

**FILM ADAPTATION OF THE MAIN CHARACTER'S  
STRUGGLE IN NICK HORNBY'S *HIGH FIDELITY***

**THESIS**

By:

**MAGHRIBI TAHTA NALENRO SAKTI**

NIM 15320016



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG  
2019**

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THESIS**

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

By:  
Maghribi Tahta Nalenro Sakti  
NIM 15320016

Advisor:  
**Dr. Mundi Rahayu, M. Hum.**  
NIP 196802262006042001



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG  
2019**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Film Adaptation of the Main Character’s Struggle in Nick Hornby’s *High Fidelity***” is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, Desember 17, 2019

The researcher



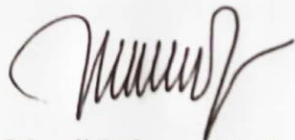
Maghribi Tahta Nalendro Sakti  
NIM 15320016

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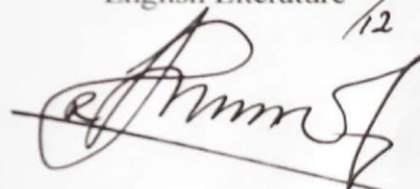
Malang, December 17, 2019

Approved by  
Advisor



Dr. Mundi Rahayu, M. Hum.  
NIP 196802262006042001

Head of Department of  
English Literature <sup>27</sup>/<sub>12</sub> 2021



Ribut Wahyudi, M.Ed., Ph.D.  
NIP 198112052011011007

Acknowledged by  
Dean,



Dr. M. Ansol, M.Ag.  
11012003121004

## LEGITIMATION SHEET

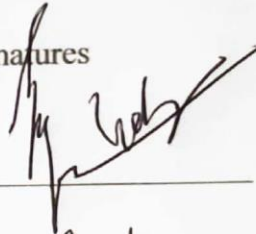
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Malang, October 6, 2021

The Board of Examiners

Signatures

1. Dr. Syamsudin, M. Hum. (Main Examiner)  
NIP. 196911222006041001



2. Agung Wiranata Kusuma, M. A (Chair)  
NIP. 198402072015031004



3. Dr. Mundi Rahayu, M. Hum (Advisor)  
NIP 196802262006042001



Approved by

Dean of the Faculty of Humanities



M. Faisol, M.Ag.  
NIP 197411012003121004

## **MOTTO**

*Ignore those that make you fearful and sad, that degrade you back towards  
disease and death.*

*Life is a balance between holding on and letting go.*

- Rumi

## **DEDICATION**

I dedicate this thesis to:

My dearest parents:

Father, Subagya Marjiwiyana

Mother, Rina Peny Setyarini

My advisor:

Dr. Mundi Rahayu, M.Hum

My brother:

Muhammad Daffa

My Best Supporter:

Alya Wiratna

My Friends:

All of my friends in “Kedai Ebes” Group

and many more that I can’t mention all of them,

for sharing the same struggle, and giving me prays and supports.

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Finally, I hope this thesis will be useful for all the readers and may provide a little help for those who suffer and struggle from any trauma. This study may not be perfect. Hence, any comment, correction, and criticism will be gently welcomed.

Malang, December 17, 2019

Maghribi Tahta  
Nalendro Sakti



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## ABSTRACT

Nalendro Sakti, Maghribi Tahta. 2019. “**Film Adaptation of the Main Character’s Struggle in Nick Hornby’s *High Fidelity***”. Minor Thesis (*Skripsi*) Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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Films adapted from novel or short stories will experience some changes. These changes are a result of changes in the tools used, the world of words in the novel to the world of moving images. A novel is a verbal form that directs the reader to rely on storytelling while film is an audiovisual form that gives the story to audience by combining dialogue with the expression of the player. With these changes, the audience will compare between the film and the original novel. Therefore, the filmmaker makes interpretation of the novel to make a new work of art that called film adaptation.

This research analyze the processes of novel adaptation into film applied in *High Fidelity*. The researcher use Ecranisation Theory by Pamusuk Eneste to analyze reduction, addition, and modification in the adaptation of Nick Hornby's *High Fidelity* novel (1995) into Stephen Frears' *High Fidelity* film (2000). This research is literary criticism research. This research will classify, identify, and analyze the data that is related to Rob's struggle in finding his true love from *High Fidelity* novel and film.

The result of this research shows that *High Fidelity*, the novel written by Nick Hornby, and the film adaptation, directed by Stephen Frears, both portrayed important information about the elements intrinsic for the storyline. However, the novel gives more detail intrinsic element of plot, character, setting, and theme for the storyline. On the other side, the film illustrate only the outline of the intrinsic element of plot, character, setting, and theme that needed to construct the foundation of the film. In conclusion, adapting Nick Hornby's *High Fidelity* novel (1995) into Stephen Frears' *High Fidelity* film (2000) apply the process of reduction, addition, and modification in which creates differences between the novel and the film.

## ABSTRAK

Nalendro Sakti, Maghribi Tahta. 2019. “**Film Adaptation of the Main Character’s Struggle in Nick Hornby’s *High Fidelity***”. Skripsi Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Dosen Pembimbing : Dr. Mundi Rahayu, M. Hum.

**Kata Kunci** : Studi Film, Film Adaptasi, Ekranisasi

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Film yang diadaptasi dari novel atau cerpen akan mengalami beberapa perubahan. Perubahan tersebut merupakan akibat dari perubahan alat yang digunakan, dunia kata-kata dalam novel ke dunia gambar bergerak. Novel adalah bentuk verbal yang mengarahkan pembaca untuk mengandalkan bercerita sedangkan film adalah bentuk audiovisual yang memberikan cerita kepada penonton dengan menggabungkan dialog dengan ekspresi pemain. Dengan perubahan tersebut, penonton akan membandingkan antara film dan novel aslinya. Oleh karena itu, pembuat film membuat interpretasi terhadap novel tersebut untuk membuat sebuah karya seni baru yang disebut adaptasi film.

Penelitian ini menganalisis proses adaptasi novel ke dalam film yang diterapkan di *High Fidelity*. Peneliti menggunakan Teori Ecranisation oleh Pamusuk Eneste untuk menganalisis reduksi, penambahan, dan modifikasi dalam adaptasi novel *High Fidelity* karya Nick Hornby (1995) ke dalam film *High Fidelity* karya Stephen Frears (2000). Penelitian ini merupakan penelitian kritik sastra. Penelitian ini akan mengklasifikasi, mengidentifikasi, dan menganalisis data-data yang terkait dengan perjuangan Rob dalam menemukan cinta sejatinya dari novel dan film *High Fidelity*.

Hasil penelitian ini menunjukkan bahwa *High Fidelity*, novel yang ditulis oleh Nick Hornby, dan film adaptasi yang disutradarai oleh Stephen Frears, sama-sama menggambarkan informasi penting tentang unsur-unsur intrinsik jalan cerita. Namun, novel ini memberikan lebih detail unsur intrinsik plot, karakter, setting, dan tema untuk jalan cerita. Di sisi lain, film hanya menggambarkan garis besar unsur intrinsik plot, karakter, setting, dan tema yang diperlukan untuk membangun fondasi film. Kesimpulannya, mengadaptasi novel *High Fidelity* karya Nick Hornby (1995) ke dalam film *High Fidelity* karya Stephen Frears (2000) menerapkan proses reduksi, penambahan, dan modifikasi yang menimbulkan perbedaan antara novel dan film.

## نبذة مختصرة

ناليندرو سكتي ، عرش المغرب العربي .2019". فيلم التكيف لنضال الشخصية الرئيسية في دقة عالية  
لنيك هورنبي . "قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الدولة الإسلامية مولانا  
مالك إبراهيم مالانج  
المشرف: د. مندي راهي ماجيستير همنيرا  
الكلمات المفتاحية: دراسات أفلام ، أفلام مقتبسة ، فيلم التكيف

الأفلام المقتبسة من الروايات أو القصص القصيرة ستخضع لتغييرات عديدة. هذا التغيير هو  
نتيجة تغيير في الأدوات المستخدمة ، عالم الكلمات في الرواية إلى عالم الصور المتحركة. الرواية هي  
شكل لفظي يوجه القراء إلى الاعتماد على سرد القصص بينما الفيلم عبارة عن شكل سمعي بصري يروي  
قصة للجمهور من خلال الجمع بين الحوار وتعبيرات اللاعب مع هذا التغيير ، سيقارن المشاهدون الفيلم  
بالرواية الأصلية. لذلك ، يقوم صانعو الأفلام بتفسير الرواية لإنشاء عمل فني جديد يسمى تكيف الفيلم  
تحلل هذه الدراسة عملية تكيف الروايات إلى أفلام يتم تطبيقها بدقة عالية. استخدم الباحث نظرية

لتحليل الاختزال والإضافة والتعديل في اقتباس رواية نيك Pamusuk Eneste – Ecranisation

للمخرج ستيفن فريزر (2000). (هذا High Fidelity إلى فيلم High Fidelity (1995) هورنبي

البحث هو بحث نقد أدبي. ستقوم هذه الدراسة بتصنيف وتحديد وتحليل البيانات المتعلقة بكفاح روب

للعثور على حبه الحقيقي من الرواية والفيلم عالي الدقة

الرواية التي كتبها نيك هورنبي ، والفيلم المقتبس ، High Fidelity تشير نتائج هذه الدراسة إلى أن

من إخراج ستيفن فريزر ، يقدمان معلومات مهمة حول العناصر الجوهرية للقصة. ومع ذلك ، توفر هذه

الرواية مزيداً من التفاصيل حول العناصر الجوهرية للحبكة والشخصيات والإعدادات والموضوعات

الخاصة بسرد القصة. من ناحية أخرى ، يصف الفيلم فقط الخطوط العريضة للعناصر الجوهرية للحبكة

High والشخصيات والإعدادات والموضوعات اللازمة لبناء أساس الفيلم. في الختام ، فإن تكيف رواية

للمخرج ستيفن فريزر (2000) High Fidelity التي كتبها نيك هورنبي (1995) (في فيلم High Fidelity

يطبق عملية الاختزال والإضافة والتعديل التي تخلق اختلافات بين الروايات والأفلام

## CHAPTER I

### INTRODUCTION

This chapter covers an overview of the research background. Background of the study provide a rationale for conducting this research under the title *Film Adaptation of the Main Character's Struggle in Nick Hornby's High Fidelity*. Problems of the study and objective of the study provide the main issues of the research. The scope and limitation provide parameter to narrow the focus of the research. Definition key terms provide a better understanding to understand the research. The previous study provide a referral source as well as a comparison from the past research in the same area of topic or object. The research method provide the suitable research design, data source, data collection, and data analysis for the research.

#### **A. Background of the Study**

The phenomenon of adapting literature into film has been going on for some decades. Some of the successful films, especially in terms of the number of viewers and public appreciation, are films that are based on literary works, especially novels. According to Suseno (2017), in the history of world cinema, Hollywood, for example, ninety percent of film and television scenarios came from adaptation in literary works. Some of the titles of works are taken from novels in the form of films such as *The Old Man and The Sea* by Ernest Hemingway, *Dr. Zhivago* by Boris Pasternak, *In The Name of the Rose* by Umberto Eco, *The God Father I, II, III* by Mario Puzo, Tolkien's *The Lord of the Rings*, and JK Rowling's *Harry Potter*.

