

**REINFORCEMENT AND PUNISHMENT DEPICTED BY PIP'S
BEHAVIOR IN CHARLES DICKENS'S NOVEL AND MOVIE
*GREAT EXPECTATIONS***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2023**

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

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MALANG
2023**

STATEMENT OF AUTHORSHIP

I state that thesis entitled “**Reinforcement and Punishment Depicted by Pip’s Behavior in Charles Dickens’s Novel and Movie *Great Expectations***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, May 17, 2023
The researcher



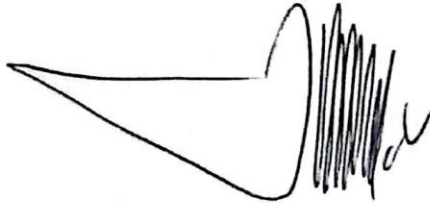
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APPROVAL SHEET

This to certify that Oktaviana Mahardika's thesis entitled "**Reinforcement and Punishment Depicted by Pip's Behavior in Charles Dickens's Novel and Movie *Great Expectations***" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

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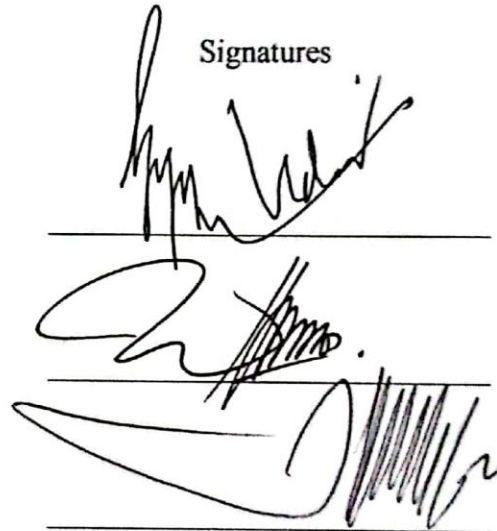
This is to certify that Oktaviana Mahardika's thesis entitled "**Reinforcement and Punishment Depicted by Pip's Behavior in Charles Dickens's Novel and Movie *Great Expectations***" has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

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MOTTO

“..., though you dislike it. Perhaps you dislike something which is good for you and like something which is bad for you. Allah knows and you do not know”.

Q.S. Al-Baqarah: 216

DEDICATION

I proudly dedicate this thesis to:

1. My beloved parents, Susianto and Istiqomah who have uttered thousands of prayers, given motivation, and sacrificed many things for their daughter.
2. My younger brother, Fyiras Haidar who has comforted and supported me.
3. My cousin, Sheila Nursanti also who listened to my complaints and supported me.
4. All my relatives who have always given advice and motivation.
5. I, Oktaviana Mahardika who have given my best so far to complete this thesis; you did everything well.

ACKNOWLEDGEMENT

Alhamdulillahirabbil'aalamiin

First and foremost, the researcher would like to thank Allah SWT for his mercies and blessings, which have always given me the ability to complete this thesis, which is titled “Reinforcement and Punishment Depicted by Pip's Behavior in Charles Dickens’ Novel and Movie *Great Expectations*.” Second, may our Prophet Muhammad SAW, who has already led us from darkness to the light of Islam, constantly receive shalawat and salam, be blessed.

This thesis has already been completed by the researcher. However, the researcher finds it difficult to do it without the assistance and support of those close to me. The researcher hereby expresses her appreciation to:

1. Prof. Dr. H. M. Zainuddin, M.A. as the Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
2. Dr. M. Faisol, M.Ag. as the Dean of Faculty of Humanities of Universitas IslamNegeri Maulana Malik Ibrahim Malang.
3. Mr. Ribut Wahyudi, M.Ed., Ph.D. as the Head of English Literature Department of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
4. My thesis advisor Mrs. Dr. Siti Masitoh, M.Hum., who has patiently guided me to finish this thesis, and my academic supervisor, Mr. Dr. Agus Eko Cahyono, M.Pd., who has often given advices and helps.

