

**PLOT AND SETTING ANALYSIS ON FILM ADAPTATION IN
RICK RIORDAN'S *PERCY JACKSON AND THE OLYMPIANS:
THE SEA OF MONSTERS***

THESIS

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG

2018

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THESIS

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

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MALANG
2018**

STATEMENT OF AUTHORSHIP

I stated that the thesis entitled **Plot and Setting Analysis on Film Adaptation in Rick Riordan's *Percy Jackson and the Olympians: The Sea of Monsters*** is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

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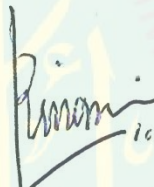
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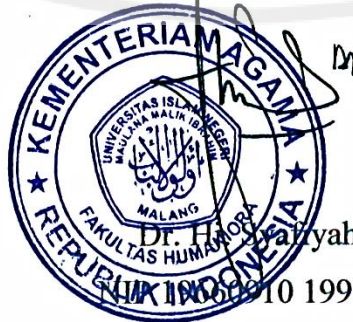


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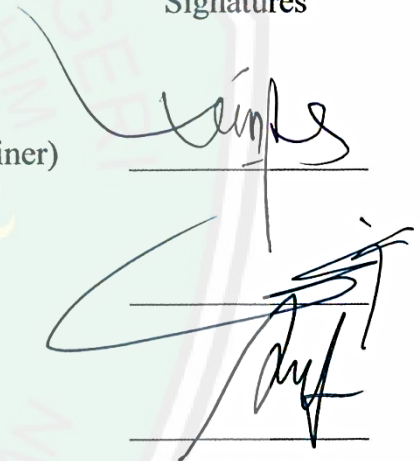
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MOTTO

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا

For indeed, with hardship [will be] ease.

(Al-Insyirah 94:5)

“As long as there is a 1% chance, believe that it is 100%. As long as it is not 0%, do not give up.”

-山田 涼介-

DEDICATION

This thesis is especially dedicated to my parents, Drs. La Aliru, M. Pd and Jahira.



ACKNOWLEDGMENTS

All praises to Allah SWT, lord of the universe, who gives blessing to me so I can finish my thesis entitled “**Plot and Setting Analysis on Film Adaptation in Rick Riordan’s *Percy Jackson and the Olympians: The Sea of Monsters.***” Peace and salutation be upon the greatest prophet Muhammad SAW, who taught a beautiful lesson as a guide to our life.

I would like to say thank you for my advisor, Mr. Agung Wiranata Kusuma, M. A, who always patiently gives me advice, guidance, and support in organizing my thesis. Also, for the lecturers in English Letters Department who have been teaching me during my studies at this university.

I also would like to say thank you for my parents, my older sister Nurjaliyah Aljah Siompu, S. S, and my younger brother Azinuddin Ghassan Siompu, who always understand, support, and love me no matter what. Next, I would like to say thank you for my best friends (Ani, Uni, Yuni, Milatul), BSI Heroes Family (specially Khayil and Yusuf), Gema Gita Bahana Choir (specially Gita, Yujim, Sarah, and Ifa), family of Rayon “Perjuangan” Ibnu Aqil and all friends whom I met. Thank you for being part of my life. The last, I would like to say thank you for my favorite idol group *Hey! Say! JUMP*, who greatly inspired me and always accompany my days with their beautiful voices and songs.

As an ordinary human being, I do realize the imperfections and weaknesses found in the thesis I write. Therefore, any criticism and suggestion are most welcome. Hopefully, this study provides an insight for students of English Letters Department and to open a new academic discussion to conduct similar research.

Malang, 08 December 2018

The Writer

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ABSTRACT

Siompu, Jamilah Aljah. 2018. **Plot and Setting Analysis on Film Adaptation in Rick Riordan's *Percy Jackson and the Olympians: The Sea of Monsters***. Minor Thesis (Skripsi), Department of English Literature, Faculty of Humanities, Universitas Islam Negri Maulana Malik Ibrahim Malang

Advisor : Agung Wiranata Kusuma, M. A.

Keywords : Film Adaptation, Reduction, Addition, Modification.

The film adaptation is the process of adapting a novel into a film. The emergence of the novel adaptation phenomenon into the film form is a substantial change of discourse that rises the term of a film adaptation. *Percy Jackson and the Olympians: The Sea of Monsters* novel is an excellent best-selling novel which is good to be adapted into a film. The novel and film are the second edition of *Percy Jackson and the Olympians* series after *Percy Jackson and the Olympians: The Lightning Thief*. Nowadays, the adaptation process is becoming essential to be analyzed because the adaptation process can give the interpretation and comparison between the novel and film.

The method uses in this study are literary criticism and film study. The data sources in this study are *Percy Jackson and the Olympians: The Sea of Monsters* novel by Rick Riordan and *Percy Jackson: Sea of Monsters* film by Thor Freudenthal. This research focussed on the processes, methods, and effects of the adaptation theory. In analyzing this topic, the writer used film adaptation theory from Eneste Pamusuk and focussed on the plot and setting of the novel and film.

The result of this study shows that there has been a reduction, addition, and modification/variation in the plot and setting of the film. The sequence of the plot in the film *Percy Jackson: The Sea of Monsters* underwent many changes. In the process of adapting the plot, the writer found 5 plot reduced, 8 plot added, and 3 plot varied. Moreover, the setting in the film *Percy Jackson: Sea of Monsters* also underwent many changes. In the process of adapting settings, the writer found 10 settings reduced, 7 settings added, and 1 setting varied.

In this work, the writer found some influences related to the plot and setting. First, when the adaptation to the plot was made, not too many changes occurred in the film. This change makes the film acceptable and well desirable by the audience. Second, when some parts that are quite influential in the plot and setting are removed or changed, the important things related to the story eventually disappear. Third, when adaptations are made to the setting, it provides a real-life picture that cannot be explained by the novel. The depiction of the setting in the novel is made to look real and very good. Fourth, this film is closer to the tastes and conditions of the society at that time, so that this film is more acceptable to the public.

مستخلص البحث

جميلة الجاه سيومبو. 2018. تحليل الحكمة والحالة في تكييف الفلم لريك ريوردان (Rick Riordan) في الرواية *Percy Jackson and the Olympians: The Sea Of Monsters*. البحث

العلمي، قسم اللغة الإنجليزية وأدبها، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف : أغونج ويراناتا كوسوما الماجستير.

الكلمة المفتاحية : تكييف الفلم، النقصان، الزيادة، التغييرات متنوعة.

تكييف الفلم هو عملية تكييف الرواية إلى فلم. أن ظهور تكييف الرواية إلى فلم هو تغيير حوار جوهري التي يظهر مصطلح تكييف الفلم. الرواية *Percy Jackson and the Olympians: The Sea Of Monsters* هي الرواية المشهورة والجيدة لتكييفها في فلم. الرواية والفلم هما طبعة الثاني من سلسلة الرواية *Percy Jackson and the Olympians* بعد *Percy Jackson and the Olympians: The Lightning Thief*. في الوقت الحاضر، عملية التكييف أصبحت مهما لتحليله لأن عملية التكييف يمكن أن تعطي التفسير والمقارنة بين الرواية والفلم. المنهج المستخدم في هذا البحث هو النقد الأدبي ودراسة الأفلام. مصادر البيانات في هذا البحث هي الرواية *Percy Jackson and the Olympians: The Sea Of Monsters* لريك ريوردان (Rick Riordan) وفلم *Percy Jackson: Sea of Monsters* لطور فرودينتال (Thor Freudenthal). هذا البحث تركيز على عملية وطريقة وأثر نظريته. في تحليه، تستخدم الباحثة نظرية تكييف الفلم لإنستي باموسوك (Eneste Pamusuk) وتركز على الحكمة والحالة من الرواية والفلم.

نتائج البحث أظهرت أن وجود النقصان، الزيادة، التغييرات متنوعة على حبكة الرواية وحالة الرواية في الفلم. ترتيب حبكة في فلم *Percy Jackson: Sea of Monsters* لتغييرات كثيرة. في عملية تكييف الحكمة الرواية، وجدت الباحثة 5 حبكة التي نقصانها، و8 حبكة تمت زيادتها، و3 حبكة بها تغييرات متنوعة. وراء ذلك، في عملية تكييف الحالة في فلم *Percy Jackson: Sea of Monsters* وجدت الباحثة 11 حالة التي نقصانها، و7 حالة تمت زيادتها، و1 حالة بها تغييرات متنوعة.

في هذا البحث، وجدت الباحثة تأثيرات كثيرة المتعلقة بعملية تكييف الحكمة والحالة. أولاً، عندما التكييف يحدث في الحكمة الرواية، لا تحدث تغييرات كثيرة فيها. هذا التغيير يجعل الفلم مقبولاً وجذاباً للمشاهد. ثانياً، عندما تتم بعض الأجزاء التي لها تأثير في الحكمة والحالة مجرد ومتغير، يتم فقد الأشياء المهمة المتعلقة بالقصة ما زال به في الرواية. ثالثاً، تكييف التي تم إجراؤها في حالة الفلم يعطي العديد من الصور الواقعية التي لا يمكن تفسيرها بالرواية. تصوير الحالة في الرواية جعلها مرئية حقيقياً وجيداً جداً. رابعاً، هذا الفلم أقرب إلى ذوق وظروف المجتمع في ذلك الوقت، لذلك هذا الفلم أكثر قبولاً للمجتمع.

ABSTRAK

Siompu, Jamilah Aljah. 2018. **Plot and Setting Analysis on Film Adaptation in Rick Riordan's *Percy Jackson and the Olympians: The Sea of Monsters***. Skripsi, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Pembimbing : Agung Wiranata Kusuma, M. A.

Kata Kunci : Ekranisasi, Pengurangan, Penambahan, Perubahan bervariasi.

Ekranisasi adalah proses pengadaptasian sebuah novel menjadi film. Kemunculan fenomena adaptasi novel ke dalam bentuk film merupakan perubahan wacana substansial yang memunculkan istilah ekranisasi. *Percy Jackson and the Olympians: The Sea of Monsters novel* merupakan novel populer yang bagus untuk diadaptasi menjadi sebuah film. Novel dan film tersebut adalah edisi kedua dari seri *Percy Jackson and the Olympians* setelah *Percy Jackson and the Olympians: The Lightning Thief*. Saat ini, proses ekranisasi menjadi semakin penting untuk dianalisis karena proses adaptasi dapat memberikan interpretasi dan perbandingan antara novel dan film.

Metode yang digunakan dalam penelitian ini adalah kritik sastra dan studi film. Sumber data dalam penelitian ini adalah novel *Percy Jackson dan Olympians: The Sea of Monsters* karya Rick Riordan dan film *Percy Jackson: Sea of Monsters* karya Thor Freudenthal. Penelitian ini difokuskan pada proses, metode, dan pengaruh teori ekranisasi. Dalam menganalisis topik ini, penulis menggunakan teori ekranisasi dari Eneste Pamusuk dan memfokuskan pada alur dan latar dari novel dan film tersebut.