Meanwhile, in Indonesia, the utilization of adapting literary works into film has also been made for a long time. At least, in 1951, the process of adapting literary works into film was made when director Huyung filmed a drama entitled *Antara Bumi dan Langit* by Armijn Pane (Eneste, 1991: 9). Ever since, the development of film industry at the time has indeed penetrated the world of literature with the birth of talented filmmakers who began to produce films adaptation based from novel. Some novels that are adapted into films are *Sengsara Membawa Nikmat* by Sutan Sati, *Roro Mendut* by Y.B. Mangunwijaya, *Ronggeng Dukuh Paruk* by Ahmad Tohari, *Atheist* by Achidat Karta Miharja, and *Si Doel Anak Betawi* by Aman Datuk Majoindo.

The process of adapting literary works into film does indeed require imagination in the process of making it. Eagleton (via Faruk, 2001: 35) says that imagination is a product of subjective human spiritual power, which cannot be limited, not only by reality but even by the control of the human's conscious mind. In accordance to that proposal, the idea of literary autonomy emerged as the perfect representation of the power of imagination. Therefore, in the process of adaptation, imagination is the key so that there can be a changes in the process of adapting literary works into film. These changes are indeed reasonable and inevitable in the process of films making. Thus, there will be a change in the function of film, namely that film is no longer a central culture but the film has become part of other pop cultures, such as books, music, etc. (Nugroho, 1995: 154).

The films that adapted from literary works, especially novels or short stories, is definitely change the audience's perception because of the changes that have been

implemented. The changes includes in the tools that is used, which is changing the world of words in the novel into the world of continuous moving images in the film. Moving the vehicle also affects this change, a novel is a visual form that directs the reader to rely on storytelling while the film is an audiovisual form that gives a picture of the story to film lovers by combining dialogue with the expression of the cast. With these changes, the audience can compare compare between the film and the original novel. By comparing novels and films, the results can either end up in the disappointment or satisfaction in the hearts of the audience including the original novelists.

Eneste (1991: 9-10) argues that the audience is usually disappointed after seeing a film because the film is not as beautiful as a novel, the storyline is not the same as a novel, the characters in the film are not the same as in the novel or many changes that occur in the film that make it not the same as the original novel. In addition to the audience, even novelists often feel dissatisfaction with the film adapted from their novel.

Although some changes in the process of film adaptation from novel possibly resulted in dissatisfaction, the changes that applied certainly have certain reason. Film factors related to duration cause film workers to be able to select and sort out essential events to film. In that case, the changes from novels that are adapted into film certainly requires a creative process. Eneste (1991: 61-65) says that the creative process in adapting a novel into a film can be either an addition or a reduction in the course of the story. This is related to narrative factors but does not rule out the aesthetic factors. This process was applied by the director of High Fidelity film,



Stephen Frears, in adapting Nick Hornby's novel *High Fidelity* into a film with the same title.

According to Jolly (1995, *New York Times*), *High fidelity* captures the loneliness and childishness of adult life with such precision and wit that you'll find yourself nodding and smiling. Hornby knows better than to use popular culture as a form of character padding. This is no subject for flirting with, for delicately weaving into the fabric of a book. This is obsession. On the other side, based on the famous film critic Ebert. Roger (2000), *High Fidelity* has no deep significance, does not grow exercised over stupid plot points, savors the rhythms of these lives, sees how pop music is a soundtrack for everyone's autobiography, introduces us to Rob and makes us hope that he finds happiness, and causes us to leave the theater quite unreasonably happy.

Due to differences in the quality of reviews provided by *New York Times* writer Jolly (1995) and film critic Ebert Roger, the researcher is eager to analyze the adaptation of novel *High Fidelity* (1995) into film *High Fidelity* (2000). The research is aimed to discuss the differences and changes that occur between the novel and the film. As a result, the researcher hoped to achieve elucidation of how many changes were made to carry out the novel adaptation process from novel *High Fidelity* (1995) into film *High Fidelity* (2000).

In this research, the theory used to analyze the process of film adaptation (ecranisation) from the novel into film form is the theory of film adaptation. Eneste (1992: 60-61) says that what is meant by film adaptation (ecranisation) is an effort

to adapt a book, story, or another form of written or graphic work into a film. In the process of film adaptation certainly will cause various changes. Changes that occur include changes in the tools which is used, changes in the cultivation process, also changes in the enjoyment process. Eneste (1991: 61-66) also said that moving from a novel to a big screen or film would also inevitably lead to a process of reduction, additions and Modification.

The research on novel adaptation into film had been previously conducted by several past researcher. The first was Larasinta (2014) in her publication journal under the title *A Film adaptation Study of Novel a Walk to Remember and its Film Adaptation*. The researched discussed the comparison between the novel *The Notebook* and its film adaptation with the same title.

The second was Muh. Kayyis. BA (2016) in his publication journal under the title *Comparison Between Novel and Film Divergent (Film adaptation Theory)*. The result of the researched found that there were some reduction, addition, and modification that have occurred as a consequence of film adaptation in some of the intrinsic elements of fiction.

The third was Suseno (2010) in his publication journal under the title *Transformasi Politis Filmisasi Sastra Indonesia: Kajian Film adaptation Cerpen Lintah dan Melukis Jendela ke dalam Film Mereka Bilang, Saya Monyet Karya Djenar Maesa Ayu dalam Perspektif Posmodernisme Hutcheon*. The research discussed the changes in the novels and films as well as studying the ideological political aspects of these changes.

Based on the previous research from past researcher, it can be concluded that trending for conducting research on novel adaptation into film was stressed on the analyzing reduction, addition, and modification that have occurred as a consequence of novel adaptation into film. Because of that trending, the researcher found a gap in the research of analyzing novel adaptation into film. This gap consists of the absence of research that uses high fidelity novels and films as the population in their research. Therefore, the researcher intend to fill the gap by conducting a research under the title *Film Adaptation of the Main Character's Struggle in Nick HORNBY'S High Fidelity*.

#### **B. Problem of the Study**

Based on the background of the study above which discuss the film adaptation, This research is going to investigate what are the processes of novel adaptation into film applied in *High Fidelity*?

#### **C. Objective of the Study**

Based on the formulation of the problem that has been concluded, the purpose of the study this is to investigate the processes of novel adaptation into film applied in *High Fidelity*

#### **D. Significances of the Study**

In the study of the transformation of the novel entitled *High Fidelity* is expected to provide benefits in terms of theoretical and practical aspects.

##### 1. Theoretically

This research is expected to provide motivation within the development of literature, especially the analysis of the filmed novels. In addition, this research is expected to be able to add related discourse with the study of film adaptation between novels and films and can be used as a reference for further studies.

## 2. Practically

The results of this study are expected to be able to provide benefits to the readers in increasing appreciation towards novels transforming into films, especially *High Fidelity* novel by Nick Hornby. In addition, this research is also expected to be able to add appreciation for films that adapted from the novel, especially the *High Fidelity* film by Stephen Frears and produced by Touchstone Pictures.

### **E. Scope and Limitation**

The topic of the research is the adaptation of Nick Hornby's *High Fidelity* novel (1995) into Stephen Frears' *High Fidelity* film (2000). The researcher focuses on the film adaptation process that applied in adapting novel into film. The researcher uses film adaptation theory by Pamusuk Eneste to analyze reduction, addition, and modification of intrinsic elements which were done by the film maker. This study is limited only to elaborate on the process of reduction, addition, and modification in plot, characters, and setting and theme of both novel and film *High Fidelity*.

## **F. Definition Key Term**

To avoid differences between the writer and the reader in understanding the term used in this study, it is necessary to do restrictions term.

1. Film adaptation : The process of adaptation of a novel into afilm
2. Novel : a fictitious prose narrative of book length, typicall representing character and action with some degree of realism
3. Film : a work of art and culture which is one of the media audiovisual communication created based on the principle of cinematography recorded on celluloid ribbons, videotapes, videodiscs, or technological materials others
4. Scene : a sequence of continuous action in a play, movie, opera, or book
5. Character : A character is a person, animal, being, creature, or thing in a story

## **G. Previous Study**

Larasinta (2014) in her journal, "A Film adaptation Study of Novel a Walk to Remember and its Film Adaptation." the researcher, discussed the comparison between the novel The Notebook and its film adaptation with the same title. The researcher explained the changing process from the novel into the film using the Film adaptation theory. In addition, the researcher also used a structural approach

to help her answer the research questions. She found that there were many changes in transforming the story from the novel into the film.

Muh. Kayyis. BA (2016) in his journal "Comparison Between Novel and Film Divergent (Film adaptation Theory)." This thesis studied about Film adaptation Study of Novel into Film Divergent. The objectives of this research are to find out the reduction, addition, and modification of novel into film Divergent. This research used Literary Criticism and used the theory of Eneste to analysis the reduction, addition, and modification in film adaptation study. The researcher found that there were some reduction, addition, and modification that have occurred as a consequence of film adaptation in some of the intrinsic elements of fiction. The reduction, addition, and modification occurred in some of the events, characters, setting of place and style. In addition, the writer found that reduction, addition, and modification influenced the change of some intrinsic elements in both of fiction.

Suseno (2010) in his journal "*Transformasi Politis Filmisasi Sastra Indonesia: Kajian Film adaptation Cerpen Lintah dan Melukis Jendela ke dalam Film Mereka Bilang, Saya Monyet Karya Djenar Maesa Ayu dalam Perspektif Posmodernisme Hutcheon.*" describes changes in the novels and films as well as studying the ideological political aspects of these changes. Changes that occur in film adaptation are shrinking / cutting, additions, and changes with variations. The theory of film adaptation used to find changes that arise in the transformation of the work which become the object of the research material. The results of the study were significant changes that appeared in the transformation of the work includes

the change of the main character from small to a bigger one, the creation of new characters, changes in character, change background and groove.

The three studies are relevant to this study because they discuss the process of adapting a novel into a film. The research carried out by Larasinta is to find out the changes that occur in the process of film adaptation namely reduction, additions, and Modification. Furthermore, the research conducted by Kayyis is also the same, namely studying the changes that occur in the process of film adaptation and discusses the flow and characterization of novels and films. The research conducted by Suseno is to find out the changes that occur in the process of film adaptation namely reduction, addition and Modification. Yuni Triswela's research also discussed the transformation of the plot in the novel into the film. Therefore, the four studies were considered relevant for this study.

## **H. Method of the Study**

### **1. Data Source**

The source of data in this research is a novel entitled *High Fidelity* by Nick Hornby. The novel was first published in Great Britain in 1995 by Victor Gollancz. The novel has 152 pages. In 2000, the novel was adapted into a 94 minutes film by Stephen Frears. The data that will be analyzed includes reduction, addition, and modification in plot, characters, and setting and theme of both novel and film *High Fidelity*.

### **2. Data Collection**

In collecting data, the researcher applied several procedures as follows:

1. Reading the *High Fidelity* novel and watching the film.
2. The researcher identifies some sentences and utterances in the novel and the scene of the film that points to the main character's struggle by underlying them in the novel and the film.

### **3. Data Analysis**

The researcher used the theory of film adaptation by Pamusuk Eneste. The researcher used this theory to analyze the main character's struggles finding true love and the differences in *High Fidelity* as a novel and film. According to Eneste, film adaptation is a process of adapting novel into film that cannot avoid alteration and occurs by the process of reduction, addition and modification. The researcher will read the *High Fidelity* novel and watch the *High Fidelity* film. Then, the researcher will identify some sentences and utterances in the novel and the scene of the film that point to the main character's struggle by underlying them in the novel and the film and also compare the *High Fidelity* novel and the film. The last, the researcher will classify and analyze the data.



