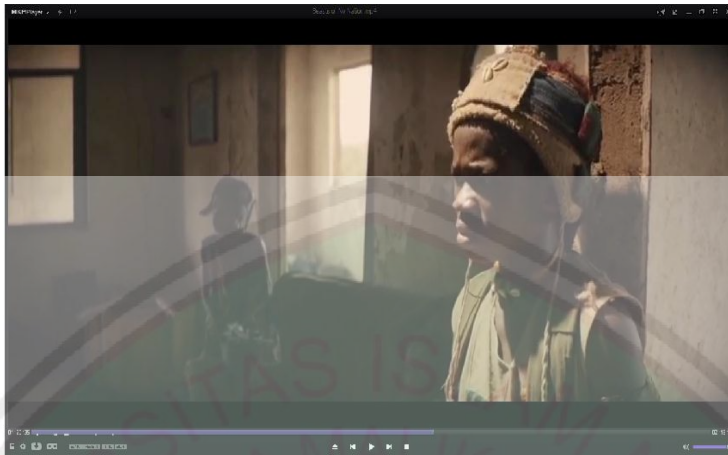
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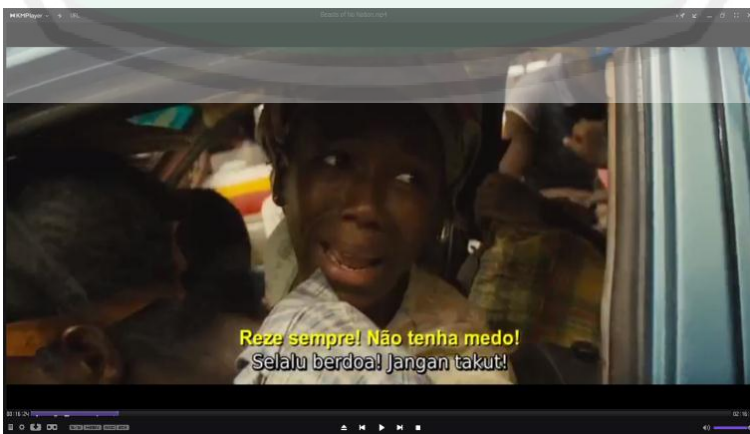
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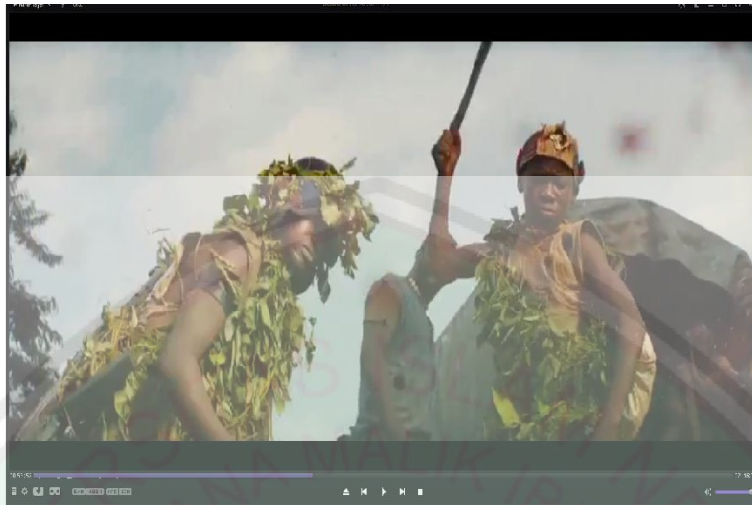
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Picture 16



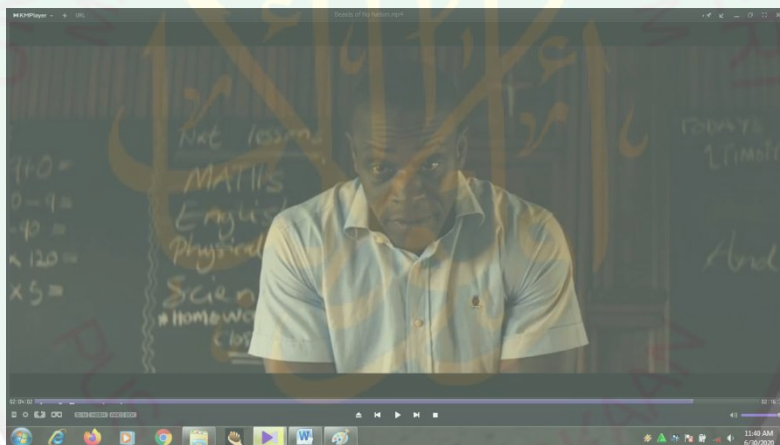
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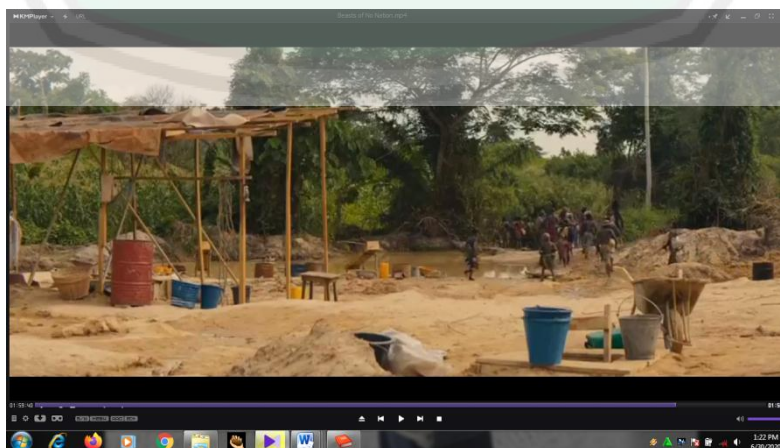
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Picture 19



Picture 20



Picture 21