Hasil penelitian menunjukkan bahwa telah terjadi pengurangan, penambahan, dan perubahan bervariasi pada alur dan latar dalam film. Urutan alur dalam film *Percy Jackson: The Sea of Monsters* mengalami banyak perubahan. Dalam proses ekranisasi alur, penulis menemukan 5 alur yang dikurangi, 8 alur yang ditambah, dan 3 alur yang mengalami perubahan bervariasi. Selain itu, latar dalam film *Percy Jackson: Sea of Monsters* juga mengalami banyak perubahan. Dalam proses ekranisasi latar, penulis menemukan 10 latar yang dikurangi, 7 latar yang ditambah, dan 1 latar yang mengalami perubahan bervariasi.

Dalam penelitian ini, penulis menemukan beberapa pengaruh yang berhubungan dengan proses ekranisasi alur dan latar ini. Pertama, ketika adaptasi terjadi pada alur, tidak terlalu banyak perubahan yang terjadi dalam filmnya. Perubahan ini membuat film dapat diterima dan diminati oleh penonton. Kedua, ketika beberapa bagian yang cukup berpengaruh dalam alur dan latar dihilangkan atau diubah, hal-hal penting terkait cerita akhirnya ikut hilang. Ketiga, adaptasi yang dibuat pada latar film memberikan banyak gambaran kehidupan nyata yang tidak dapat dijelaskan oleh novel. Penggambaran latar dalam novel dibuat terlihat nyata dan sangat bagus. Keempat, film ini lebih dekat dengan selera dan kondisi masyarakat pada saat itu, sehingga film ini lebih bisa diterima oleh masyarakat.

CHAPTER I

INTRODUCTION

A. Background of the Study

The transformation from literary works to film forms is known as ecranisation. This term comes from French, écran which means 'screen'. The term ecranisation then is then called film adaptation in English Literature. The film adaptation is the process of adapting a novel into a film. Eneste (1991, p. 60) mentioned that film adaptation is a process of transferring the idea of a novel into a film. In the process of adopting a novel into a film, words will change into images. The transfer of words into images makes the process of adaptation produce a new literary work. Although the process of adapting novels to films is considered a new literary work, the adaptation must be done concerning the novel.

The emergence of the novel adaptation phenomenon into the film form is a substantial change of discourse that rises the term of a film adaptation. Pamusuk Eneste (1991) is one of the writers who discussed this theory in his book titled "Novel and Film". Eneste made it into theory as a response to the phenomenon that has been happening (the novel is filmed). According to Eneste (1991), the transfer from novel to film would inevitably lead to various changes in the film. The changes in film adaptation are reduction, addition, and modification (Eneste, 1991, p. 61). Reduction, addition, and modification appear and influence film adaptation.

The famous novel can be a factor in the emergence of a film adaptation. Firmansyah (2018) claimed that there are four reasons in the transformation process from novel to film. The first reason is the novel is a best-selling novel. The best-selling novel certainly provides benefits if being adapted into a film. The second reason is the novel has an interesting story. The novel that has a good story is very likely to be added or decreased when they are made into a film. The third reason is the novel contains the life lesson. A Best-seller novel is mostly adapted into a film because the novel contains the life lesson that is inherent with the social conditions in today's society. The fourth reason is the author of the novel also written a screenplay. Even so, usually, the scriptwriter will have a sense of reading the story that is in the novel, whether it is entertaining or not to be filmed.

Based on the previous explanation, *Percy Jackson and the Olympians: The Sea of Monsters* novel is an excellent best-selling novel which is good to be adapted into a film. This novel tells about Percy Jackson, a half-blood boy, who wants to get the Golden Fleece to cure Thalia's poisoned pine tree. In his adventure, he is together with Tyson (his Cyclops friend) and Annabeth (his friend in half-blood camp). Besides that, he wants to help Grover (his satyr friend) from the Cyclops Polyphemus and save his half-blood camp from a Titan's attack.

Comparing with the novel, *Percy Jackson and the Olympians: Sea of Monsters* film almost has the same storyline, but some parts are different from the novel. The film tells about the continuing adventure of Percy Jackson and his friends, as they are

looking for the Golden Fleece at the sea of monsters. The plot focuses on Percy and his friends as they journeyed to the eponymous Sea of Monsters to retrieve the Golden Fleece to save the tree (barrier) that protects their home. In the novel, Percy is portrayed as a child who travels heroically. While in the film, Percy is portrayed as a teenage figure who understands many things.

Following the film adaptation study, there are current researches related to the study. The first research is from Yanti (2016) who describes the process of the film adaptation in plot, character and setting in the form of categorization aspects of reduction, addition, and modification from the novel to the film *99 Cahaya di Langit Eropa*. The research method used is descriptive qualitative. The result of this study indicates that the film is more interesting with the emergence of many conflicts, characters, and additional settings that appear so that the story in the film is not as monotonous as in the novel.

The second research is Setiawati (2017) who aims to describe the shape of intertextual relationships between novel and film *Supernova*. This research data is analyzed by using Miles and Huberman theory, namely: data reduction, data presentation, and conclusion. The results of this study indicate that literary works not only appear on a regular basis textual in the form of a novel but have exceeded the textual limit. The switching of novels to other media, i.e. films goes beyond the so-called textual limits with overrides.

The last is Purnomo (2012) who describes the film adaptation process (reduction, addition, and modification). This study uses the method of determining the elements to find the necessary data. The results of the analysis are (1) the addition of a background sequence to connect between the sequences before and subsequently, (2) reduction in two categories in part and whole part of the background, (3) variations in the form of replacement of background support elements. The most dominant of the three is reduction. It happens because the period of creating *Germinal* novel and film are different.

Based on the previous studies, the writer finds some information. The first previous study only focuses on three intrinsic elements of literary work (plot, character, and setting) and uses comparative literature and film adaptation theory from Pamusuk Eneste. The second previous study focuses on the intertextual relationship between the novel and film and combines it with Miles and Huberman theory (reduction, presentation, and conclusion). The last previous study only focuses on the setting both in the novel and film *Germinal* and uses Pamusuk Eneste theory. Therefore, those previous studies inspire the writer to conduct the research on film adaptation analysis on *Percy Jackson and the Olympians: The Sea of Monsters* novel by Rick Riordan. In analyzing this study, the writer uses the film adaptation theory of Pamusuk Eneste focusing on plot and setting.

B. Problems of Study

Based on the title of this research, the problems of this study are:

1. What is the process of a film adaptation that happens in *Percy Jackson and the Olympians: The Sea of Monsters* novel?
2. How does the process of adaptation influence *Percy Jackson and the Olympians: The Sea of Monsters* novel after being filmed?

C. Objectives of the Study

Related to the problems of study, the objectives of this study are:

1. To describe the film adaptation process which occurs in *Percy Jackson and the Olympians: The Sea of Monsters* novel.
2. To explain the influence of the film adaptation process that occurs from *Percy Jackson and the Olympians: The Sea of Monsters* novel after being filmed.

D. Scope and Limitation

The scope of this study is the adaptation of *Percy Jackson and the Olympians: The Sea of Monsters* novel to *Percy Jackson: Sea of Monsters* film. This research focused on the processes, methods, and effects of the adaptation theory. In analyzing this topic, the writer used the film adaptation theory from Eneste Pamusuk (1991). The limitations of this research are the plot and setting of the novel and film.

E. Significance of the Study

With this research, the writer hopes that this research can give a useful contribution to literature, especially in the progress of film adaptation theory. This research is intended to provide film adaptation analysis related to plot and setting which is the process of filming the novel. Furthermore, through this research, the reader is expected to cultivate a sense of appreciation for the novel and film adaptation. Moreover, the writer wanted people to comprehend the plot and setting that occur in a film. Thus, the reader's understanding of the transformation of a novel into a film becomes more profound.

F. Research Method

In this part, the writer discusses the research method. This section elaborates on the research design, data source, data collection, and data analysis.

1. Research Design

The research design of this research is literary criticism and film study. Literary criticism is a method to analyze a literary work by analyzing, interpreting, and evaluating. This method will include literary theory as a tool to analyze the literary work. In analyzing the topic, the writer used film adaptation theory from Eneste Pamusuk (1991) and studied the reduction, addition, and modification of plot and setting in both the novel and film.

2. Data Sources

There are two data sources that the writer used in this research. The first data is *Percy Jackson and the Olympians: The Sea of Monsters* novel. This novel is an American fantasy-adventure novel based on Greek mythology written by Rick Riordan. *The Sea of Monsters* was released on April 1, 2006, by Miramax Books, an imprint of Hyperion Books for Children and thus Disney Publishing.

The second data is *Percy Jackson: Sea of Monsters* film. This film is an American action fantasy-adventure film directed by Thor Freudenthal. The film was released in North America on August 7, 2013. It was released on Blu-ray 3D, Blu-ray, and DVD on December 17, 2013. The film can be seen in <https://drive.google.com/file/d/1YPp4Ji2jyw1bxbLvyRG9cTDTZsevoEg9/view?usp=sharing>. The novel and film are the second edition of *Percy Jackson and the Olympians* series after *Percy Jackson and the Olympians: The Lightning Thief*.

3. Data Collection

In collecting the data, the writer would classify the data related to the research. First, the writer collected the reduction, addition, and modification related to the plot and setting. Second, the writer classified the existing data based on their form under the objectives of the research. Third, the writer interpreted the data based on the film adaptation theory and took the conclusion of the research.