## CHAPTER II

### REVIEW ON RELATED LITERATURE

This chapter covers a general insight into the related theory used to conduct this research. First, the researcher will present the basic perception of film adaptation as the introduction for the theory. Second, the method for undertake film adaptation which include reduction, addition, and modification will be discussed to cover comprehensive analysis of this research. Third, intrinsic element as the backbone of the object analysis is also explained to achieve centralized analysis.

#### A. Film Adaptation

Film adaptation is an effort to adapt a book, story, or another form of written or graphic work into a film. The process of film adaptation was introduced by the name *ekranisasi* which derived from French word *ecran* means screen (Eneste, 1991:60). The process of *ekranisasi* is implemented by visualizing the arrangement of words offered to connoisseurs of literary works even though the results of the *ekranisasi* have experienced changes (reduction, addition, or modification). Furthermore, *ekranisasi* will also broaden the response of literary connoisseurs (Faidah, 2019). Some of the readers feel exiting when they read a novel. They are drifting in their emotions and want the story in the novel can be real and happened in their life. Therefore, the filmmaker has cooperation with the author of the novel to make a new literary work called film adaptation. If it is lucky, in many ways, it will be a great job and to be a win-win situation (Hutcheon, 2006). The characters,

settings, plot, and themes that previously imagined will be transformed into depicted image.

Generally, the most prominent object for film adaptation is a novel. Novels can express things freely, present something more, more detailed, and involve a variety of more complex problems. This includes several elements of the story that built the novel. Nurgiyantoro (1995) stated that characters, settings, plot and themes are the important element of novel. Furthermore, Sayuti (2000) suggests that novels tend to be widespread because it emphasize the complexity rather than intensity. Because of its length, novels specifically have ample opportunities to present a complete story. Thus, in the process of adapting a novel into a film, the whole story of the novel must fit within the duration of the film. In order to do that, the method that used by filmmakers are focused in reduction, addition, and modification of characters, settings, plot, and themes that reside within the novel (Eneste, 1991).

### **1. Reduction**

One of the steps taken in the process of transforming literature into films is a reduction. According to Eneste (1991: 61), reduction is a process of reducing characters that appear, plot that presented, and themes that delivered, settings that used. The novel which usually enjoyed for hours or days can be enjoyed in 90 or 120 minutes of film depiction. This happens because previously, the filmmaker (screenwriter and director) had already chosen the information that was considered important or marked. In addition, the technical limitations of films are only watched once so modest characters are more often used in films.

There is a reason that makes reduction process important for film adaptation. Eneste (1991: 61-62) explain that some scenes in the novel are not needed in the film with the assumption that certain scenes and characters in the literature are not needed or not important to be displayed in the film. In addition, the background of the story in the novel cannot be moved as a whole into the film, because the film will be very long.

## **2. Addition**

The addition is a change in the process of transforming literature into a film. As in reduction creations, this process can also involve characters that appear, plot that presented, and themes that delivered, settings that used. Additions that are made in the process of film adaptation certainly have a reason. Eneste (1991: 64) states that a director has a certain reason to add to the film because the addition is important from the film angle. The aspect of additions that occur in the process of excitation is caused by the screenwriter's and director's interpretation of the novel to be filmed. A director certainly has certain reasons for making additions such as additions to the story, plot, characterization, setting, or atmosphere and also allows for the addition of characters.

## **3. Modification**

Modification is the third thing that is possible to occur in the process of film adaptation. Film adaptation, according to Eneste (1991: 65) allows the occurrence of certain variations between novels and films. Variations here can occur in the realm of story ideas, storytelling styles, and so on. The occurrence of variations in

transformation is influenced by several factors, including media used, audience problems, duration of playback time. Eneste (1991: 67) states that in doing film adaptation, the filmmakers feel the need to make a variety of changes in the film, so it seems that films based on the novel are not as authentic as the novel.

In film adaptation, changing the aspect from literary work to the aspect of the film also influences the change in the results of the language or words, into films that feature audio-visual images. According to Stam (2000:34) in novels and short stories, the author sequences intrinsic elements such as plot, characterizations, setting time and place, as well as depicting events that take place through a series of words written in a collection of written works so that it requires the reader to imagine in total, without any constraints to understand the story written by the author. In films, it is realized through moving images or audio-visuals that present a series of events. Differences media of the two arts, have different characteristics. Language as a literary medium must be transparent to the author's imagination. Mental processes are more prominent in this regard. The language that being used makes it possible to provide a wide space for readers to interpret and imagine everything they have seen. Another influential factor is the duration of time in enjoying the film. Limited time gives its own influence in the process of receiving and shadowing.

## **B. Intrinsic Elements**

Intrinsic elements are elements that build the literary work itself. These elements cause literary works to appear as literary works, elements that factually will be found when people read literary works (Nurgiyantoro, 2002: 23). In the film

adaptation, intrinsic elements that become an important aspect that serve as the focus of analysis are character, plot, setting, and theme. Novel that adapted into a film will have its character, plot, setting, and theme being change following the method of reduction, addition, and modification.

## **1. Character**

Character is a fictional figure that play a role in the story. The use of character can be either character or characterization. Nurgiyantoro (2002: 165) stated that character refers to the figure that took part in the story, while characterization refers to the portrayals of character traits. Character can be classified from its kind, role, and function.

Based on its kind, character is divided as flat character and round character. Flat character is a character that a single trait and personality. The characterization of flat character is modest and easily predicted (Nurgiyantoro, 2002: 182). Round character, on the other hand, is a character with complex trait and personality. The characterization of round character is complicated and often unpredictable (Nurgiyantoro, 2002: 183).

Based on its role, character is divided as main character and peripheral character. The importance of their existence within the story is the key distinction of main character and peripheral character. According to Nurgiyantoro (2002: 176-178), the main character is a character who takes precedence in the story and has an important role for the storyline. On another side, peripheral character appears to support the main character and not very affecting the storyline.

Based on its function, character is divided as protagonist character and antagonist character. The difference between them occurs in moral value that the character showed. Nurgiyantoro (2002: 178-181) explain that protagonist character can be define briefly as a character who portray a good moral value. On contrast, antagonist character is portraying the opposite.

## **2. Plot**

Plot is a logical interaction of the various element that chained together to formed a story (Klarer, 2004: 14). An ideal plot line encompasses the following four sequential order of exposition, complication, climax, and resolution.

Exposition refer to the introduction of the story which includes providing important information as a basis of problems that will be told by the narrator or writer. Nurgiyantoro (2002: 142) stated that exposition serve as introduction media of character, situation, and settings that occur or will be occur in the story. The initial problems for conflict is also usually presented in exposition.

Complication refer to a situation where the state of introduction that happen in exposition gradually getting intense and complex. The problem that had been introduced in exposition is also getting complicated. From this point, the tension of the story will increase steadily until it reaches highest intensity point. Nurgiyantoro (2002: 142) argued that complication and climax is the longest phase of the plot. In this phase, the audience can interpret the main idea of the story, or even takes a moral value from the story.

Resolution refer to the decreasing intensity of the story. The conflict that already reach its peak at climax will gradually solved until the audience served with the ending of the story. Based on Aristoteles classical literature, the story can either end with a happy ending or sad ending (Nurgiyantoro, 2002: 146).

Briefly said, plot begins with the exposition or presentation of the initial situation is disturbed by a complication or conflict which produces suspense and eventually leads to a climax, crisis, or turning point. The climax is followed by a resolution of the complication (French denouement), with which the text usually ends. Most traditional fiction, drama, and film employ this basic plot structure, which is also called linear plot since its different elements follow a chronological order.

### **3. Theme**

Theme is the main concept of the story that the writer or director want to deliver to the audience. The interpretation of theme can be summed from the conflict, character's traits, and moral value from the whole story that presented in the novel or film. Nurgiyantoro (2002: 68) stated that theme must be concluded from the whole story, not just from several parts of the story. In the process of film adaptation, the director of the film may alter and retain themes from the novel sources (Eneste, 1991: 66). Theme in the film is usually different from the novel because of the process of reducing, adding, and midyfing some element such as character, settings, and plot exposition, climax and resolution.

From the function, theme can be either major theme or minor theme. Major theme is a foundation that construct most of the story. Nurgiyantoro (2002: 82) explain that major theme serve to deliver the detail of the story to the audience. To carry out its function, major theme is supported by minor theme which provide additional or supportive information to understand the major theme.

In analyzing major theme of the novel or film, one must observe the detail passages of the story which contain a message or idea that the narrator want to deliver (Stanton, 1965). The reader needs to link concept ideas from one to another to make arguments that support the theme in the first place (Nurgiyantoro, 2002: 86-87). Therefore, finding the theme or message of the story is equals as finding every stand out idea of the story and then summarizing it into a moral value.

#### **4. Setting**

Setting is a term that refer to time, place, and social background within the story. Setting is used to convince the audience that the situation happen on the character as real as the reality (Nurgiyantoro, 2002: 314). In the setting of place, the writer or director will create a detail location, background, atmosphere that in the situation where the character reside. Ultimately, altering setting of place may result in audience perception to the location where the story take place.

In the setting of time, the writer or director will present the era, age, or date when the story happens. The setting of time is always portrayed in chronological or historical order due to the realistic value (Nurgiyantoro, 2002: 231). In conclusion,



the setting of time that build not based in chronological or historical order is not accepted because it is impossible to understand or illogical.

In the setting of social background, the writer or director will portray the character's social life in the story. This includes the language, dialect, and status of the character. The goal of portraying the setting of social background is to show the true color of the character to the audience (Nurgiyantoro, 2002: 235).

## CHAPTER III

### ANALYSIS

This chapter exhibit the analysis of film adaptation that directed by Stephen Frears from Nick Hornby's novel *High Fidelity*. Firstly, the researcher will describe the summary of both the novel and the film *High Fidelity* as general insight to understand the novel and the film *High Fidelity*. Secondly, the researcher will analyze the comparison between the novel and the film *High Fidelity* by focusing the deep analysis on the intrinsic element such as character and characterization, plot, theme, and setting. Each of the intrinsic element will be describe using three main element of film adaptation that is addition, reduction and modification.

#### A. Summary of the Novel

Rob Gordon decided to makes all-time, top five most memorable split-ups. The list included Alison Ashworth, Penny Hardwick, Jackie Allen, Charlie Nicholson, Sarah Kendrew. He makes those list because he just being messed by a girl name Laura which formerly his girlfriend. He claimed that Laura's messes is too late because he already being messed by the name that had been mentioned above.

Rob and Laura had been together for three years. Now Laura just dumped Rob because they weren't really getting on, or even talking, very much, and Laura wanted to start sorting her life out. By those kind or argument, Rob is cornered to the point he got nothing to argue until he decided to change the conversation.

Having split up with Laura, Rob must accept the reality that he entitled 'doom to be dump'. Aside from that, his financial is also no better than his relationship. He own an old school music store which the location is unfortunately attract the bare minimum of window-shoppers. He employees two man who has very different personality. The first one named Dick has unconfident personality. On contrary, the second one named Barry has over confident personality. However, although both of them are Rob's employees, they also being a good companion for him.