5. English Literature Department in particular deserves special thanks for the invaluable information, experiences, instruction, conversation, and inspiration it has provided me during my studies.
6. My unconditionally friends “Bicit”, “Tiga Serangkai”, “Keluarga Wacana”, Sinta Nuriya Aini, and Veri Kurniawan. I appreciate all of your help, conversation, and sharing. You all mean to me.
7. All my friends in Ethereal’19 (Sastra Inggris’19), Internship of MA Al Maarif Singosari UIN Malang, KKM-DR Kampung Sutra, and 19th room of Khadijah Al-Kubra dormitory 2019. Thank you for the joy and experiences. It has been an honor to know and be with you all; I have learned, changed, and grown a lot.
8. Last but not least, everyone who enters my life who I am unable to mention individually. I appreciate you sharing so much with me.

Malang, May 17, 2023

Oktaviana Mahardika

ABSTRACT

Mahardika, Oktaviana. (2023). *Reinforcement and Punishment Depicted by Pip's Behavior in Charles Dickens's Novel and Movie Great Expectations*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim. Advisor: Dr. Siti Masitoh, M.Hum.

Keywords: Reinforcement, Punishment, Behaviorism, Ecranisation

Ecranisation can be applied to analyze the behavior patterns of characters in novels and films, as this study aims to examine Pip in Charles Dickens's *Great Expectations*, who experience changes in behavior related to his state with reinforcement and punishment between the novel and the film. The researcher used Skinner's behaviorism approach and ecranisation study to analyze the differences between the novel and the movie *Great Expectations*. The data is taken from the novel, including sentences and dialogues, while the film is in dialogue between characters. The study showed that ecranisation, including reduction, addition, and variation of changes or modifications, occurs in it. Through ecranisation, it also found that the book and movie contain four concepts of behaviorism: (1) positive reinforcement, (2) negative reinforcement, (3) positive punishment, and (4) negative punishment. Positive reinforcement occurs when Pip receives praise from others, while negative reinforcement occurs when Pip avoids unpleasant situations. Positive punishment occurs when Pip receives warnings and advice, and rejection. In contrast, negative punishment occurs when Pip gets a warning letter for debt and regrets leaving Joe and Biddy due to benefactor. The study highlights the importance of understanding characters' behavior in both novels and films to understand their motivations and consequences better. The results also reveal that Pip's behavior is primarily dominated by negative reinforcement, causing him to eliminate unpleasant conditions from his environment between the novel and the film.

البحث مستخلص

تاعقوتلاو زلكيد زلراشتة تياور في فبيد كولسا اهر وصدي تبا باقعلوا تازيزعتلا . (2023). (انافاتكوأ ، اكيدراهم انلاوم تيملاسلإا تلودلا تجماج ، تيفاتتلا مولعلا تيلك ، يزليجنلإا بدلأا مسق .تجماج تهورطأ .مليفلا تميظعلا ميهاربا لكلام