4. Data Analysis

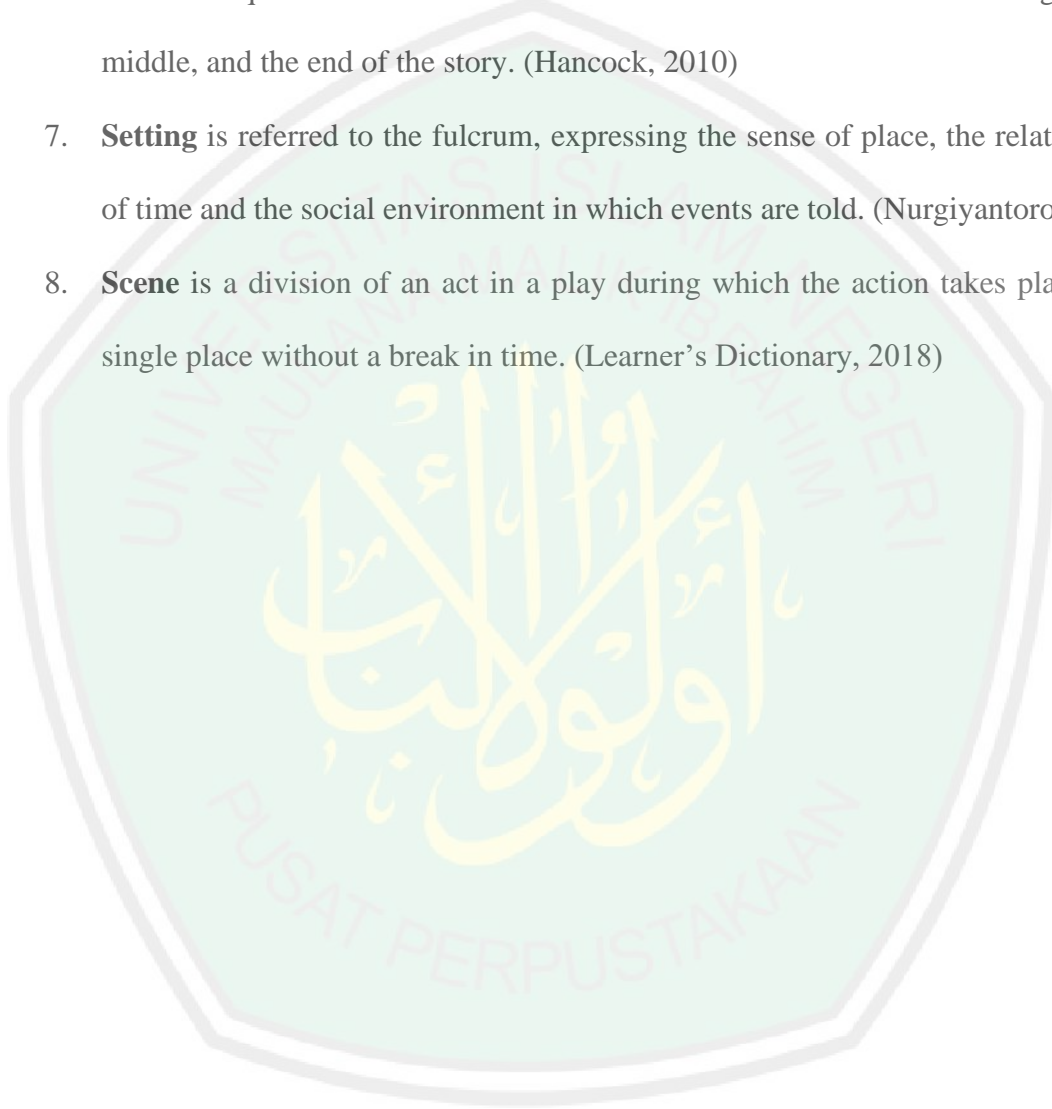
From the data collection, the writer would interpret the data based on the film adaptation theory. According to the theory, the reduction occurred because the filmmakers only selected the essential parts of the story to show the audience. Then, the addition of a scene in the film occurred based on the point of the film of view and still relevant to the content of the story. Moreover, differences of tools used in making a film impact on the occurrence of modification. In conclusion, the writer found the reduction, addition, and modification that took place in the plot and setting of *Percy Jackson: The Sea of Monsters film*.

G. Definition of Key Terms

In order to make readers understand the study, the writer put some definitions of key terms that will be often used in this research. The key terms are:

1. **Film adaptation** is a process of transferring the idea of novels into the film. (Eneste, 1991)
2. **Reduction** is the process of removing parts of a novel that are considered not too influential on the storyline in the film. (Eneste, 1991)
3. **Addition** is a process of adding a new story, plot, characterization, setting, and atmosphere in a story after being filmed. (Eneste, 1991)
4. **Modification/variation** is the process of change that occurs in a film where the novel part is placed in a different position in the film. (Eneste, 1991)

5. **Scene** is a division of an act in a play during which the action takes place in a single place without a break in time. (Learner's Dictionary, 2018)
6. **Plot** is a sequence of events that occurs to characters on situation in the beginning, middle, and the end of the story. (Hancock, 2010)
7. **Setting** is referred to the fulcrum, expressing the sense of place, the relationship of time and the social environment in which events are told. (Nurgiyantoro, 2010)
8. **Scene** is a division of an act in a play during which the action takes place in a single place without a break in time. (Learner's Dictionary, 2018)



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter is explaining aspects that contribute to the analysis of the novel and film. They are the theory of adaptation, intrinsic elements of the novel, and previous studies.

A. Novel to Film: A Theory of Adaptation

The theory of film adaptation, although prevalent in modern academia, has much more to establish. Burke (2010) argued that even though various methods of a film adaptation have been written, the amount of hard theory in existence is still seriously lacking. The theory which does exist could use an injection of a new perspective to more completely establish a base of theoretical knowledge from which to draw upon when critiquing the film. Furthermore, according to Burke (2010), some books which claim to be theoretical are actually books dealing largely with the method of film adaptation which further confuses the situation. Also, some academics end up speaking too widely about film studies as a whole and lack the specificity required in order to create a strong theoretical base. In order to establish a specific theory, in-depth examples are required.

Nowadays, all media have fundamental similarities regarding their role in the adaptation process. Hutcheon (2006, as cited in Kinney, 2013) stated that all media have an underlying commonality with respect to their role in the process of adaptation, and all genres reveal information about how adaptation functions. For this reason, the adaptation process may be carried out as long as it is within reasonable limits and able to be accepted in the community.

The theory of film adaptation today has been put forward by many theorists. Some well-known names such as George Bluestone, Linda Hutcheon, Pamusuk Eneste, Robert Stam, and Brian McFarlane, Thomas Leitch, Julie Sanderstook part in formulating this theory. The process of adaptation is a way of moving art into a different form. Kinney (2013) stated that other adaptation theorists such as Brian McFarlane, Robert Stam, Thomas Leitch, Julie Sanders, and Christine Geraghty agreed that adaptation is a complex part of any art and it can alter the way in which people view a variety of cultural products.

Moreover, Linda Hutcheon (2006) defined adaptation as a concept as a re-interpretation and recreation by the artist of an earlier work of art, while taking into consideration the changed circumstances and it is also the way the audience interprets the adaptation work in an intertextual context. Therefore, in the process of adaptation, there is not only the transfer of a work of art but also culture and habits.

1. Eneste's Adaptation Theory

The film adaptation is the process of adapting a novel into a film. Eneste (1991, p. 60-61) mentioned that adaptation is a process of transferring the idea of novel into the film. The transfer of words into images makes the process of adaptation producing a new literary work. Furthermore, Damono in Suseno (2011) explained that film adaptation is a change from one type of art to another. The adaptation meant here is, of course, different from the translation. The translation is the transfer of literary works from one language to another, while adaptation is the conversion of literary works or art into other types of art.

In the film adaptation, the conversion from literary to film influences the change in language-based results or words into films that feature audio-visual images. If in illustrated novels and depictions or portrayals carried out using language or words, in the film all of that is manifested through moving or audio-visual images that present a series of events (Suseno, 2011). The difference in media between these two genres of art has different characteristics.

Balazsh (1952) stated that the process of production between the novel and the film is also different. The novel is individual work and the result is individual work while the film is work that involves many people like a producer, screenwriter, director, cameramen, artists, sound recorder, and etc. In other words, adaptation is the process of changing something that is produced individually into something that is produced together.

Moreover, there is also a change in the process of experience. The novel is present to be read and the film appears to be watched. Both of them have different ways of experiencing. In the film adaptation, Bluestone (1951) used his theory to see the process of change (reduction, addition, and deletion) of the text of a novel when the novel was appointed as a film.

Bluestone (1951) based on anomalous monism ontology and positive epistemology that relied on empirical knowledge and rationalists, emphasizing that there will always be changes (reduction, addition, and deletion) when a novel experiences an adaptation process. In line with Bluestone, Pamusuk Eneste (1991) divided film adaptation into three types, namely reduction, addition, and modification.

a. Reduction

The reduction is the process of removing parts of a novel that are considered not too influential on the storyline in the film. According to Suseno (2011), Reduction is the cutting of story elements in literature in the process of transformation. The reduction can be done on literary elements such as stories, plot, character, setting, and atmosphere. With the process of reduction or cutting, not all things expressed in the novel will also be found in the film. Thus it means that there will be cuts or omissions of parts in the literary work in the process of transformation to film.

Usually, filmmakers (screenwriters or directors) have selected sections of information that are considered important to display. According to Eneste (1991), there are several possible reasons why there is a reduction. First, in the selection of events,

there are some scenes that are considered not important to be displayed so that the director eliminates some scenes that exist in the film.

Secondly, in the selection of characters, the same thing happened. There are some characters in the novel that are not featured in the film. The film only shows the figures that are considered important only because of technical limitations so that only the characters who have influence in the course of the story. Thirdly, in terms of background also not usually all backgrounds will be shown in the movie because most likely if all the background is displayed it will be a movie that has a long duration.

b. Addition

Another possibility that can occur in the process of transforming literature into film is the addition. As in creation, according to Suseno (2011), this process can also occur in the realm of story, plot, characterization, setting, and atmosphere. Additions are usually done by screenwriters or directors because they have interpreted the novel that they will be filming so there will be additions here and there. In the film, the scriptwriter added several scenes to support the story idea.

Additions made in this adaptation process certainly have reasons, both the reason for the importance of additions, the reason for their relevance to the story as a whole, or for other reasons. According to Eneste (1991, p. 64-65), the addition to the process of entanglement certainly has a reason. For example, it is said that adding is

important when viewed from a film angle. In addition, the addition is done because it is still relevant to the story as a whole.

c. Modification/variation

Modification is the third thing that is possible in the process of transformation from literature to film. Modification is the process of change that occurs in the film where the novel part is placed in a different position in the film. The modification here can occur in the realm of story ideas, storytelling style, kernel-satellite, etc (Suseno, 2011). Despite variations between novel and film, the theme or novelty of the novel is usually presented after it has been filmed.

Film adaptation also allows the occurrence of certain modifications in the film. According to Eneste (1991, p. 66), the novel is not a pretext or reason for the filmmaker, but the novel is really about to be transferred to another medium of film. The occurrence of modification in transformation is influenced by several factors, including media used, audience problems, duration of playback time. The transformation of literary works to film allows modification here and there. In addition, film screening has limited time so that the audience does not get bored to keep watching to the end. So, not all things or problems that exist in the novel can be moved all into the film.

B. Intrinsic Elements of Novel

The intrinsic element is the elements that build up a literary work from within. The intrinsic element is the element that builds the literary work itself. It causes literary works to be present as literary works that factually will be encountered when reading a work.

The intrinsic element of a novel is the element that directly participates in building the story and makes a novel come true. These intrinsic elements include plot, setting, character, characterization, style of language, point of view, theme, and others.

The intrinsic elements used in this research are:

1. Plot

The plot is a series of stories formed in a work of fiction. According to Hancock (2010), the plot is a sequence of events that occurs to characters in situations in the beginning, middle, and end of the story. Moreover, the plot is not just a sequence of stories from A to Z but is a causal relationship of one event with another in the story. The plot is an important fictional element, many people consider it the most important among other fictional elements. The plot contains elements of the storyline or precisely as the course of events after an event that followed.