Bearing a fate 'doom to be dump' makes Rob trying to figure out why he destine like that. So, in his quest, he often cross path with a woman that usually end up sleeping with him. One of those woman named Marie. His quest is also lead him to reunion with his ex-girlfriend. Unfortunately, all of his effort gain nothing.

Suddenly, he got a call from Laura that her father just passed away and Laura's mother want Rob to attend the funeral. Luckily for him, this occurrence change the way Laura see him. She began to view Rob as the best man figure so far. So, She intend to fix everything that she had with Rob. Giving such precious opportunity, Rob also started to sort everything in his life. Having such harmony, the two of them finally getting everything clear.

## **B. Summary of the Film**

Rob Gordon just breaking up with his girlfriend name Laura. Because of that he make the top five most memorable split-ups which sequentially started with a girl name Alison, Penny, Charlie, Sarah and Jackie (which later replaced by

Laura). Most of the time, the reason of Rob's break up was being cheated by his girlfriend. Except for Penny whose he break up because their relationship just boring.

Rob own a store name championship vinyl which he have a two employee name Dick and Barry. Dick has shy personality, while Barry has very confident personality. However their addiction to music somehow makes them valuable for Rob's store. Together, Dick and Barry coloring the up and down of Rob's grieve life. Rob who already realize that his life was full of grieve. The thing that confuse him is why his life destine with such fate. So, he began to search that answer by contacting his ex-girlfriend.

Rob began to call his first ex-girlfriend Alison. Instead a good response, Rob receive an information that Alison had already Kevin (the boy who snatch Alison from Rob). Things don't go well by calling Alison, Rob decides to call Penny. The two of them end up having dinner and unfortunately didn't end well because Penny left him after Rob mildly declare that Penny is the one who decide to break up with Rob. Turn out, it was Rob who decide to break up. Realizing his mistake, Rob could do anything after Penny left him alone. Then, after thing don't go well with Penny, Rob decided to meet Sarah. In their meeting Sarah tell that thing didn't go well after she dump Rob. Up to this point Rob realize that Sarah is arguably has some sort of mental illness. Therefore, continuing the relationship with her means stuck in endless paradox of misery. So, Rob decided to shorten their meeting and left Sarah.

Gained nothing from his efforts to find out the reason behind his grievous life, Rob still obliges to face the problem he had with Laura. This time Laura is confirmed to have an imminent relationship with a man named Ian. That fact pissed Rob a lot that he suddenly made an effort to fix his relationship with Laura. Unfortunately, Ian realized his attempt and decided to meet Rob in his store. There, Ian suggested that Rob should forget everything about Laura to make everything clear. Knowing that Ian is a martial art master, Rob couldn't do anything except for listening to Ian's suggestion.

Suddenly, Rob is surprised by a shocking news about Laura's father died. Laura hoped that Rob would attend her father's funeral. And started from that invitation, their relationship began to recover. Laura started to move in and stay with Rob again. Their relationship began to be more intimate since Rob is not as stubborn as before. Rob started to become a DJ and planning to release a single with a help from Barry and his band. Laura also takes part in this project. In the end, their project goes successfully well. This succession marks the end for Rob's relationship problem with Laura. They decided to marry and start a more serious life than before.

### **C. Character Adaptation Analysis**

Based on the adaptation process of character in Nick Hornby's *High Fidelity* (1995) into Stephen Frears's movie *High Fidelity* (2000), there are 4 reductions, 2 additions, and 2 modifications. The character reduction, addition, and modification will be discussed sequentially as follows:

#### **1. Reduction**

The first character reduction is a man called T-Bone Taylor. T-Bone never appeared anywhere in the movie. Whereas in the novel, T-Bone is introduced in the following statement:

*she introduces him as 'T-Bone Taylor, the best-kept secret in Texas', looks like a prettier version of Daryl Hall of Hall and Oates, if you can imagine such a creature. He's got long blond hair, and cheekbones, and he's well over nine feet tall, but he's got muscles too and a voice that makes that man who does the Guinness adverts sound soppy, a voice so deep that it seems to land with a thud on the stage and roll toward us like a cannonball.*

In the novel, T-Bone is a character that befriend with Marie. He is her partner as they are both local indie singer who makes their living from singing in the pub. The reduction on the character T-Bone makes the audience miss the competitive atmosphere that happen on Rob when he first time meet and introduced with T-Bone.

The second reduction on character happen in Clara. Clara is also never appeared in the movie. Whereas in the novel, Clara mentioned for the first time by Rob's ex-girlfriend Charlie in the following statement:

*'Good. My friend Clara is coming, and she hasn't got a chap, and she's right up your street. Eight o'clockish'*

In the novel, Clara is mentioned when Charlie want to introduce her to Rob. It happen when Rob was invited in Charlie house to have some dinner with her friend, and Clara is one of them. The reduction on the character Clara makes the audience miss Rob's excitement about her. It was something unfortunate since Rob is depicted in such hilarious expression where on the beginning he is so excited about Clara then suddenly sink after he looks pathetic after knowing how glamour Clara is.

The third reduction on character happen in Paul. Paul is also never appeared in the movie. In the novel, Paul was introduced as Laura's friend. In the novel, Paul character is being mention in the following exposition:

*Paul is tall and good-looking, with long (untrendy, can't-be-bothered-to-have-it-cut, computer-nerdy long, as opposed to hairdressery long) dark hair and a shadow that's nearer six-thirty than five o'clock. He's wearing a pair of old brown cords and a Body Shop T-shirt depicting something green, a lizard or a tree or a vegetable or something.*

In the novel, Paul is introduced after Rob and Laura is having a dinner with Paul and his mates. The reduction on the character Paul deprived an intimate relationship that happen in Paul's houses. They were talk a lot about life and relationship that might be a good value for the audience.

The third reduction on character happen in Miranda. Similar to Paul, Miranda is also never appeared in the movie. In the novel, Miranda was introduced as Laura's friend and Paul's mates. In the novel, Miranda character is being mention shortly after Paul in the following exposition:

*Miranda, like Laura, is wearing a baggy jumper and leggings, and a pair of pretty cool rimless specs, and she's blond and round and pretty, not quite Roseanne Barr round, but round enough for you to notice straightaway.*

In the novel, Miranda is introduced during the same occurrence with Paul. The reduction on the character Miranda is also deprived an intimate relationship that happen in Paul's houses. Similar to the explanation on Paul, Miranda was also involved in a talk lot about life and relationship that might be a good value for the audience.

## 2. Addition

The first addition on character happen in Vince. Vince is never mentioned in the novel. In the film, Vince appeared for the first time along with his mates when he try to steal some copies of record from Rob's store.



Picture 1, (01:22:38), Vince introduced himself.

In the footage of the movie that depicted above, Vince is a stylish young man with short blond hair. The addition of the Vince character in the movie add some implication where Rob's is beginning to sort his life. Rob trying to cooperate with Vince and his mates about recording their band to makes a better income.



The second addition on character happen in Justin. Similar to Vince, Miranda is also never mentioned in the novel. In the film, Justin appeared for the first time at the same time as Vince when he also try to steal some copies of record from Rob's store.



Picture 2, (01:21:52) Rob asking about Vince and Justin to Dick and Barry.

In the footage of the movie that depicted above, Justin is implicitly introduced. The introduction of Vince in Picture 1 shows that the person next to him is Justin. Referring to the Picture 1, Justin is a young stylish man with medium red hair. Similar to Vince, Justin appearance in the movie add some implication where Rob's is beginning to sort his life. Rob trying to cooperate with Vince and Justin about recording their band to makes a better income.

### 3. Modification

The first modification on character happen in Steve who change to James. In the novel, Steve is introduced as Marie ex-boyfriend which mentioned in the following statement:

*'Here she repeats the name of the fairly well-known American singer-songwriter, whom I shall hereafter refer to as Steve.'*

On the other hand, in the movie, Marie ex-boyfriend is mentioned as James in the following footage from the movie:



Picture 3, (00:59:57) Marie telling her ex-boyfriend.

Another difference between the novel and the movie happen in the time when Marie mentioned the name of her ex-boyfriend. In the novel, Marie ex-boyfriend named Steve is mentioned during Rob and Marie conversation in the pub.

While in the movie, Marie ex-boyfriend named James is mentioned during Rob and Marie conversation in Marie flat.

The second modification on character happen in Johnny who change to Louis. Johnny is introduced as Rob's partner in supply and demand about music recording in the following statement:

*At about half-past eleven, an Irish drunk called Johnny stumbles in. He comes to see us about three times a week, and his visits have become choreographed and scripted routines that neither he nor I would want to change. In a hostile and unpredictable world, we rely on each other to provide something to count on.*

On the other hand, in the movie, Johnny change as Louis who depicted taking Johnny based on comparison from the statement above and the following footage:



Picture 4, (00:30:02) Rob selling his record to Louis.

The footage above show that Louis portray Johnny role as Rob's partner in supply and demand about music recording. The footage also explain that Louis is also well acquaintance with Dick and Barry.

#### **D. Plot Adaptation Analysis**

Based on the adaptation process of plot in Nick Hornby's *High Fidelity* (1995) into Stephen Frears's movie *High Fidelity* (2000), there are 21 reduction, 6 addition, and 11 modification. The plot reduction, addition, and modification will be discussed in the following elaboration below:

##### **1. Reduction**

The first plot reduction is a Rob's triangle relationship with Jackie and Phil. In the beginning of the story, Rob's tells about his relationship with his friend Phil and his ex-girlfriend Jackie.

*But even after Phil and Jackie were ecstatically and tearfully reunited, things didn't go back to the way they had been. Some of the girls at her school, and some of the boys at ours, presumed that Jackie had been using me to renegotiate the terms of her relationship with Phil, and the Saturday shopping afternoons were never the same again.*

In the novel, Rob explain that his relationship with Jackie brought an end to his friendship with Phil. It happened because Jackie was Phil girlfriend at that time, and Rob seize her from Phil. The difference between the novel and the movie is that Rob's story with Jackie and Phil is never depicted. The effect of this reduction is that the audience lost the importance of the minor plot about Rob's relationship with Jackie and Rob's friendship with Phil.

The second plot reduction is when Johnny comes to the Rob's store. Johnny business in Rob's store is usually to buy some record, but this time Johnny is doing that he don't usually did. The part where Johnny ask the weird question is never depicted in the movie.

*A weird thing happens on Wednesday. Johnny comes in, sings 'All Kinds of Everything,' tries to grab a handful of album covers. And we're doing our little dance out of the shop when he twists away from me, looks up and says, 'Are you married?'*

In the novel, Johnny business that time is not only buy some record from Rob but also teasing him with a weird question which he never did before. The effect of this reduction is that the audience lost a minor plot about Rob's hassle with Johnny because of the weird question that Johnny ask to Rob.

The third plot reduction is the aftermath of Rob and Barry problem. Because of this problem, Rob receive an unusual treat from Barry and Dick as a sign of their apology.

*Things are cool with Barry now; Dick filled him in when he came back to the shop, and the two of them are doing their best to look after me. Barry has made me an elaborately annotated compilation tape, and Dick now rephrases his questions four or five times instead of the usual two or three. And they more or less insisted that I came to this gig with them.*

In the movie, there are no scene where Barry and Dick treat Rob differently because they want to apology. There are no sign where Barry and Dick are actually care to Rob in the movie. The effect of this reduction is that the audience lost the impression that Barry and Dick are actually care to Rob.