هم .م ، ماسيتوه سبتي .د :المستشار

الإكرين ، السلوكية ، العقاب ، التعزيز :المفتاحية الكلمات

تساردلا هذه فدهتة تيد ، ملافلأاو تياورلا في تايصخشلا كولسا طامناً ليلحتل Ecranisation قبيطت نكمي عم متلاحب طبرملا كولسلا في تاريغت نوهجاوي نيدلا ، زلكيد زلراشتة تميظعلا تاعقوتلا في Pip صحف لىل ليلحتل في نورتكلا لإا طيشنتلا تساردو في كولسلا رنيكسد جهنم تئحابلا تمدختساو .مليفلاو تياورلا نيب باقعلوا زيزعتلا امنيب ، تاراولو لملجا كلذ في فامب ، تياورلا نم ءذوخام تانايبلا .تميظعلا تاعقوتلا مليفو تياورلا نيب قورفلا رييغتو تفاضلإاو ل ازتخلاا كلذ في فامب ريفزلا تيلمع نأ تساردلا تحضوأ .تايصخشلا نيب راود في مليفلا لىل نايوتحي مليفلاو باتكلا نأ أضياً تدجو ، ecranisation للاخ نم .هيف ثدحت تاليدعتلا وأ تارييغتلا .تيلسلا تبقوعلا (4) ، تيباجيلإا تبقوعلا (3) ، ييلسلا زيزعتلا (2) ، يياجيلإا زيزعتلا (1) :تيلكولسلا ميهافم تيعبرأ Pip بنجتي امدنع في بلسلا زيزعتلا ثدحي امنيب ، نيرخلاا نم ءانثلا Pip لىل قنثي امدنع يياجيلإا زيزعتلا ثدحي ثدحت ، لباقملا في .مضفريو ، حناصنو تاريذحت بيدي قنثي امدنع تيباجيلإا تبقوعلا ثدحت .تراسلا ريغ فقاوملا طلست .عربتملا ببسب Bidy و Joe كرتلا فسايو نويدلا نأشيد ريذحت تئاسر Pip لىل قنثي امدنع تيبلسلا تبقوعلا لكشب مهجئاتنو مهعفاود مهف ملافلأاو تياورلا نم لك في تايصخشلا كولسا مهف تيمها لىل ءوضلا تساردلا فورظلا ليزي لمعجامم ، ييلسلا زيزعتلا لولأا ماقملا في فيلوعن ميهي Pip كولس نأ أضياً جئاتنلا فشكت .لضفا مليفلاو تياورلا نيب بتئيد نم تراسلا ريغ

ABSTRAK

Mahardika, Oktaviana. (2023). *Penguatan dan Hukuman yang Digambarkan oleh Perilaku Pip dalam Novel dan Film Charles Dickens Great Expectations*. Tesis Sarjana. Jurusan Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri Maulana Malik Ibrahim. Pembimbing: Dr. Siti Masitoh, M.Hum.

Kata kunci: Penguatan, Hukuman, Behaviorisme, Ekranisasi

Ekranisasi dapat diterapkan untuk menganalisis pola perilaku tokoh dalam novel dan film, karena penelitian ini bertujuan untuk mengkaji Pip dalam *Great Expectations* karya Charles Dickens, yang mengalami perubahan perilaku terkait keadaannya dengan penguatan dan hukuman antara novel dan film. Peneliti menggunakan pendekatan behaviorisme Skinner dan studi ekranisasi untuk menganalisis perbedaan antara novel dan film *Great Expectations*. Data diambil dari novel, meliputi kalimat dan dialog, sedangkan film berdialog antar tokoh. Studi tersebut menunjukkan bahwa ekranisasi, termasuk pengurangan, penambahan, dan variasi perubahan atau modifikasi, terjadi di dalamnya. Melalui ekranisasi juga ditemukan bahwa buku dan film tersebut memuat empat konsep behaviorisme: (1) penguatan positif, (2) penguatan negatif, (3) hukuman positif, dan (4) hukuman negatif. Penguatan positif terjadi saat Pip menerima pujian dari orang lain, sedangkan penguatan negatif terjadi saat Pip menghindari situasi yang tidak menyenangkan. Hukuman positif terjadi ketika Pip menerima peringatan dan nasihat, serta penolakan. Sebaliknya, hukuman negatif terjadi saat Pip mendapat surat peringatan atas hutang dan penyesalan meninggalkan Joe dan Biddy karena dermawan. Studi ini menyoroti pentingnya memahami perilaku karakter baik dalam novel maupun film untuk memahami motivasi dan konsekuensi mereka dengan lebih baik. Hasil penelitian juga mengungkapkan bahwa perilaku Pip didominasi oleh penguatan negatif, yang menyebabkan dia menghilangkan kondisi yang tidak menyenangkan dari lingkungannya antara novel dan film.