The plot is the motion structure contained inside a work of fiction. Tarigan (2011) mentioned that the structure of this motion moves from a beginning through a middle and leads to an end which is usually better known as the exposition,

complications, and resolution. When viewed in terms of the preparation of events or parts that make up it, there is a chronological or progressive plot, and a regressive or flashback or back-tracking plot.

In a chronological plot, the story really starts from the exposition, transcends the complications and climax that begins with a particular conflict, and ends in a solution or denouement. On the contrary, in a regressive plot, the beginning of the story may be the end, and so on. The middle can be the end and the end can be the beginning or the middle. So, if the events in the novel are seen separately from the composition, the artistic effects become obscure.

The plot of fiction begins and ends with any event. Wolf in Irawan (2015) stated that the plot is a sequence of events that move the narrative from beginning to end. Thus the early stages of the story can be located in any part. Theoretically, the plot can be sorted or developed into certain stages chronologically. However, in practice, it is not always subject to the rule. Theoretically-chronologically, the stages of plot development, namely the initial stage, the middle stage, and the final stage.

2. Setting

The background is a description of the place, time and atmosphere of the occurrence of an event in a literary work. Brooks in Tarigan (2011) stated that the background is the physical background, the element of the place, and the space in a story. On the other hand, the setting of stories is a description of the place, time, or

situation in the place where the event occurred. This setting is closely related to the character or actor in an event. Moreover, the setting is a very important element in forming a story, because it can determine the general situation of work. The setting has been referred to as the story world or milieu to include a context (especially society) beyond the immediate surroundings of the story.

Therefore the setting is very supportive of the story plot. Besides that, the setting also greatly influences the atmosphere, events, issues in the story, and story themes. Although the setting is intended to identify the situation described in the story, the existence of the setting element is essentially not just stating where, when, and how the event situation took place but also related to the description of tradition, character, social behavior and people's views at the time the text was written.

Abrams in Nurgiyantoro (2010) stated that the setting is also referred to as the fulcrum, expressing the sense of place, the relationship of time and the social environment in which events are told. As a literary element, the setting helps initiate the main backdrop and mood for a story. Elements of setting may include culture, historical period, geography, and hour. Along with the plot, character, theme, and style, the setting is considered one of the fundamental components of fiction.

3. Character

A character is a person or other being in a narrative. The character may be entirely fictional or based on a real-life person, in which case the distinction of a

“fictional” versus “real” character may be made. Janovsky (2018) mentioned in her video that character can be defined as any person, animal, or figure represented in a literary work. In literature, characters guide readers through their stories, helping them to understand plot and ponder themes.

Since the 19th century, the art of creating characters, as practiced by actors or writers, has been called characterization. Bernardo (2011) stated that an important part of characterization is dialogue, for it is both spoken and inward dialogue that affords the reader the opportunity to see into the characters' hearts and examine their motivations. In the best of stories, it is actually a characterization that moves the story along, because a compelling character in a difficult situation creates his or her own plot. The characters in a novel are usually displayed more fully, for example, a character is shown with physical characteristics, social conditions, behavior, traits, habits and so on.

4. Point of View

The point of view is a device for in narrator to indicate the position from which an action is observed and narrated. Pickering and Hoeper in Minderop (2005) states that the point of view is a narrative method that determines the position from which the story is delivered. Moreover, the point of view is a term for who tells the story and how the story gets told.

Because it is bound up with the story, point of view could have been in the section on character obviously, the nature and personality of the narrator will determine in part what is seen and how it is seen. However, because it also bound with knowing how the story gets out, the point of view is intimately connected with style.

In general, there are four points of view, namely, the third person's point of view, a first-person perspective, a mixed point of view, and a dramatic viewpoint. Sisakht (2014, p. 182) divided point of view into three. They are first-person, third-person narration, and Limited omniscient point of view. Point of view directly to the way of the storytelling in a novel. Moreover, point of view is the way of perception which is used by the author as a device to appear characters, action, setting and many kinds of events that may form the story in fiction to the readers.

Furthermore, Peck in Munaf (2018) stated that the point of view is a technique that is used by the author to find and tell the meaning of his artistic work to the readers. The author expects that readers can accept his technique. The readers' understanding of the novel will be influenced by a clear point of view.

5. Theme

The theme is the main idea of the story. According to Burton Goodman, the theme is the main idea or the main point in a story. A theme must represent the whole part of the story because it is a basic development of a whole story. Actually, it is not easy to find out the theme in a novel. The reader has to read the novel and understand what the story tells about.

The purpose of the theme is to give shape and effect in our minds, so make the story easy to remember. Staton in Munaf (2018) stated that the theme gives a strong explanation about the unity of what is happening in the story and tells about the story of life in a common context. A good theme has to represent the entire story in the novel. Sometimes the theme shapes into the fact that comes from the human experience. It is explored by the story and then gives the impression of each event in life. Thus, it can be said that the theme is an idea or the main idea developed into a story.

C. Previous Studies

In this study, the writer takes three previous studies. The first previous study is *Ekranisasi Novel ke Bentuk Film 99 Cahaya di Langit Eropa Karya Hanum Salsabiela Rais dan Rangga Almahendra* written by Devi Shyviana Arry Yanti (2016). This study aims to describe the process of ecranisation in plot, character, and setting in the form of categorization aspects of reduction, addition, and modification from the novel to the film *99 Cahaya di Langit Eropa*.

In accordance with research questions, the results of this study indicate that there have been adaptations in plot, characters, and settings. However, the plot of the novel and the film have not changed. Even though there was no change in the plot, there was an addition to the conflict. Inside the plot, there are 13 times of reduction, 37 times of addition, and 18 times of modification. In character, there is a reduction of 6 characters, the addition of 7 characters, and modification of 6 characters. In settings,

there is a reduction 9 times, addition 7 times, and modification once. The adaptation process carried out in its visualization into a film as a whole is considered to be reasonable. Additions that occur in the plot, character, and settings are made more interesting but do not deviate far from the story contained in the novel.

The second previous study is *Alih Wahana Novel Supernova Karya Dewi Lestari Menjadi Film Supernova Karya Rizal Mantovani Kajian Model Pamusuk Eneste* written by Rara Rezky Setiawati (2017). This study aims to describe the form of intertextual relationships between novel and Supernova film and adaptation process of novel into Supernova film.

The results of this study indicate that literary works do not only appear textually in the form of novels but have exceeded the textual limits. The shift of the novel to other media, namely the film goes beyond the textual boundary called adaptation. The forms of intertextual relationships between novels and films are permutative in a way, comparison, equality, and contrasting. The comparison includes theme, character, characterization backgrounds, and message implied in novel and film. Equations include character, characterization, and storytelling style. The contrast is the novel is a hypnogram of a film called innovation.

The last previous study is *Perbedaan Penggambaran Latar dalam Novel dan Film Germinal: Sebuah Kajian Ekranisasi* written by Ali Ja'far Purnomo (2012). *The germinal* film is an adaptation of Germinal's novel, this is because the *Germinal* novel is the work of Emile Zola's masterpiece. *The germinal* novel is a romance of naturalism

that tells the struggle of the workers against the injustice of the bourgeoisie with Etienne as the main character. The *Germinal* novel published in 1885 adapted into the *Germinal* film released in 1993 certainly experienced the difficulty in visualizing a setting similar to the source (novel).

The results of the analysis obtained from this study are that there are (1) additions in the form of setting sequences to connect between the previous and appropriate sequences, (2) reduction in some and all parts of the setting, (3) tangible modification in replacing the support elements of the setting. Also known as the most dominant of the three is the reduction, it is possible that caused by the difference in the period of reduction of the novel and the *Germinal* film. Limited movie playback duration makes the film unable to display all the settings in the novel. In addition, another possibility is the cost problem in making the *Germinal* film itself, as well as its own reasons the filmmaker takes settings that are considered essential to be highlighted or displayed.

CHAPTER III

ANALYSIS

This chapter presents the analyses. The researcher would like to answer the problem of the study which has been stated in the chapter by presenting the data and analyzing them. Based on the limitation, this research only discusses the adaptation process on the plot and setting which occur in the film.

A. Plot Adaptation

The plot is the motion structure contained inside a work of fiction. Tarigan (2011) mentioned that the structure of this motion moves from a beginning through a middle and leads to an end which is usually better known as the exposition, complications, and resolution. The beginning of a story contains some relevant information relating to various things that will be told in the next stages. The middle stage is a stage that displays conflicts that have begun to appear in the previous stage, becoming increasingly increasing, becoming increasingly tense. The final stage is the stage of divorce by displaying certain scenes as a result of the climax.

Overall, the sequence of the plot in the novel and film Percy Jackson: The Sea of Monsters underwent many changes. However, this novel and film are still using advanced plot techniques. This can be viewed concerning the preparation of plot which are both starting from the beginning stage, the middle stage (conflict and climax), then ending in the final/completion stage.

The plot in *Percy Jackson and the Olympians: The Sea of Monsters* novel is divided into 6 parts. The first part is in New York (Percy's house and school), the second part in Half-Blood Camp, the third part on the tropical island, the fourth part in the sea of monsters, and the fifth part on the island of Polyphemus. Meanwhile, the depiction of the plot in *Percy Jackson: Sea of Monsters* film is divided into four parts. The first part is in Half-Blood Camp, the second part in Washington DC, the third part in the sea of monsters, and the fourth part on Polyphemus Island.

At the beginning of the story, the novel tells about Percy, a half-blood child who gets a dream about his friend. After dreaming, he felt a bad feeling and felt something terrible had happened to his friend. When he attended school, a monster attack occurred there. In the film, the initial part describes a race that was joined by some campers who lived in the Hal-Blood Camp. Percy, a half-blood child participates in a race and is defeated by one of his friends. After losing the race, Percy was punished by Mr. D for cleaning the race arena. Not far after the race, there was an attack on a bull monster in the camp who managed to break through the protective wall and the magic pine tree.

From that point on, the event began to rise and conflict grew. The conflict in the novel occurred when Mr. D permitted Clarisse to look for the Golden Fleece. Percy and his two friends did not accept that. The three of them finally travel to find the Golden Fleece in secret and get many challenges on their journey. Moreover, the same conflict occurred in the film. In the film, it is depicted that Percy and his two friends

traveled to find the Golden Fleece to save Thalia tree which had been poisoned by their friend.

At the climax, both novel readers and film audiences are treated to conflict struggles with later tensions that ends towards the final stage of a story. Both in novels and films tell how tense the journey of Percy and friends. They pass through many dangers, fight monsters, fight other friends, and save their precious friend. At the end of the story also illustrated how Clarisse healed Thalia tree by putting the Golden Fleece beside the tree.

The data in the finding section related to plot adaptation are as follows:

1. Reduction

The reduction of the plot is the removal of some motions of the story in the film. It means that there are parts in the novel that are not shown in the film. In this study, the writer found several data showing plot reduction. The data are presented as follows:

Data 1. Nightmare.