The fourth plot reduction is when Laura's mother calls Rob by phone. She is asking about Laura in which already split up with Rob.

*'Hello, Rob. It's Janet.'*  
*'Hello, Mrs. L.'*  
*'How are you?'*  
*'Fine. You?'*  
*'Fine, thanks.'*  
*'And Ken?'*  
*'Not too bad. Up and down. You know. Is Laura there?'*  
*'She's not, I'm afraid. She's round at Liz's. Shall I get her to give you a ring?'*  
*'If she's not too late back.'*  
*'No problem.'*

In the movie, Rob did get a call from Laura's mother but he never actually pick up the phone. Instead, Rob try as he can to avoid contact with Laura's family. The effect of this reduction is that the audience may get a wrong impression that Rob was never actually get along with Laura's family.

The fifth plot reduction is when Rob, Barry, and Dick is invited at Marie show in White Lion. It was Barry who got the invitation at first, but later he convey Rob to come along.

*Barry explodes into the stockroom. 'We're only on the guest list for Marie's gig at the White Lion, that's all. All three of us.'*  
*'That's really, really great, Barry. The guest list at the White Lion! All we've got to do is get to Putney and back and we've saved ourselves a fiver each. What it is to have influential friends, eh?'*  
*'We can go in your car.'*  
*'It's not my car, is it? It's Laura's. Laura's got it. So we're two hours on the tube, or we get a minicab, which'll cost us, ooh, a fiver each. Fucking great.'*

In the movie, there are no scene where Rob and Barry having a conversation about Marie show in White Lion. Instead, Rob and Barry never really

have a direct conversation about Marie. Even less about her show. The effect of this reduction is that the audience lost the minnow plot about Marie invitation.

The sixth plot reduction is when Rob goes to the some mid age woman. There, Rob buy some record from the woman.

*'Can I buy this Otis Redding single off you?'*

*'Sure. Ten pee.'*

*'Oh, come on. Let me give you a tenner for this, and you can give the rest away for all I care.'*

*'OK. Because you took the trouble to come up here. And because you've got principles. But that's it. I'm not selling them to you one by one.'*

In the movie, Rob did had a call from stranger. But, there are no scene where comes to the house of some mid age woman to buy a music record of Otis Redding. The effect of this reduction is that the audience lost the plot where Rob was actually offered with a great offer from that woman.

The seventh plot reduction is when Rob, Barry, and Dick go to Marie show at White Lion. The three of them is going to White Lion by minicab. Rob is also define that White Lion is no better than Harry Lauder in which the pub they usually visit.

*Dick, Barry, and I go by minicab to the White Lion to see Marie, and our names are indeed on the guest list. The ride costs exactly fifteen quid, but that doesn't include the tip, and bitter is two pounds a pint. The White Lion is smaller than the Harry Lauder, so it's half full rather than two-thirds empty, and it's much nicer, too, and there's even a support act, some terrible local singer-songwriter for whom the world ended just after 'Tea for the Tillerman' by Cat Stevens, not with a bang but a wimp.*

In the movie, Rob, Barry, and Dick indeed come to Marie show. But, they only come when Marie is having a show at Harry Lauder. There are no depiction

of the second time they come to Marie's show in which is held in White Lion. The effect of this reduction is that the audience lost where Rob, Barry, and Dick visit a pub except for the pub they usually visit.

The eighth plot reduction when Laura expresses her frustration to Rob. She did that by saying many incompatibilities about their relationship.

*'You didn't look a very good long-term bet at the time,' she said. 'I didn't like you very much, either. I didn't want to have a baby by you. I didn't want to think about some awful visiting-rights relationship that stretched way on into the future. And I didn't want to be a single mother. It wasn't a very hard decision to make. There wasn't any point in consulting you about it.'*

In the movie, Laura did not express her frustration by her relationship with Rob. But, she never really expressed her frustration into many statements that expressed the incompatibility of their relationship. The effect of this reduction is that the audience lost the plot about the degree of Laura's frustration.

The ninth plot reduction is when Rob and Laura go to Rob's flat by minicab. In the novel, Laura pays the driver and Rob opened the door to his room for Laura.

*Laura pays the cabbie and I unlock the front door, put the timer light on, and usher her inside. She stops and goes through the post on the windowsill, just through force of habit, I guess, but of course she gets herself in difficulties immediately: as she's shuffling through the envelopes, she comes across Ian's TV license reminder, and she hesitates, just for a second, but long enough to remove any last remaining trace of doubt from my mind, and I feel sick.*



In the movie, Rob and Laura never depicted goes to Rob's flat by minicab. They indeed goes to the Rob's flat, but the scene just cut in which Rob opened the door for Laura. The effect of this reduction is not really imminent for the audience since both Rob and Laura just remain awkwardly silent in the minicab.

The tenth plot reduction is when Rob and Marie had a conversation about T-Bone. Marie explain to Rob that T-Bone help her to get an apartment.

*'Yup. He broke my heart, and suddenly I didn't want to be in Austin anymore, so I called T-Bone, and he fixed up a couple of gigs and an apartment for me, and here I am.'*

*'You share a place with T-Bone?'*

*'No way! T-Bone wouldn't want to share a place with me. I'd cramp his style. And I wouldn't want to listen to all that stuff happening on the other side of the bedroom wall. I'm way too unattached for that.'*

In the movie, T-Bone's character is not even existed, much less to talk about. The effect of this reduction is not really imminent for the audience since Marie is depicted as an independent woman.

The eleventh plot reduction is when Rob spent the night with Marie after his visit to her apartment. Rob's does that because the moment he had with Marie will unlikely to happen again.

*We get back to sleep, in the end, and we wake up late, and I look and perhaps even smell a bit grottier than she might have wanted, in an ideal world, and she's friendly but distant; I get the feeling that last night is unlikely to be repeated. We go out for breakfast, to a place that is full of young couples who have spent the night together.*

In the movie, Rob split up with Marie after staying for one night. They never spent the night together because they already split up in the morning. The effect of

this reduction is that the plot may reduce audience perception about Rob and Marie's intimate relationship.

The twelfth plot reduction is when Rob come to visit their parents. In the novel, Rob did visited their parents although he didn't pretty enjoyed it.

*They'll be pleased to see me this afternoon, although my heart sinks when I see that fucking Genevieve is on TV this afternoon. (My dad's top five films: Genevieve, The Cruel Sea, Zulu, Oh! Mr. Porter, which he thinks is hilarious, and The Guns of Navarone. My mum's top five films: Genevieve, Gone With the Wind, The Way We Were, Funny Girl, and Seven Brides for Seven Brothers, You get the idea, anyway, and you'll get an even better idea when I tell you that going to the cinema is a waste of money, according to them, because sooner or later the films end up on television.)*

In the movie, Rob never visit his parents. The only scene that depicted Rob relationship with his parents is that when his mother called him by phone. The effect of this reduction is that the plot may reduce audience perception about Rob and his parents.

The thirteenth plot reduction is when Barry is pissed of because Dick had a date with a woman named Anna Moss. Barry grumble because he is the only one who had no date while he obviously knows Rob had a date with Marie and Dick had a date with Anna.

*'I don't believe it,' says Barry. 'Where is the justice in this world? Where is it? Justice! Where are you? Dick's out on a hot date, Rob's shagging Marie LaSalle, and the best-looking and most intelligent of the lot of them isn't getting anything at all.'*

In the movie, Barry is never depicted annoyed when Dick had a date with Anna. Instead, Barry is teasing Dick after knowing that he had a date. The effect of this reduction is that the audience lost the plot about Barry aggravation.

The fourteenth plot reduction is when Rob is introduced with Anna. It happen when Dick brings Anna to the pub they usually visit.

*I'm introduced to Anna. Dick brings her to the pub on a night when Barry isn't around. She's small, quiet, polite, anxiously friendly, and Dick obviously adores her. He wants my approval and I can give it easily, loads of it. Why would I want Dick to be unhappy? I wouldn't. I want him to be as happy as anybody has ever been. I want him to show the rest of us that it is possible to maintain a relationship and a large record collection simultaneously.*

In the movie, Dick never took Anna to the pub with the intention of introducing him to Rob. So, there are no scene in the movie where Anna is being introduced to Rob. The effect of this reduction is that the plot may reduce audience perception about Dick in which he actually is a great friend.

The fifteenth plot reduction is when Rob calls Jackie. Jackie who familiar with Rob's voices instantly recognize him and both of them share their story after they split up.

*Jackie lives in Pinner, not far from where we grew up, with my friend Phil, of course. When I call her, she knows who I am straightaway, presumably because I'm the only Other Man in her whole life, and at first she sounds guarded, suspicious, as if I want to go through the whole thing again. I tell her that my mum and dad are OK, that I have my own shop, that I'm not married and have no children, at which point the suspicion turns to sympathy, and maybe a touch of guilt.*

In the movie, Rob's ex-girlfriend named Jackie is considered have no imminent affect in Rob's live. So, there are no depiction when Rob calls Jackie in which they end up trade exchange their story. The effect of this reduction is not really imminent for the audience since Jackie is never really depicted in the movie.

The sixteenth plot reduction is when Rob tells Liz about Ian who phoning him up. After that, Rob also tells Liz that he just recently meet or either contacting his ex-girlfriend.

*I tell Liz about Ian phoning me up, and she says it's outrageous, and that Laura will be appalled, which cheers me up no end. And I tell her about Alison and Penny and Sarah and Jackie, and about the stupid little flashlight-pen thing, and about Charlie and how she'd just come back from the States on business, and Liz says that she's just about to go to the States on business, and I'm amusingly satirical at her expense, but she doesn't laugh.*

In the movie, Rob is never depicted to have a conversation about Ian. Even after Ian depiction in the movie is altered as visiting Rob directly at his store. The effect of this reduction is that the plot may reduce audience perception about Liz in which she actually pretty close with Rob.

The seventeenth plot reduction is when Rob having his birthday, and he doesn't really enjoy it. He doesn't enjoy it because of all the thing he had been through in this year.

*I enjoy my birthday, but today I don't feel so good about it. Birthdays should be suspended in years like this one: there should be a law, of man if not of nature, that you are only allowed to age when things are ticking along nicely. What do I want to be thirty-six for now? I don't. It's not convenient. Rob Fleming's life is frozen at the moment, and he refuses to get any older. Please retain all cards, cakes, and presents for use on another occasion.*

In the movie, Rob is never depicted having a birthday. The movie only depicted all his past and present hard times. The effect of this reduction is not really imminent for the audience since having a birthday or not doesn't affected someone life.

The eighteenth plot reduction is when Rob having a conversation with Liz on the way to Laura's father funeral. Rob is asking about Liz's father who had been died.

*'Your dad died, didn't he?'*  
*'Yes. A long time ago. When I was eighteen.'*  
*'Did it affect you?'*  
*'It still does.'*  
*'How?'*  
*'I don't know. I still miss him, and think about him.*  
*Talk to him, sometimes.'*  
*'What do you say?'*  
*'That's between me and him.'*

In the movie, Rob never depicted set off to Laura's father funeral with Liz. He just being depicted when he already at the church where Laura's father being prayed by a priest. The effect of this reduction is that the audience lost the perception about Rob's opinion about Liz's deceased father.

The nineteenth plot reduction is when Rob and Laura go to the pub during Laura's father mourning. There, they having a conversation in which Rob can't really concentrate on what Laura telling because she keeps spend Rob's cigarette.

*We drive to a pub, a twee little mock-country place that serves nice beer and expensive sandwiches and sit in a corner and talk. I buy some more fags and she smokes half of them or, rather, she lights one, takes a drag or two, grimaces, stubs it out and then five minutes later takes another. She stubs them out with such violence that they cannot be salvaged, and when she does it I can't concentrate on what she's saying, because I'm too busy watching my fags disappear. Eventually she notices and says she'll buy me some more and I feel mean.*

In the movie, Rob and Laura never depicted go to the pub during Laura's father mourning. The movie just depicted when Laura come after Rob in rain. Then,

the scene just cut to the point when both of them come back to Laura's house. The effect of this reduction is not really imminent for the audience since the moment when Rob and Laura at the pub isn't really affected the plot about their relationship restoration.

The twentieth plot reduction is when Laura and Rob meet Laura's friends. Much like Rob and Laura, they are also a couple named Paul and Miranda.

*Only two weeks in, after a lot of talking and a lot of sex and a tolerable amount of arguing, we go for dinner with Laura's friends Paul and Miranda.*

In the movie, Rob and Laura never depicted meet Paul and Miranda. The effect of this reduction is that the plot may reduce audience perception about Rob's seriousness in restoring his relationship with Laura.

The twenty-first plot reduction is when Rob and Laura meet Rob's parents. Their visit is warmly welcomed by Rob's parents.

*Laura and I go to see my mum and dad, and it feels sort of official, like we're announcing something. I think that feeling comes from them rather than from us. My mum's wearing a dress, and my dad doesn't buzz around doing things to his stupid and vile homemade wine, and nor does he reach for the TV remote control; he sits down in a chair and listens and asks questions, and in a dim light he would resemble an ordinary human being having a conversation with guests.*

In the movie, Rob and Laura never depicted meet Rob's parents. Similar to the previous effect, the reduction of this plot may reduce audience perception about Rob's seriousness in restoring his relationship with Laura.

## 2. Addition

The first plot addition is when Barry is annoyed a customer. The annoyed customer then mock Barry for his manner.



Picture 5, (00:15:08), the annoyed customer starting to mock Barry.

In the novel, the part when the customer is annoyed and starting mock Barry is never exist. This part is just an addition in the movie that intended to add an element of comedy. The effect of this addition is that the audience may enjoy the hilarious expression from Barry and his customer.

The second plot addition is when Dick invited Rob to go to the pub. Dick doing this by visiting Rob in his flat.



Picture 6, (00:19:52), Dick visit Rob.

In the novel, the part when Dick invited Rob to go to the pub by visiting his flat is never mentioned. Instead, the novel described that Rob, Barry, and Dick together go to the pub together after work. The effect of this addition is that the audience may get an insight about how Rob and Dick is crazed about music.

The third plot addition is when Rob goes to the pub to catch up Dick and Barry. Before he meet them, Rob explain about a cinema where John Dillinger was killed by FBI in which the FBI get the information from John Dillinger girlfriend.

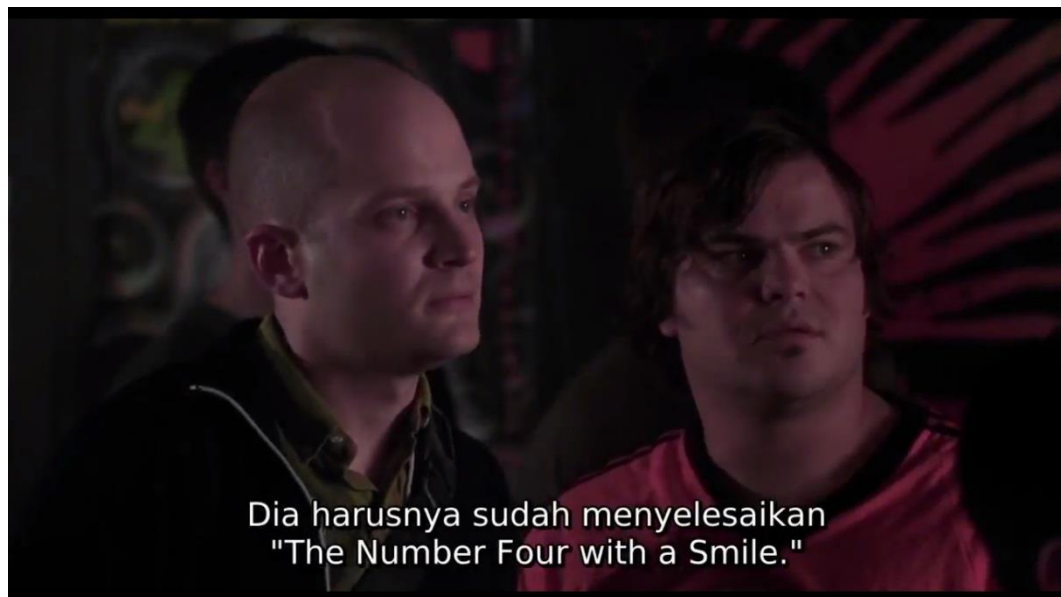




Picture 7, (00:22:58), Rob in front of cinema where John Dillinger died.

In the novel, Rob isn't described catch up to meet Barry and Dick. He come together with Barry and Dick. This part is just an addition in the movie that intended to add an impression that Rob is really pissed off with her girlfriends. The effect of this addition is that the audience may get an insight about Rob's feelings to his girlfriend.

The fourth plot addition is when Barry and Dick having a conversation during Marie show.



Picture 8, (00:24:15), Dick and Barry having a conversation during Marie show.

In the novel, Dick and Barry never had a conversation during Marie show. The novel described Rob, Dick, and Barry just stand, listen, and enjoy Marie show without having a conversation. The effect of this addition is that the audience may get an insight about Dick and Rob's love to music from seeing their expression

The fifth plot addition is when Rob and Barry catching up a thief that trying to steal a record from Rob's store.



Picture 9, (00:50:53), The thief surrender.

In the novel, there are no description about Rob's store being visited by a thief. This part is purely addition in the movies. The effect of this addition is that the audience will be surprised that the thief is later known as a musician.

The sixth plot addition is when Rob ask Dick and Barry about music that he never known before. Dick and Barry answer that the music is the thief that once try to steal on Rob's store.



Picture 10, (00:50:53), Rob ask Dick and Barry about a song he doesn't familiar.

In the novel, there are no character of Vince and Justin. Both are character that made for the addition in the film. The effect of this addition is that the audience will get the insight that Vince and Justin are the thief that once try to steal from Rob's store.

### 3. Modification

The first plot modification is when Rob and Laura Split up. In the novel, their split up is described awkwardly.

*We hug at the front door, and she's crying a little. She hasn't got a free hand, but she tries to open the door anyway and can't, so I do it for her, but I'm in the way, so I have to go through on to the landing to let her out, and she has to prop the door open because I haven't got a key, and I have to squeeze back past her to catch the door before it shuts behind her. And that's it.*

In the movie, their split up is depicted dramatically.



Picture 11, (00:02:01), Rob ask Laura split up dramatically.

The difference that happen between the movie and the novel lies lies in how they split up. In the novel, Laura still had a time to hug Rob. She also described had no free hand to open the door by herself. While in the movie, there are no depiction where Laura hug Rob. She also opened the door by herself before she left. The effect of this reduction is that the audience get the impression that their split up happen because of a fatal mistake.

The second plot modification is when Rob describe his interest to woman for the first time. In the novel, there are many factor that makes Rob starting to have an interest to a girl.

*Girls, on the other hand, quite clearly had breasts, and, to accompany them, a new way of walking: arms folded over the chest, a posture which simultaneously disguised and drew attention to what had just happened. And then there was makeup and perfume, invariably cheap, and inexpertly,*

*sometimes even comically, applied, but still a quite terrifying sign that things had progressed without us, beyond us, behind our backs.*

In the movie, there is only one factor that makes Rob interest to a girl. That is their growing breast



Picture 12, (00:03:41), Rob first interest to girl.

The difference that happen between the movie and the novel lies in the process in which Rob starting to have interest in girl. In the movie, many factor that described in the movie is simplified into on factor. The effect of this reduction is that the audience get the impression that Rob interest is limited in girl sexual attract.

The third plot modification is about relationship after he split up with Penny. In the novel, he is described to have relationship with a girl named Kim.

*I went out with a girl called Kim, who I knew for a fact had already been invaded, and who (I was correct in assuming) wouldn't object to being*

*invaded again. Penny went out with Chris Thomson from my class, a boy who had had more girlfriends than all the rest of us put together. I was out of my depth, and so was she. One morning, maybe three weeks after my last grapple with Penny, Thomson came roaring into our form room. 'Oi, Fleming, you spastic. Guess who I knobbed last night?'*

In the movie, Rob only depicted to have relationship after his split up with Penny. But, there are no further information about with whom he is in relationship.



Picture 13, (00:05:58), Rob being dumped by Charlie.

The difference that happen between the movie and the novel lies in the aftermath of Rob split up with Penny. In the novel, Rob is described clearly while in the movie is depicted dimly. The effect of this reduction is not really imminent for the audience since the plot not really affected the story line.

The fourth plot modification is when Rob introduced his store. In the novel, Rob is coming late in which Dick already in the shop.

*I'm late to work, and when I get there Dick is already leaning against the door reading a book.*

In the movie, Rob is the one who comes in the store first, not Dick.



Picture 14, (00:06:41), Rob opening his store.

The difference that happen between the movie and the novel lies the part when Rob and Dick comes to the stores. The effect of this reduction is not really imminent for the audience since the plot not really affected the story line.

The fifth plot modification is when Rob having relationship with Charlie. In the novel, Rob is described hang around Charlie residence in which he get caught by some of Charlie's friends.

*I hung around Charlie's hall of residence until some friends of hers caught me and threatened to give me a good kicking. I decided to kill Marco*



*(Marco!), the guy she went off with, and spent long hours in the middle of the night working out how to do it, although whenever I bumped into him I just muttered a greeting and sloped off.*

In the movie, indeed, Rob is depicted hang around Charlie residence. But there are no depiction where he get caught by some of Charlie's friend.



Picture 15, (00:12:48), Rob being dumped by Charlie.

The difference that happen between the movie and the novel lies in the part where Rob hang around Charlie's residence. In the novel, Rob's split up occur when he hang around Charlie's residence. While in the movie, Rob is depicted hang around Charlie's residence when Charlie already dump him. The effect of this reduction is not really imminent for the audience since the plot not really affected the story line.

The sixth plot modification is when Rob hear Barry conversation with customer. In the novel, he is described tidy up the record room in the back of the store.

*I'm in the back of the shop, trying to tidy it up a bit, when I overhear a conversation between Barry and a customer, male, middle-aged, from the sound of him, and certainly not hip in any way whatsoever.*

In the movie, Rob is depicted having a call from Laura before he heard Barry conversation with customer.



Picture 16, (00:14:46), Rob in the record room.

The difference that happen between the movie and the novel lies in the part before he heard Barry conversation. In the novel, he is described tidy up the record room. While in the movie, he is depicted having a call from Laura before eventually

heard Barry conversation with customer. The effect of this reduction is not really imminent for the audience since the plot not really affected the story line.

The seventh plot modification is when Rob had a bad dream. In the novel, the description about Rob's bad dream is not focused only in Laura and Ian.