My nightmare started like this.....Then I heard hooves clattering against the pavement. I turned and saw my friend Grover running for his life. (Riordan, 2006: p.1)

This data tells about Percy's dream. In his dream, Percy saw his friend Grover in danger. Grover is held captive by a big and strong monster. There are approximately

five parts that tell about Percy's dream. In the film, this part is not told at all. Grover looked fine and accompanied Percy's journey to look for golden fleece until they were separated in Washington DC.

Besides, data 1 also contains several stories that have been omitted when adapted into films. These parts are Percy's activities (at home and school), Percy's and Tyson's escape from school after monster attacks, and their battles (Percy, Annabeth, and Tyson) against monsters when they arrive at Camp Half-Blood.

Data 2. Percy's arrival in Big House to find Chiron

When we got to the Big House, we found Chiron in his apartment, listening to his favorite 1960s lounge music while he packed his saddlebags. I guess I should mention—Chiron is a centaur. From the waist up he looks like a regular middle-aged guy with curly brown hair and a scraggly beard.....Annabeth ran up and hugged him. "Chiron, what's happening? You're not ... leaving?" Her voice was shaky. Chiron was like a second father to her. (Riordan, 2006: p.29)

The data above tells about Percy, Annabeth, and Tyson who met Chiron. When found, Chiron was about to get ready to leave Camp Half-Blood. In the film, no part tells the story of Chiron's journey. In the film, the person who is known to poison Thalia's pine tree is Luke. This part is seen in the minutes 20 seconds 24. At that time all camp residents came to the Thalia pine tree and saw the situation. Percy came after them and explained the conditions he knew.

In data 2, there are also some parts of the story related to Percy's arrival. The stories are the replacement of Chiron as the manager of the camp, Poseidon (Sea God/ Percy's father) recognizes Tyson as his son and the combat train race.

Data 3. Adventure in the Wilderness.

Then from the river behind us, a familiar female voice shouted: "There ! Prepare the thirty-two-pounder!" I didn't dare look away from the Hydra, but if that was who I thought it was behind us, I figured we now had enemies on two fronts. (Riordan, 2006: p.87)

In the data above, Percy, Annabeth, and Tyson had a short break and fought the Hydra in the wilderness. At that time, Percy realized that someone was also in the same place as them. In the wilderness, Percy met Clarisse and they were taken as prisoners to her ship. Meanwhile, in the film, Percy and Clarisse never fought the Hydra. They also only met when they were trapped inside Charybdis' stomach. This section is visible in the minutes 66 seconds 35.

"Only way into the Sea of Monsters. Straight between Charybdis and her sister Scylla." Clarisse pointed to the top of the cliffs, and I got the feeling something lived up there that I did not want to meet. (Riordan, 2006: p.93)

In addition to adventures in the wilderness, this section also tells the story of Percy's condition and his two friends (Annabeth and Grover) when used as a prisoner by Clarisse on her ship and their fight against Hydra and Scylla in a sea of monsters.

Data 4. Adventure in the Tropical Island.

I sat up. Sure enough, there was a line of blue and brown in the distance. Another minute and I could make out an island with a small mountain in the center, a dazzling white collection of buildings, a beach dotted with palm trees, and a harbor filled with a strange assortment of boats. (Riordan, 2006: p.100)

In the data above, Percy and Annabeth discovered a tropical island. On the island, they were welcomed by a beautiful and kind woman. The woman offered spa treatments to both of them. Who would have thought, the woman turned out to be a witch. He turns Percy into a mouse and tries to trick Annabeth. However, with the power of the multivitamin given by Hermes, Annabeth can fight the woman and free Percy.

Annabeth held up my bottle of vitamins for the sorceress to see. Circe howled in frustration. "Curse Hermes and his multivitamins! Those are such a fad! They do nothing for you." (Riordan, 2006: p.108)

In the film, this part is not at all illustrated. Percy was also never given a bottle of a multivitamin by Hermes. Besides, Percy made an adventure with Annabeth and Tyson. He was separated from Tyson in Polyphemus' cave. This is seen in the minutes 80 seconds 33.

Moreover, this section also tells about Percy and Annabeth's voyage in a sea of monsters using the ship "Queen Anne's Revenge." At that time, Percy got a trial in the form of singing the voice of Shiren (a sea monster) who tried to trick Annabeth. Thanks to Percy's efforts, Annabeth was released from Shiren's snare.

Data 5. Adventure in Miami.

In the distance, the sun was setting behind a city skyline. I could see a beachside highway lined with palm trees, store-fronts glowing with red and blue neon, a harbor filled with sailboats and cruise ships. (Riordan, 2006: p.138).

In the data above, it is told that Percy and his friends found a city after they traveled on a hippocampus. According to Annabeth, that city is Miami. In that city, they dropped Clarisse and found a ride so she could arrive at the Half-Blood camp just in time to cure Thalia's pine tree. In the film, this part is not told. After finding the golden fleece, Percy and his friends immediately return to Half-Blood camp without being told how they arrived. It was seen in the minutes 93 seconds 11.

Then there was a wild chorus of war cries and hooves thundering against metal. A dozen centaurs charged out of the main stairwell. "Ponies!" Tyson cried with delight. My mind had trouble processing everything I saw. Chiron was among the crowd, but his relatives were almost nothing like him. (Riordan, 2006: p.146)

This part also tells about Luke's attack after Clarisse's departure. Luke came to grab the golden fleece that Percy and the others had found. When attacked by Luke, Chiron comes to rescue Percy and his friends. At that time, the name Chiron had returned well in the eyes of the camp residents after Luke learned of his actions which had poisoned the Thalia pine tree.

2. Addition

The addition of the plot is an addition to the story inside the film. It means that there are additional stories in the film that does not exist in the novel. In this study, the writer found several additional processes that occurred in the film. Some of the added film scenes are as follows.

Data 1. A mysterious person arrives at Half-Blood Camp.

This data described that someone mysteriously came to Half-Blood Camp to meet Chiron and Mr. D. The mysterious person was Percy's brother who is a Cyclops. This can be seen at minute 10 seconds 08.



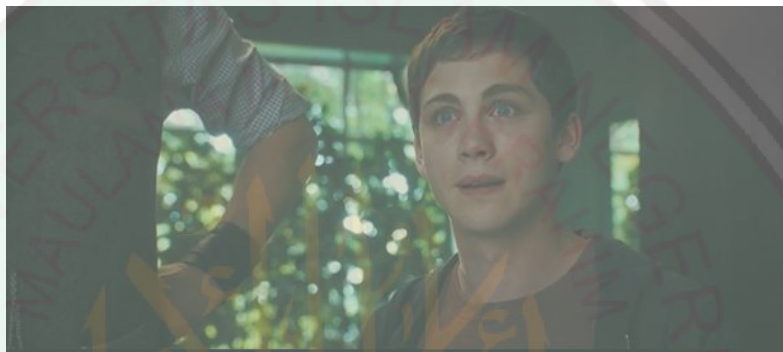
Pict. 1 A stranger comes to Half-Blood Camp.

In the novel, there is no part of the scene above. In the film, it is told that the Cyclops can enter freely into Half-Blood Camp. As is known, Half-Blood Camp has been linked with mystical power from the Thalia pine tree. There will be no monsters that can enter through it. However, it was different, the Cyclops who was Percy's brother could pass it. In the novel, this part is not told. However, there is one part of the story that is a bit similar.

In the novel, it is told that Annabeth gave the order and invited Tyson (Percy's friend) to be able to pass through the magic wall and enter Half-Blood Camp. After being ordered by Annabeth, Tyson can enter Half-Blood Camp and help Percy fight monsters.

“I, Annabeth Chase, give you permission to enter camp!” (Riordan, 2006: p.26)

Moreover, this part also describes the scene when Percy, Annabeth, and Grover come to see Chiron in his office. This part also tells Percy's surprise when he finds out he has a brother. It can be seen in minutes 11 seconds 52.



Pict. 2 Percy, who was surprised to find that he had a brother.

In the novel, the part is not told at all. However, in the novel, it is told that Percy has been friends with Tyson since he attended Meriwether College Prep. At that time, Percy always felt that Tyson was like a normal child in general. He did not notice that Tyson was actually different from him physically. Without realizing it, it turns out Tyson is his brother.

Swirling over Tyson was a glowing green trident—the same symbol that had appeared above me the day Poseidon had claimed me as his son. (Riordan, 2006: p.38)

Data 2. Bulls attack Half-Blood Camp.

This data describes the bull attack that happened at Half-Blood Camp. The bull managed to destroy the magic wall that protects and tries to destroy the camp. Percy

and other camp residents tried to fight the bull. This scene is seen in minutes 14 seconds 12.



In the novel, this part is told differently. In the novel, it is told that Percy, Annabeth, and Tyson who just arrived at the edge of the Half-Blood Camp hill saw two bulls attacking their camp. The bull managed to destroy the magic wall of the Thalia pine and ravaged the camp. Seeing that, Percy and Annabeth immediately ran and tried to help other camp friends to kill the two bulls.

What worried me most weren't the bulls themselves. Or the ten heroes in full battle armor who were getting their bronze-plated booties whooped. What worried me was that the bulls were ranging all over the hill, even around the backside of the pine tree. That shouldn't have been possible. The camp's magic boundaries didn't allow monsters to cross past Thalia's tree. But the metal bulls were doing it anyway. (Riordan, 2006: p.23)

Data 3. The Antidote for Thalia pine tree.

This data describes Percy who visited Chiron lab to ask about the development of the antidote for Thalia pine tree and the oracle Luke said shortly after the attack by a bull monster. This section is seen in minutes 20 seconds 57.



Pict. 4 Chiron developed an antidote to cure the Thalia tree.

In the novel, there is no part that tells that Percy came to Chiron in his lab to ask for an antidote. Instead, Percy, Annabeth, and Tyson came to Chiron because he felt that Chiron was innocent of the incident. He also did not believe that Chiron had poisoned the Thalia pine tree.

Chiron turned, looking offended. "I beg your pardon?" Annabeth ran up and hugged him. "Chiron, what's happening? You're not ... leaving?" Her voice was shaky. Chiron was like a second father to her. (Riordan, 2006: p.30)

Data 4. Golden Fleece for Thalia pine tree.

This data told that Annabeth and Grover tried to find a poison antidote for Thalia pine tree. By utilizing technological sophistication, they managed to find the antidote to the poison. However, to get the antidote, they have to make an adventure to get it. This scene is seen in minutes 21 seconds 56.



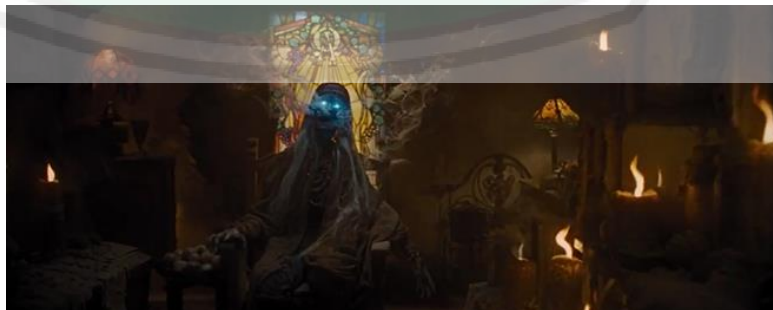
Pict. 5 Annabeth found an antidote to cure the Thalia tree.

Meanwhile, in the novel, this part is told differently. At that time Percy was sentenced along with Annabeth and Tyson for cleaning kitchen utensils. Suddenly, Annabeth had the idea to look for poison antidotes for Thalia pine tree. She remembers the story of the golden fleece that is so famous for its magical power.

She sighed. "A fleece. The coat of a ram is called a fleece. And if that ram happens to have golden wool—". (Riordan, 2006: p.50)

Data 5. The forecast from the Oracle.

This data is about Percy who sees the Oracle in Chiron's office. In the room, there was a creature that gave Percy a forecast. The forecast is about a child of God who has the potential to destroy Olympus when he turns 20. This part is seen in minutes 22 seconds 59.



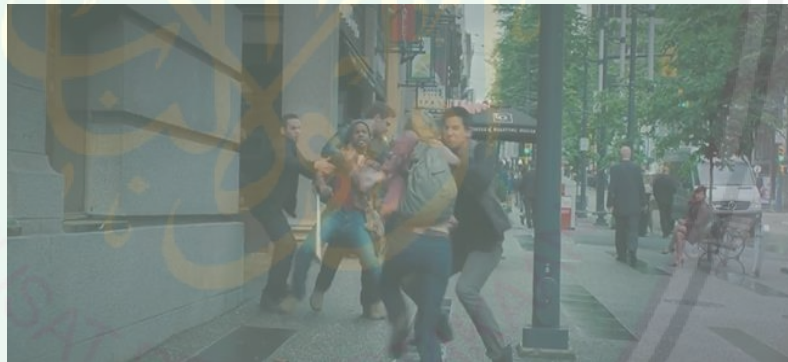
Pict 6. The Oracle shows the forecast to Percy.

Unlike the stories in the novel, this part is precisely known by Percy through Annabeth. However, Annabeth did not know about the forecast directly. When Chiron and his family rescued Percy in Miami, Chiron told Percy about the forecast.

Chiron finished bandaging my leg. "Percy, I had a talk with Annabeth on the way here. A talk about the prophecy." Uh-oh, I thought. (Riordan, 2006: p.149)

Data 6. Adventure in Washington DC.

This data illustrates Percy's condition and his three friends (Annabeth, Grover, and Tyson) who are stranded in Washington DC. There they had time to visit a coffee cafe. Also in that place, Luke sent his messengers to kidnap Grover. This section is seen in minutes 39 seconds 14.



Pict. 7 Grover was kidnapped by Luke's accomplice.

In the novel, no single part tells about the strand of Percy and his friends in Washington DC. Besides, Percy only traveled with Annabeth and Tyson because Grover was somewhere far away from him.

Data 7. Adventure in Sea of Monster.

This section tells about the trapping of Percy, Annabeth, and Tyson in Charybdis' stomach (a sea monster). This section is seen in minutes 65 seconds 54.



Pict 8. Percy, Annabeth and Tyson are trapped in the body of Charybdis - a sea monster.

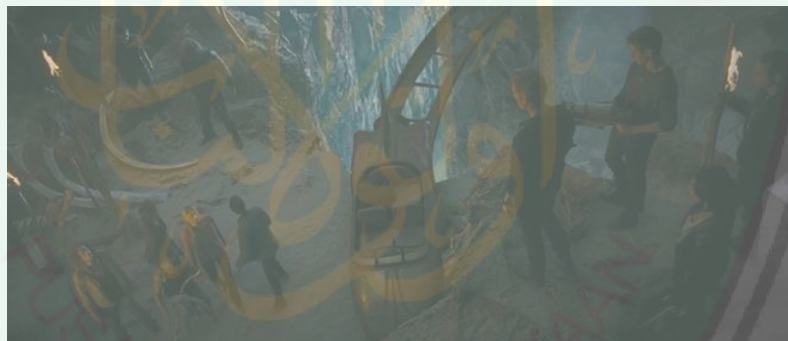
At that time, Percy and his two friends were wading through a sea of monsters using lifeboats and the aid of a thermos filled with wind given by Hermes. Shortly after that appeared many high and sharp rocks from within the ocean. The rock turned out to be sharp teeth belonging to Charybdis. Because he could not escape, Percy and his two friends were finally swallowed up by the Charybdis whirlpool and stranded in his stomach.

.....About half a mile south of that, the other patch of darkness was a storm brewing. The sky and sea boiled together in a roaring mass. "Hurricane?" Annabeth asked. "No," Clarisse said. "Charybdis." (Riordan, 2006: p.93)

In the novel, there is no story about Percy's strand in Charybdis's stomach. On the contrary, in the novel, it is told that Percy fought Charybdis and his brother Scylla in a sea of monsters.

Data 8. The power of Golden Fleece.

This section tells about Luke's appearance in the cave of Polyphemus. He took the golden fleece and tried to awaken Kronos (his grandfather) from his realm. But apparently, Kronos was very savage. After getting up, he tried to destroy everyone. Percy and his friends managed to restore Kronos to their realms and reclaim golden fleece. This section is seen in minutes 79 seconds 54.



Pict. 9 Luke surrounds Percy and his friends in the cave of Polyphemus.

In his novel, Luke did not succeed in taking gold fleece because Clarisse brought the item to Half-Blood Camp. Because of that, Kronos cannot be raised by Luke.

"And so, the Fleece," Luke mused. "Where is it?" He looked us over, prodding my shirt with the tip of his sword, poking Grover's jeans. (Riordan, 2006: p.141)

3. Modification/variation

Modification/variation of the plot is a variation of plot drawing carried out in visualization from novel to film. In this study, the writer found three modification processes that occurred from the novel to the film.

Data 1. Annabeth's Story.

The modification that the writer found was part of Annabeth telling Percy about her past.

Every camper knew the story behind the tree. Six years ago, Grover, Annabeth, and two other demigods named Thalia and Luke had come to Camp Half-Blood chased by an army of monsters. When they got cornered on top of this hill, Thalia, a daughter of Zeus, had made her last stand here to give her friends time to reach safety. As she was dying, her father, Zeus, took pity on her and changed her into a pine tree. Her spirit had reinforced the magic borders of the camp, protecting it from monsters. The pine had been here ever since, strong and healthy. (Riordan, 2006: p.28).

In the novel, it is told that Annabeth, Luke, Grover, and Thalia tried to escape from the pursuit of the Cyclops who had tricked them. At the end of the story, Thalia sacrificed herself for the safety of her friends. She finally died. Her father, who felt sorry for her, turned Thalia into a pine tree that had the power to protect the half-blood camp from monster attacks.

In the film, this story is also told and included in the opening part of the film. However, in this opening part, Annabeth's story and her three friends are narrated by Percy. This section is seen in minute 1 seconds 48.



Pict. 10 The arrival of Annabeth and her friends at Half-Blood Camp for the first time.

Data 2. The Combat Train Race.

In the novel, the combat train race was held a few days after Percy's arrival at Camp Half-Blood. This competition is a competition that becomes the legacy of Olympus citizens to play. When participating in the race, a bird attack incident occurs in the middle of a race.

We were whipping along so fast it was hard to hear or see anything, but Tyson pointed toward the woods and I saw what he was worried about. The pigeons had risen from the trees. They were spiraling like a huge tornado, heading toward the track. (Riordan, 2006: p.47).

Meanwhile, in the film, this part of the race is told in the early part of the film after Percy's narration. The race in the film is unknown because it was not mentioned at all. Unlike the story in the novel, in the film, there are no scenes that describe the attack on the race by birds. This part is seen in minutes 04 seconds 02.



Pict. 11 The scene when Percy follows a race at Half-Blood Camp.

Data 3. The gifts from Hermes.

In the novel, Hermes meets Percy who is sitting on a dune and enjoying the night air while looking at the sea and stars. At that time, Hermes gave a thermos and supplement that could help Percy when he was in danger.

Martha opened her mouth ... and kept opening it until it was as wide as my arm. She belched out a stainless steel canister—an old-fashioned lunch box thermos with a black plastic top. The sides of the thermos were enameled with red and yellow Ancient Greek scenes—a hero killing a lion; a hero lifting up Cerberus, the three-headed dog. (Riordan, 2006: p.60)

George unhinged his jaw and coughed up a little plastic bottle filled with chewable vitamins. (Riordan, 2006: p.61)

Whereas in the film, Hermes did not come and meet Percy but Percy, Annabeth, and Tyson visited him. They meet Hermes in his shop. They are given a thermos and masking tape that can help when they are in danger. This section is seen in minutes 43 seconds 13 and minutes 43 seconds 47.



Pict. 12 Hermes gave Percy a flask and masking tape to help him find Luke.

B. Setting Adaptation

The setting is a description of the place, time, and atmosphere of the occurrence of an event in a literary work. In this finding, to narrow down the study, the settings used in the analysis are setting that focus on the place. In the novel, elements of the place used may be placed with specific names, certain initials, or specific locations without an explicit name. The use of a place with specific names must reflect the nature and geographical conditions of the place in question.

From the settings contained both in novel and film, it can be seen that in the process of adapting the novel to the film also transforms the settings. In film visualization, several settings experience reduction. It means that there are several backgrounds in the novel that are not shown in the film. Besides, there are also additional settings displayed in the film and the setting is not found in the novel. The following are some of the setting adaptation processes seen in categories reduction, addition, and modification/variation.

1. Reduction

The reduction of the setting is the elimination of background in the novel. It means that there are some settings in the novel that are not shown in the film. In this study, the writer found several settings in the novel that were reduced. Some of the settings that are omitted are as follows.

Data 1. Percy's house.

Silence except for the rain. Grover took a deep breath. Maybe the thing was gone. Then lightning flashed. The entire front of the store exploded, and a monstrous voice bellowed: "MIIIIINE!" I sat bolt upright, shivering in my bed. There was no storm. No monster. Morning sunlight filtered through my bedroom window. (Riordan, 2006: p.2)

In the novel, Percy has a house. His house is the same as a house in general which has a bedroom, kitchen, bathroom, and living room. In the film, Percy's house which is used as a setting has been removed. There is no single setting or story in the film that discusses Percy's house.

Data 2. Percy's school (Meriwether College Prep).

My day started normal. Or as normal as it ever gets at Meriwether College Prep. See, it's this "progressive" school in downtown Manhattan, which means we sit on beanbag chairs instead of at desks, and we don't get grades, and the teachers wear jeans and rock concert T-shirts to work. (Riordan, 2006: p.5)

In the novel, this school is described as a progressive school in downtown Manhattan. The students sit on beanbag chairs instead of a desk, don't get grades, and the teachers wear jeans and rock concerts T-Shirt to work.