*During the night, I have one of those dreams that aren't really dreams at all, just stuff about Laura fucking Ray, and Marco fucking Charlie, and I'm pleased to wake up in the middle of the night, because it means stopping the dream.*

In the movie, Rob's bad dream is concentrated in Laura and Ian.



Picture 17, (00:14:46), Robin the record room.

The difference that happen between the movie and the novel lies in the part where Rob having a Bad dream. In the movie, his bad dream is focused only in Laura and Ian. The effect of this modification is that the audience may get the impression that Laura is a woman whom Rob loves the most.

The eighth plot modification is about Rob and Marie relationship. In the novel, Rob and Marie relationship is described with depth information in which they spend two night at Marie's flat before finally end up spending night together.

*She describes the set-up and her knock-back with wisdom and honesty and a dry, self-deprecating humor, and I can see why her songs are as good as they are. I don't talk well about Laura, or, at least, I don't talk with the same sort of depth. I cut corners and trim edges and widen the margins and speak in big letters to make it all look a bit more detailed than it really is, so she gets to hear a bit about Ian (although she doesn't get to hear the noises I heard), and a bit about Laura's work, but nothing about abortions or money or pain-in-the-arse simultaneous orgasm women. It feels, even to me, like I'm being intimate: I speak quietly, slowly, thoughtfully, I express regret, I say nice things about Laura, I hint at a deep ocean of melancholy just below the surface. But it's all bollocks, really, a cartoon sketch of a decent, sensitive guy which does the trick because I am in a position to invent my own reality and because — I think — Marie has already decided she likes me.*

In the movie, Rob's relationship with Marie is being simplified.



Picture 18, (01:00:44), Robin the record room.

The difference that happen between the movie and the novel lies in the part about Rob's and Marie relationship period. The movie just simplified Rob's and Marie relationship period. The effect of this modification is that the audience lost the insight about how intimate Rob's relationship with Marie.

The ninth plot modification is when Dick finally having a date. In the novel, Rob try to calm Barry after Barry is annoyed because he being left alone to have no date.

'Leave it, Barry,' I tell him.

'Oh, yeah, you would say that, wouldn't you? You two have got to stick together now. Shaggers United, eh?'

I try to be patient with him. 'Are you coming to the pub or what?'

'No. Bollocks.'

'Fair enough.'

Barry leaves; Dick is now feeling guilty, not because he's met someone, but because I have nobody to drink with.

'I suppose I've got time for a quick one.'

'Don't worry about it, Dick. It's not your fault that Barry's a jerk. You have a nice evening. He flashes me a look of real gratitude, and it break your heart.'

In the movie there are no scene where Dick feel guilty and Rob try to calm him. Instead, the movie depicted only the part where Barry teasing Dick.



Picture 19, (01:16:20), Barry tease Dick.

The difference that happen between the movie and the novel lies in the part after Barry tease Dick. After Barry tease Dick, he start to get annoyed when he realize he is the only one left with no dates. The effect of this modification is that the audience get the different impression about Barry in the movie. In the movie, Barry is characterized as a hilarious character, even when he is mad.

The tenth plot modification is when Laura's father died. In the novel, during Laura's father mourn, Rob and Laura spend the night together in which they end up back to Laura's house in which Laura ask for a permission from her mother to come back with Rob in his flat.

*There's a terrible scene back at the house, of course. Mrs Lydon is in tears, and Jo is angry, and the few guests that are left stare into their drinks and don't say anything. Laura takes her mum through to the kitchen and shuts the door, and I stand in the sitting room with Jo, shrugging my shoulders and shaking my head and raising my eyebrows and shifting from foot to foot and doing anything else I can think of to suggest embarrassment, sympathy, disapproval, and misfortune.*

*When my eyebrows are sore, and I have nearly shaken my head off its hinges, and I have walked the best part of a mile on the spot, Laura emerges from the kitchen in a state and tugs me by the arm 'We're going home,' she says, and that is how our relationship resumes its course.*

In the movie, there are no scene where Laura ask permission to live with Rob once again. In fact Laura's mother just staring at them when they back to Laura's house.



Picture 20, (01:32:05), Laura's mother just standing in front of the house.

The difference that happen between the movie and the novel lies in the part when Laura ask permission to her mother about getting to live in Rob's flat once again. The effect of this modification is that the audience lost the impression about Laura's struggle to get back with Rob.

The eleventh plot modification is when Rob and Laura plan is going successful. In the novel, all the cast is described celebrate Rob and Laura succession.

*The entire cast is dancing: Dick with Anna (he's sort of standing still and shuffling, Anna is holding his hands and attempting to get him to let go a bit), Marie with T-Bone (Marie is drunk, T-Bone's looking over her shoulder at someone,— Caroline! — that he's obviously interested in), Laura with Liz (who's talking animatedly and apparently angrily about something).*

In the movie, all the cast indeed celebrate Rob and Laura's succession. But there are no scene in which depicted Marie, T-Bone, Liz, and Caroline.



Picture 21, (01:32:05), Laura's mother just standing in front of the house.

The difference that happen between the movie and the novel lies in the part where Marie, T-Bone, Liz, and Caroline depiction is being cut. The effect of this reduction is not really imminent for the audience since the plot not really affected the story line.

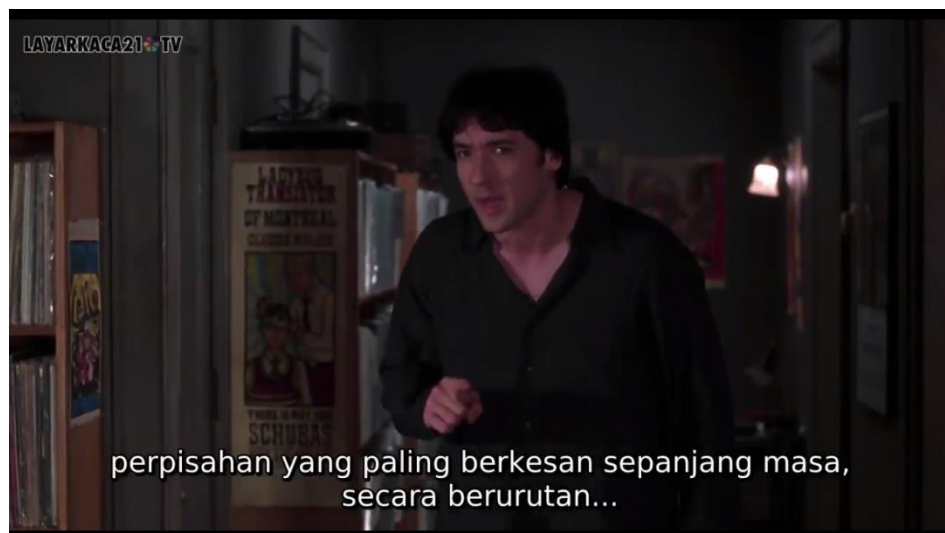
From the previous analysis, it can be concluded that there are 38 adaptation that occur in the Stephen Frears's movie *High Fidelity* (2000). The plot that occur in the Movie is also not so different with Nick Hornby's *High Fidelity* (1995). They



have the same sequence of exposition, rising action, climax, and resolution. Even after adaptation, the plot is remain faithful and original. Even more, the plot in the movie is more compact. So the audience doesn't bother to get the insight of some minor plot that doesn't really affected the story line.

### E. Theme Adaptation Analysis

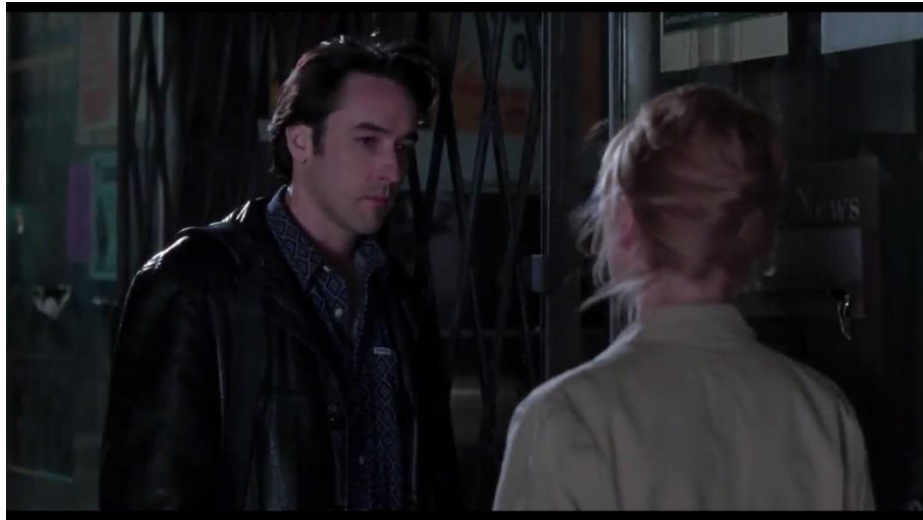
The movie *High Fidelity* (2000) by Stephen Frears is absolutely befitted Nick Hornby's *High Fidelity* (1995) novel. The search for identity as the grand theme for *High Fidelity* (1995) novel is well depicted in the movie *High Fidelity* (2000) under the direction of Stephen Frears. Through Rob as the main character, Frears portrayed harsh reality about maintaining relationship. Rob have to go through several failed relationship which he entitled top five most memorable split-ups.



Picture 22, (00:02:21) Rob start to telling his top five most memorable split-ups.

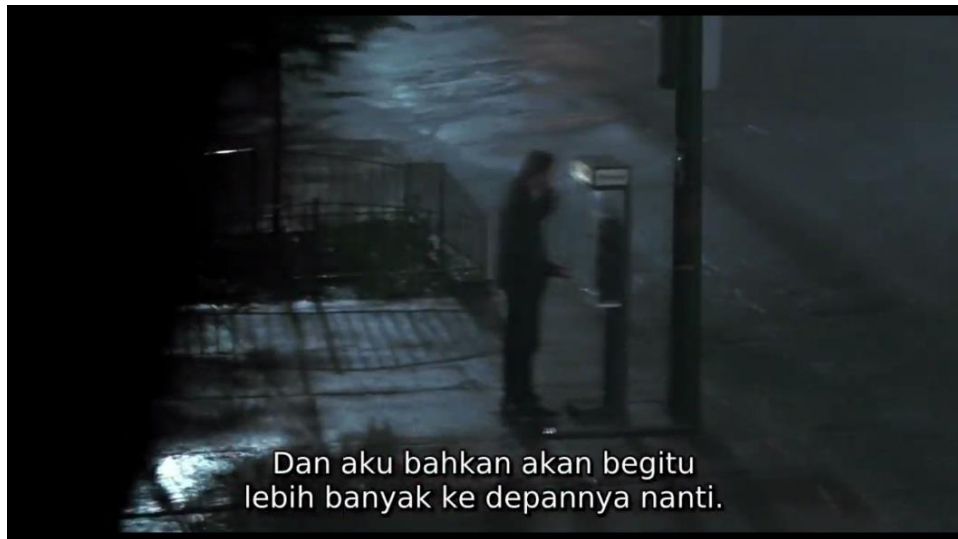
This is the point where Rob introduced his quest to search for identity begin. By telling his past experience about his failed relationship, the audience may take

the value of unbending will in search for the most worthy and fitting match. Persistence in searching for another woman after his previous relationship have failed show that Rob have a strong determination to seek the true love.