Data 3. The corner of Thomas and Trimble.

"Here." Annabeth stopped us on the corner of Thomas and Trimble. She fished around in her backpack. "I hope I have one left." (Riordan, 2006: p.17)

In the novel, this road is described as a road in the corner of the City of Manhattan. This road is located not far from Percy's school.

Data 4. The Big House.

When we got to the Big House, we found Chiron in his apartment, listening to his favorite 1960s lounge music while he packed his saddlebags. I guess I should mention—Chiron is a centaur. (Riordan, 2006: p.30)

In the novel, it is told that the Half-Blood Camp consists of several buildings such as the Big House, cabin, pavilion, and canteen. Cabin in the Half-Blood Camp consists of 11 cabins. The cabins are Athens, Ares, Hephaestus, Demeter, Apollo, Aphrodite, Dionysus, Naiads, Hermes, Poseidon, and Dryads. Moreover, the Pavilion is a gathering place for camp residents.

Meanwhile, in the film, the camp building looks like a natural campground located in the middle of the forest. Some houses are made of wood and some use stone.

Data 5. The Kitchen.

This was so completely unfair, I told Tantalus to go chase a doughnut, which didn't help his mood. He sentenced us to kitchen patrol—scrubbing pots and platters all afternoon in the underground kitchen with the cleaning harpies. The harpies washed with lava instead of water, to get that extra-clean sparkle and kill ninety-nine point nine percent of all germs, so Annabeth and I had to wear asbestos gloves and aprons. (Riordan, 2006: p.50)

In the novel, Half-Blood Camp is described as having a kitchen in the Big House. The kitchen is used to cook food for the campers.

Data 6. The Poseidon Cabin.

First there was Tyson moving into the Poseidon cabin, giggling to himself every fifteen seconds and saying, "Percy is my brother?" like he'd just won the lottery. (Riordan, 2006: p.39)

In the novel, the Poseidon cabin is described as the cabin where Percy lives. A child from Poseidon occupies this cabin. This cabin was initially been only occupied by Percy, but after Tyson got recognition by Poseidon, he also lived there. In the film, no scene depicts Percy's bedroom in Half-Blood Camp.

Data 7. The Dune.

My first thought was that he must've been taking a midnight jog down the beach and strayed inside the camp borders. That wasn't supposed to happen. Regular mortals couldn't enter the valley. (Riordan, 2006: p.57)

In the novel, the dune is described as a hill not far from Half-Blood Camp. This hill is located opposite the sea. At night, the scenery is so beautiful. The night sky is decorated with stars and seas that reflect light.

Data 8. The Wilderness.

Annabeth stared at him. "Where did you get that? We're in the middle of the wilderness. There's nothing around for—". (Riordan, 2006: p.57)

Inside the novel, the wilderness is described as a quiet forest with many old trees. There are several huts which are hiding places made by Annabeth. Moreover, in the forest, there is a donut shop that sells delicious donuts. The donut shop turned out to be a disguise shop made by the Hydra to trap prey.

Data 9. The Tropical Island.

I sat up. Sure enough, there was a line of blue and brown in the distance. Another minute and I could make out an island with a small mountain in the center, a dazzling white collection of buildings, a beach dotted with palm trees, and a harbor filled with a strange assortment of boats. The current was pulling our rowboat toward what looked like a tropical paradise. (Riordan, 2006: p.100)

In the novel, this island is described as a beautiful island with a small mountain in the middle. There are several buildings, palm trees on the beach, and a harbor filled with boats. From a distance, this island looks like a paradise hidden away from the hustle of the city.

Data 10. The ship “Queen Anne’s Revenge.”

*I couldn't explain. I just somehow knew an old sailing vessel was the best bet for me. I grabbed Annabeth's hand and pulled her toward the three-mast ship. Painted on its prow was the name that I would only decipher later: *Queen Anne's Revenge*. (Riordan, 2006: 110)*

In the novel, this ship is owned by Edward Teach; son of God Ares. The ship was named "Queen Anne's Revenge" which seemed to have never been used for a long

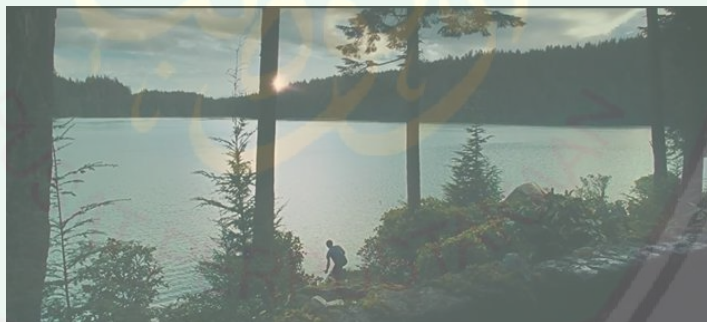
time. In the film, Percy only boarded the ship twice. The first ship is Luke's Andromeda ship and the second is Clarisse's CSS Birmingham.

2. Addition

The addition of setting is the addition of background in the film. It means that there are additional backgrounds in the film that are not found in the novel. This additional setting category is seen from the appearance of the setting in the film and the setting is not found in the novel.

In this study, the writer found several additional settings in the film. Some of the settings that are added are as follows.

Data 1. The Lake in Half-Blood Camp.



Pict. 13 Lake at Half-Blood Camp.

In the film, this lake appears at minute 8 seconds 21. This lake is located in Half-Blood Camp and is a place that is often visited by Percy. From the picture above it can be seen that the lake is very calm and peaceful. This setting is added after the race section in Camp Half-Blood.

Data 2. Chiron's Office.



Pict. 14 Chiron's Office

In the film, this setting appears at minute 9 seconds 35. Chiron's office is described as an elegant house with ancient items and paintings that decorate it. In the novel, Chiron is described as having an apartment in Camp Half-Blood, not an office.

Data 3. The Downtown in Washington DC.



Pict. 15 The Downtown of Washington DC

In the film, this setting appears at minute 37 seconds 29. Downtown Washington DC is described as a place that has sturdy and luxurious buildings. Seen in the picture above if this city is magnificent with a green garden.

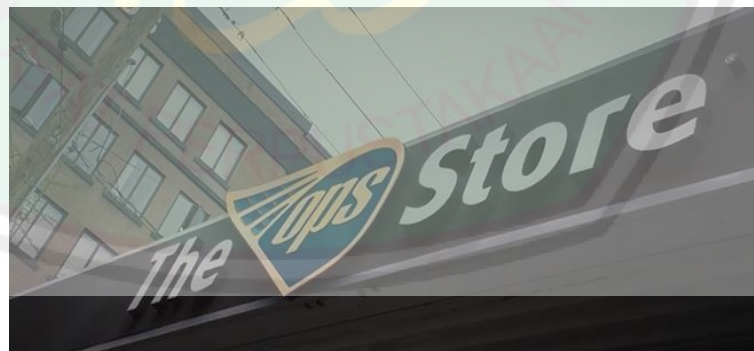
Data 4. The Coffee Shop.



Pict. 16 The Coffee Shop

In the film, this setting appears at minute 37 seconds 55. This coffee shop is located in the city of Washington DC. At first glance, this shop looks like a shop in general, but actually, this shop is a gathering place for Olympus residents when they come to Washington DC. Employees at this shop are also citizens of Olympus with lots of magic.

Data 5. Hermes' Shop.

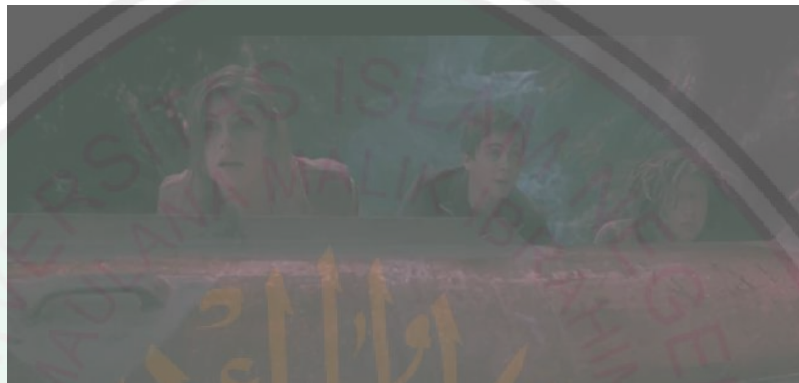


Pict. 17 Hermes's Shop

In the film, this setting appears at minute 40 seconds 29. This shop is an express delivery shop in the Olympus area. When viewed by ordinary human eyes, this shop

will look normal with the words "The UPS Store," but when viewed by residents of Olympus the writing will change to "The OPS Store."

Data 6. The Charybdis' stomach.



Pict. 18 Charybdis' Stomach

In the film, this setting appears at minute 65 seconds 43. In the picture above, Charybdis's stomach (a sea monster) is described as very messy. The stomach contains wrecks, rubbish, wood, slimy objects, water, and so on. Besides, in its body, several organs are belonging to it. In Greek mythology, Charybdis is a sea monster that looks like a snake whose entire face is a mouth and has fins. He swallowed a large amount of water and then vomited again and caused a whirlpool.

Data 7. The Playground in Polyphemus Island.



Pict. 19 The Playground in Polyphemus Island

In the film, this setting appears at minute 73 seconds 27. The island is described as an old and abandoned playground. Many rides look damaged and cannot be ridden on this island. The atmosphere there was agitated. Lots of items scattered about.

However, in the novel, Polyphemus island is described as a hidden paradise. There are beautiful meadows with farm animals grazing peacefully. On the other side of the meadow, there is a bridge that connects the grasslands and the road to the beach.

3. Modification/Variation

Modification/Variation is a variation background depiction carried out in visualization from novel to film. In this study, the writer found several variation settings in the film. Some of the settings that are changed are as follows.

Data 1. The Taxi



Pict. 20 The taxi of Three Twin Sisters

In the film, this setting appears at minute 33 seconds 34. The taxi in the film is described as a yellow taxi. Ornaments in the taxi look modern. There is a small TV with Olympus channels.

“It was a taxi, all right, but unlike every other taxi in New York, it wasn't yellow. It was smoky gray. I mean it looked like it was woven out of smoke, like you could walk right through it. There were words printed on the door—something like GYAR SSIREs—but my dyslexia made it hard for me to decipher what it said.” (Riordan, 2006: p.18)

Whereas in the novel, on page 18 it is illustrated that the taxi is smoky gray and does not look like a taxi in general. The inside also looks worn.

C. The Influence of Film Adaptation

From the data discussed in the analysis, 3 changes occurred from adaptation namely reduction, addition, and modification. The three changes give different influences on the novel after it was filmed.

1. Plot Adaptation

Plot on *Percy Jackson and the Olympians: The Sea of Monsters* novel and *Percy Jackson: Sea of Monsters* film tell two important points. In the novel, the plot is fixed on the story of the loss of Grover (Percy's friend, a satyr) and the search for the golden fleece. These two points are related to each other. Meanwhile, in the film, the plot is only fixated on the search for the golden fleece. Although they have one difference, they both have one goal, which is to save the Thalia Pine tree that is poisoned. However, there are some parts of the plot that give a different impression after the adaptation is done.

a. Reduction

In this part, there are five parts of the story that are omitted. Those parts are Percy's dream, Percy's arrival at the Big House to find Chiron, Percy's adventure in the wilderness, Percy's adventure on a tropical island, and Percy's arrival in Miami.

Of these five parts, the first, second, and fifth parts (Percy's dream, finding Chiron at the Big House, and the arrival of Percy in Miami) did not affect if eliminated. Precisely by the removal of these parts, the director will easily direct the flow as desired. In contrast, the third and fourth parts (Percy's adventure in the wilderness and Percy's adventure on a tropical island) should not be eliminated. In these two parts, Percy got an adventure that was so important and tense. In the wilderness, he

collaborated with Annabeth and Clarisse to fight Hydra. Then, on a tropical island, he was turned into a detestable rodent by a witch.

“The curtain dropped away, and in the mirror I saw my hands shriveling, curling, growing long delicate claws. Fur sprouted on my face, under my shirt, in every uncomfortable place you can imagine. My teeth felt too heavy in my mouth. My clothes were getting too big, or C.C. was getting too tall—no, I was shrinking.” (Riordan, 2006: p. 104)

Luckily, he was saved by Annabeth and returned to his original form. From this incident, he found out if the witch hates men. The witch has even turned many sons of god into terrible animals.

b. Addition

In this part, eight-story parts have been added. The parts are Tyson's arrival at Half-Blood camp, bull attack at Half-Blood camp, Percy helps Chiron in his lab, Grover and Annabeth find poison antidote for Thalia pine tree, Percy meets Oracle, Percy visits Washington DC, Percy is trapped in Charybdis' stomach and Luke's appearance in Polyphemus's cave.

From the eight parts that have been added, the story in the second part (the bull attack at Half-Blood camp) plays an important role after being added. With this part, the camp residents know that their camp is in grave danger. The protective walls created from the Thalia pine tree are weak and damaged. This part is seen in minutes 20 seconds 07.



Pict. 21 The damage to the magic wall barrier at Half-Blood Camp.

In the novel, the part where the protector has been damaged is not so exposed. In addition, the seventh part (trapped in the stomach of Charybdis) becomes so important to add. This part is an important point because it relates to the title of the film "The Sea of Monsters." So, it makes no sense if this section is not added.

Apart from the two parts mentioned above, the other six stories are only additions given by the director. This is done for the sake of creating a neat and appropriate storyline

c. Modification

In this part, three stories have been modified. The three parts were the first time Annabeth and her friends arrived at the Half-Blood camp, the combat train race, and Hermes who provided supplies to Percy before going on a journey to find the golden fleece.

The first part when it is modified in the film becomes a very lively part. The added visual effects give a very slick impression on the film and make the opening of

the film so interesting. Furthermore, the combat train race after being adapted was changed to an anonymous climbing competition. In the race, Percy and other camp residents tried to fight over the spear that was stuck on the very top of the wooden tower. This part becomes unattractive after modification because there are absolutely no tense scenes of bird attacks that occur as in the novel. Besides, the birds' attack was a sign that something bad was going to happen at the Half-Blood camp.

“The pigeons were swarming—thousands of them dive-bombing the spectators in the stands, attacking the other chariots. Beckendorf was mobbed. His fighter tried to bat the birds away but he couldn't see anything. The chariot veered off course and plowed through the strawberry fields, the mechanical horses steaming.” (Riordan, 2006: p. 47)

2. Setting Adaptation

Similar to the plot, *Percy Jackson and the Olympians: The Sea of Monsters* novel and *Percy Jackson: Sea of Monsters* film, of course, describe settings that are almost the same in all parts. In the novel, Rick Riordan tells a lot about tense places to readers such as wilderness, tropical island, the sea of monsters, and Polyphemus island. Whereas in the film, the tense places that appear are a sea of monsters and the island of Polyphemus. Although there are differences in the selection of settings, *Percy Jackson: Sea of Monsters* is still in one part which still uses a sea of monsters as its setting. However, there are some parts of the settings that give a different impression after the adaptation is done.

a. Reduction

In this part, ten settings have been omitted. The settings include Percy's house, school, Thomas and Trimble corner, Big House, kitchen, Poseidon Cabin, dune, wilderness, tropical island and the "Queen Anne's Revenge" ship.

In the opening part of the film, the house, Percy's school, and Thomas and Trimble's corners are naturally removed. This setting is done with the consideration that the characters used in the film are different from those in the novel. In the novel, Percy is portrayed as a child who is about to become a teenager. He still has a mother and goes to school like other normal children. Whereas in the film, Percy is portrayed as a twenty-year-old boy. He only spent his time at Half-Blood camp with other demigod friends.

Next is the removal of Big House and Poseidon Cabin. These two settings are very important in describing what a Half-Blood camp looks like as told by Rick Riordan in his novel.

“On the surface, things didn't look all that different. The Big House was still there with its blue gabled roof and its wraparound porch. The strawberry fields still baked in the sun. The same white-columned Greek buildings were scattered around the valley—the amphitheater, the combat arena, the dining pavilion overlooking Long Island Sound. And nestled between the woods and the creek were the same cabins—a crazy assortment of twelve buildings, each representing a different Olympian god.” (Riordan, 2006: p. 29)

In the film, this camp is made like a summer camp in the forest. The camp consists of the arena, the canteen, the main office, the lab and guard posts. By changing

the angle of the Half-Blood camp, Thor Freudenthal wanted to show the audience about the other side of the Half-Blood camp. Thus, this film looks more modern than in the novel.

Other settings that are so influential but omitted are wilderness and tropical island. As in the plot, in the settings, these two parts are very important. Before reaching the sea of monsters, Percy was involved in a struggle with several monsters such as Hydra, Scylla, and witches. So, it was impossible to be removed from the film.

b. Addition

In this part, there are seven settings added. The seven settings are the lake, Chiron's office, Washington DC downtown, Coffee Shop, Hermes shop, Charybdis stomach, and Polyphemus playground. Of the seven settings, two of them provide a considerable influence on the storyline in the film.

The first setting is the Charybdis' stomach. In the novel, there isn't any part that explains about Percy's trapped in the body of this sea monster. In the novel, it is explained that Percy and Annabeth sailed a sea of monsters and met many monstrous monsters (sirens). Moreover, the part in the film that tells about Percy's adventures in a sea of monsters is very short. Noted this section spent only five minutes until finally, Percy was free from Charybdis' stomach and out of the sea of monsters.

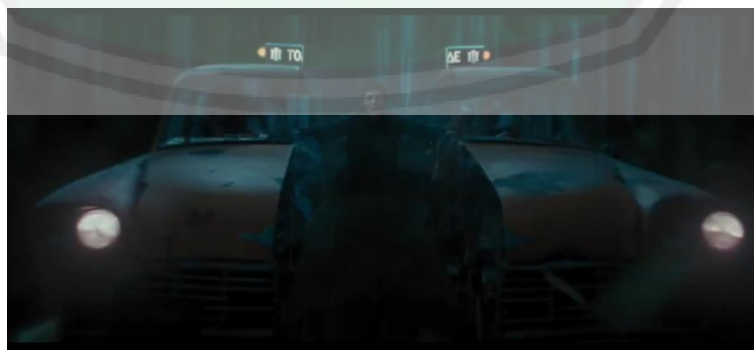
Compared to the novel, the sea of monsters is written in enough detail and length. It gives the impression that the sea of monsters is the main point of the novel

according to the title. Moreover, the monsters depicted in the novel look more sinister and varied. The visualization of Charybdis in the film does not make people think that the sea of monsters that appear is scary.

The second setting is the Playground of Polyphemus. This part is honestly very confusing. As written in the novel, Polyphemus is told to live on a very distant island in the Bermuda Triangle. After being adopted, this section was included. However, to put a playground on the island that is difficult for a human to reach is unreasonable. Moreover, the playground looks so worn, old, and neglected.

c. Modification

In this part, there is one setting that is modified and remains in the film, taxi. If you pay close attention, this taxi looks ordinary with a striking yellow color. However, the taxi scene in this film is also very similar to the Knight Bus scene in the third Harry Potter film. It is complete with the scene of the taxi split into two. This part is seen in minutes 35 seconds 10.



Pict. 22 The taxi ridden by Percy split into two.

The appearance of this scene certainly makes the people guess that this film indirectly tries to follow in the footsteps of previous best-selling films.

Even so, *Percy Jackson: Sea of Monsters* does not offer the new one. Even the longest scenes cannot make the audience hold their breath. There is no scary sea monster as implied by its provocative title. The end of the film is also easy to guess with a clear intention towards the next film.



CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter contains the conclusion and suggestion of the study. The conclusion is obtained from the results of the data analysis in the previous chapter. Besides, the writer would like to give some suggestions for the next writer who is interested in doing similar research.

A. Conclusion

Based on the results of the analysis in the previous chapter regarding the analysis of the adaptation of the novel into the film, especially in the plot and setting and its influence on the film, the writer concluded that:

The result of this study shows that there has been the reduction, addition, and modification/variation in the plot and setting of the film. The sequence of the plot in the film *Percy Jackson: The Sea of Monsters* underwent many changes. In the process of adapting the plot, the writer found 5 plot reduced, 8 plot added, and 3 plot varied. Moreover, the setting in the film *Percy Jackson: Sea of Monsters* also underwent many changes. In the process of adapting settings, the writer found 10 settings reduced, 7 settings added, and 1 setting varied.

In this work, the writer found some influences related to the plot and setting. First, when the adaptation to the plot was made, not too many changes occurred in the film. This change makes the film acceptable and well desirable by the audience. Second, when some parts that are quite influential in the plot and setting are removed or changed, the important things related to the story eventually disappear. Third, when adaptations are made to the setting, it provides a real-life picture that cannot be explained by the novel. The depiction of the setting in the novel is made to look real and very good. Fourth, this film is closer to the tastes and conditions of the society at that time, so that this film is more acceptable to the public.

B. Suggestion

After conducting this study, the writer considers that there is some limitation of this study that should be covered by the next writer. There are two suggestions for a future study about film adaptation theory. The suggestions are presented as follows:

First, future studies should choose another theory and compare it with the film adaptation theory. Other theories are very needed as a supporter of this theory. Thus, the results of the study conducted will be more maximal, accurate, and reliable. Second, movie script can be used as the material for future studies. According to the writer, this script is necessary as an accurate reference. In addition, the next writer can also find out in detail the scenes that are in the film without having to share them based on minutes.

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CURRICULUM VITAE



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