Picture 23, (00:52:04) Rob took the time to talk to Laura after work.

Rob determination to seek the true love brings him into the tidal wave of bitter relationship. Especially with his latest girlfriend, Laura. His sincerity to fix his relationship with Laura leave a trace of lesson for the audience. It is important to know that relationship is ultimately build by adjustment. No matter how well matched a partner has, if one can't adjust to another, their relationship will be meaningless. Another thing about adjustment that the audience should know that it will never be easy to achieve.



Picture 24, (01:06:06) Rob trying to fix his relationship with Laura.

This is the downfall of relationship that often makes people give up their relationship. Rob struggle to fix his relationship with Laura show the audience that relationship is should and should be fought for. Refer to the proverb 'result never betray its process' implied that every struggle in relationship will be fruitful in the end.



Picture 25, (01:66:03) Rob successfully fixed everything with Laura.

It is true that constructing relationship is long, difficult and tiring process. However the outcome from such process is worth to be fought for. As a matter of fact, human is a social being. Human simply cannot live solitary without a counterpart. Therefore, searching, struggling, and maintaining relationship is a necessity that must be fulfilled.

Based on the previous analysis about the adaptation process in the theme, it can be concluded that the themes in the novel and the movies are the same. There are no reduction, addition, and modification that happen on the movie. All the value that occur in the novel is well depicted in the movie. It proves that the movies *High Fidelity* (2000) is well made under Stephen Frears direction.

This analysis also confirmed that even with several change in other intrinsic element such as character, plot, and setting, there are no eminent influence to the theme of the novel that being adapted in the movie. As long as the proponent character, plot, and setting is not altered, the theme will remain the same. In sum, the audience still able to permeate the valuable lesson from the proponent element that depicted in the movie.

#### **F. Setting Adaptation Analysis**

Based on the adaptation process of setting in Nick Hornby's *High Fidelity* (1995) into Stephen Frears's movie *High Fidelity* (2000), there are five modification that happen in the movie. Each of the modification will be discussed in the following analysis: the first modification happen in the place where the story takes. In the movie, the story take place in Chicago, United States.



Picture 26, (00:25:10) Footage that imply the story takes place in Chicago.

In the novel, the story is takes place in Nick Hornby's birth place in London. Several places that supposedly take place in London is altered being take place in Chicago. Providentially, the modification on this setting affect nothing for the audience due the fact that London and Chicago share similar characteristics as big city.

The second modification happen in the place where lives. Although both the movie and the novel describe the flat as the place where Rob's lives, there is one distinct differentiation about Rob's flat in the movies and in the novel. In the movies, Rob's is depicted clearly not in the first floor.



Picture 27, (00:32:41) Footage that Rob's room is not on the first floor.

In the novel, Rob's room is described in the first floor of the flat because there is no explication about Rob's climbing up the stairs when he want to enter the room. Instead there's one clear argument about the exact location of Rob's room which places in the first floor of the flat.

*So. Her place is very much like my place, a boxy first-floor flat in a north London three-story house.*

From the exposition above, there is one more different regarding Rob's flat. In the picture 9, the depiction of many stairs and levels indicates that Rob's flat in the movie is obviously much bigger than in the novel. Refer to the exposition above, Rob's flat is just a boxy first-floor flat in a north London three-story house. This modification may change the view point of the audience about Rob's life. The movie depiction about Rob's flat may reduce the audience opinion about Rob's life tribulation.

The third modification happens when Ian confronts Rob. This modification occurs as the movies depicted Ian's confrontation with Rob is happening directly when he deliberately visits Rob's store.



Picture 28, (01:09:47) Footage that Ian confronts Rob directly at Rob's store.

In the novel, Ian's confrontation with Rob happens indirectly by phone call. The novel depicted Ian's confrontation with Rob through a phone call in an intense pressure. The audience can imagine that Ian is clearly pissed up with Rob through their conversation.

*'Hi. Is that Rob? This is Ian. Ray.'*

*I don't say anything.*

*'I thought maybe we should have a chat? Sort a couple of things out?'*

*'What needs sorting out?'*

*'Come on, Rob. My relationship with Laura has obviously disturbed you a great deal.'*

*'Funnily enough I haven't been too thrilled about it.'*

*'We're not talking joky understatement here, Rob. We're talking harassment. Ten phone calls a night, hanging around outside my house . . . '*

In contrast with the movie, the audience can clearly see that Ian expression is calm. Compare to the novel, in which he say that he wasn't talk about joky understatement, indicates his annoyance with Rob. This modification can be said to have positive and negative side for the audience. The positive side is that this modification is able to decrease the plot tension in which it is a good thing considering the genre of the film that is romantic comedy. The negative side is that it's alter the reality that often happen in a real life where a person is usually compete to stand up their relationship.

The fourth modification happen when Rob and Laura having a conversation in Rob's room. This modification occurs as the novel portrayed Laura's anxiety as her action where she go to the kitchen.

*She takes her coat off; she used to chuck it over one of the chairs, but she doesn't want to do that tonight. She stands there holding it for a little while, and I take it off her and chuck it over one of the chairs. She starts to go into the kitchen, either to put the kettle on or to pour herself a glass of wine, so I ask her, politely, whether she'd like a cup of tea, and she asks me, politely, whether there's anything stronger, and when I say that there's a half-empty bottle of wine in the fridge, she manages not to say that there was a whole one when she left, and she bought it.*

The exposition portrayed Laura's anxiety neatly. It can be said that Laura is clearly uncomfortable with her situation when she is being depicted taking an action out of her ordinary. This portrayal is distinct with the movie. In the movie, Laura just enter the room and talking casually.





Picture 29, (00:53:13) Footage that indicates Laura's anxiety.

This modification doesn't do imminent effect to the audience. Although in the movie Laura's anxiety never depicted by action, it was depicted through expression. Laura's expression in the movie is quite convincing that she is experiencing anxiety.

The fifth modification happens in the pub where Rob, Dick and Barry often spent their time after works. In the novel, the pub is portrayed less reputable compared to the movie. It also has a different name. In the novel, the pub name is Harry Lauder.

*It's an enormous pub, the Lauder, with ceilings so high that the cigarette smoke gathers above your head like a cartoon cloud. It's tatty, and drafty, and the benches have had the stuffing slashed out of them, and the staff are surly, and the regular clientele are either terrifying or unconscious, and the toilets are wet and smelly, and there's nothing to eat in the evening, and the wine is hilariously bad, and the bitter is fizzy and much too cold; in other words, it's a run-of-the-mill north London pub.*

In the exposition above, Rob explain the pub with many bad characteristic such as tatty, and drafty, and the benches have had the stuffing slashed out of them, and the staff are surly, and the regular clientele are either terrifying or unconscious. On the other hand, in the movie, Rob never grumble about pub condition. Also, the pub's size in the movie is depicted as average.



Picture 30, (00:23:27) Footage that depicted the pub condition.

The previous footage show that the pub where Rob, Dick and Barry often spent their time after works isn't as bad as the novel portrayal. The pub in movie isn't depicted being as tatty, and drafty. Even more, it is obviously have no chair where the novel portrayed the benches have had the stuffing slashed out of them. Also, hygiene conditions of the pub is not as bad as the novel.

Based on the analysis above, the modification that occur in the intrinsic element of setting is 5 modification. The modification process happen in place and situation of the story. The modification that occur also not derivate the movie from

the novel. It only affected the audience perception about the settings and atmosphere of the story.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

In this chapter, the writer will draw a conclusions from the analysis that have been conducted in the chapter three. The organized conclusion will be provided to answer the previous problem statement in the chapter one. Also, the suggestion is provided for further study on related research of film adaptation.

#### A. Conclusion

Based on film adaptation, Nick Hornby's *High Fidelity* undergo some reduction, addition, and modification on four important aspect of character, plot, theme, and setting. This alteration is in line with Ensete (1991: 60) ekranisasi which refer to the process of visualizing the arrangement of words offered to connoisseurs of literary works even though the results of the ekranisasi have experienced changes (reduction, addition, or modification).

On character section, Nick Hornby's *High Fidelity* undergo four reduction, two addition, and two modification. The four character that undergo reduction in Nick Hornby's *High Fidelity* are T-Bone Taylor, Clara, Paul, Miranda. The two character that undergo addition in Nick Hornby's *High Fidelity* are Vince and Justin. The two character that undergo modification in Nick Hornby's *High Fidelity* are Steve who modified as James and Johnny who modified as Louis.

On plot section, Nick Hornby's *High Fidelity* undergo 21 reduction, 6 addition, and 11 modification. The 21 plot that undergo reduction in Nick Hornby's *High Fidelity* are mostly the plot that not needed in the film with the

assumption that certain event in the novel are not needed or not important to be displayed in the film. The 6 plot that undergo addition in Nick Hornby's *High Fidelity* are mostly the plot that needed to augment the film angle based on the director interpretation. The 11 plot that undergo modification in Nick Hornby's *High Fidelity* are mostly the plot that needed to be carried out using moving images or audiovisuals that present a series of events. In this way, the audience are able to interpret each scene that they watch rather than imagining the works to understand its mental process.

On theme section, Nick Hornby's *High Fidelity* undergo no reduction, addition, and modification. Several change in other intrinsic element such as character, plot, and setting, provides no eminent influence to the theme of the novel that being adapted in the movie. As long as the proponent character, plot, and setting is not altered, the theme will remain the same. The audience still able to permeate the valuable lesson from the proponent element that depicted in the movie. In sum, All the value that occur in the novel is well depicted in the movie. It proves that the movies *High Fidelity* (2000) is well made under Stephen Frears direction.

On setting section, Nick Hornby's *High Fidelity* undergo only five modification with no reduction and addition. The first modification happen in the place where the story takes. In the movie, the story take place in Chicago, United States while in the novel, the story takes place in London, England. The second modification happen in the place where Rob's lives. In the movies, Rob's flat is depicted clearly not in the first floor while in the novel there are some part that mentioned Rob's flat is in the first floor. The third modification happen when Ian

confronting Rob. In the movies, Ian confrontation with Rob is happen directly when he deliberately visit Rob's store while in the novel, Ian confrontation with Rob is happen on the phone. The fourth modification happen when Rob and Laura having a conversation in Rob's room. In the movies, Laura is depicted casually while in the novel, she is depicted having some anxiety. The fifth modification happen in the pub where Rob, Dick and Barry often spent their time after works. In the novel, the pub is depicted less reputed compare to the movie.

### **B. Suggestion**

In the end, the writer expected that this study will enrich the reader knowledge about the study of film adaptation. The writer also hoped that this study also contribute a new insight about analyzing novel adaptation to film. However, this study only focused in the aspect of character, plot, theme, and setting which all of it are intrinsic element. In the future study, the addition of extrinsic element for research focus is considered interesting.

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## CURRICULUM VITAE



**Maghribi Tahta Nalendro Sakti** was born in Blitar on April 24<sup>th</sup> 1996. He graduated from Senior High School 3 of Blitar in 2015. During his study at Senior High School, He participated in Music Development Unit. He also continually joined some music festival contest. He started her higher education in 2015 at Department of English Literature of UIN Maulana Malik Ibrahim Malang and finished in 2019. During her study at University, He joined external student organization named GMNI. He also and had an internship as a tourist guide and content writer for PD Jasa Yasa. He also a translator of local mass media namely nusadaily.com