TABLE OF CONTENT

STATEMENT OF AUTHORSHIP	iii
APPROVAL SHEET	iv
LEGITIMATION SHEET	v
MOTTO	vi
DEDICATION	vii
ACKNOWLEDGEMENT	viii
ABSTRACT	x
TABLE OF CONTENT	xiii
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. Problem of the Study	9
C. Significance of the Study	9
D. Scope and Limitation	10
E. Definition of Key Terms	10
CHAPTER II REVIEW OF RELATED LITERATURE	12
A. Ecranisation	12
a) Reduction	13
b) Addition	14
c) Variation of Changes (Modification)	14
B. Structuralism	15
a) Plot	17
b) Setting	19
c) Character	19
d) Theme	20
C. Psychological Literary Criticism	21
D. Operant Conditioning by B. F. Skinner	24
a) Positive Reinforcement	28

b) Negative Reinforcement	29
c) Positive Punishment	29
d) Negative Punishment	30
CHAPTER III RESEARCH METHOD	31
A. Research Design	31
B. Data Source	31
C. Data Collection	32
D. Data Analysis	32
CHAPTER IV FINDINGS AND DISCUSSIONS	33
A. Reinforcement and Punishment in <i>Great Expectations</i> Novel	33
B. Reinforcement and Punishment in <i>Great Expectations</i> Movie	49
CHAPTER V CONCLUSION AND SUGGESTION	71
A. Conclusion	71
B. Suggestion	73
BIBLIOGRAPHY	74
CURRICULUM VITAE	77

CHAPTER I

INTRODUCTION

In this chapter, the researcher introduces parts of the research, including background of the study, problem of the study, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

For decades, the phenomenon of changing works in written form has been made into feature films. It is one of the developments of literary works, such as novels. According to Corrigan (1999), as stated in Aspriyanto and Hastuti (2019, p. 212), there are estimates that currently, 30 percent of films are the result of novels, in which 80 percent of written works can be categorized as best-selling novels because there has been an adaptation of the story into a film. This phenomenon challenges the creativity of filmmakers to adapt a book into a movie so that the ecranisation process occurs in it. Because novels are usually described with much writing, the audience can enjoy the film with the presence of audiovisuals in the form of moving images and sound. Therefore, the film adaptation concentrates on how the novel is transformed into a movie between two, highlighting the similarities and differences (Aspriyanto & Hastuti, 2019, p. 212). Some films adapted from the novel are *The Fault in Our Stars*, *Crazy Rich Asians*, *Game of Thrones*, *Five Feet Apart*, *Harry Potter*, etc.

In a novel and film, the presented story certainly gets much attention from the characters. Because they have their characteristics when playing these characters. Readers or viewers can find out about this through conversations between one character

and another and also their actions. It can be called characterization because it describes the character and behavior of a character in the story. In ecranisation, topics related to the behavior of the central or supporting characters can be studied by applying the behaviorism approach. Behavior can be interpreted as an individual's response to their environment when they take action. External stimuli cause actions. The existence of these stimuli is considered necessary in shaping human behavior. According to Pierce and Cheney (2013, p. 3), conditioning is a process by which an organism learns several new behavior patterns in response to environmental changes. Respondent and operant conditioning are two basic types of conditioning.

The main initiator who put forward the behaviorism approach was John B. Watson around the 1910s. However, not long after, he left academic psychology. Then, an American psychologist named B. H. Skinner (Burrhus Frederic Skinner) became a developer of this approach and argued that the relationship between stimulus and response is shown by individuals in their interactions with their environment. He also supports the development of learning behaviorist theory, or operant conditioning. As stated in *Behavior Analysis and Learning* book's (2013, p. 4), operant conditioning organizes behavior and its consequences; where Skinner notes that under particular circumstances or settings (S^D), this sort of behavior regulation called operant conditioning, behavior (R) operates in the environment to produce effects or consequences (S^r). According to Skinner (1953, p. 59), behavior's results are likely to create a feedback loop that affects the organism. When they act this way, the behavior is encouraged, rewarded, and there is a greater chance it is repeated. In the meantime,

bad behavior happens less frequently. operant conditioning is a method or process of conditioning in a stimulating environment in the form of reward and punishment and its application to animal and human behavior.

Skinner's operant conditioning is rooted because of classical conditioning, which is too simple to be used as a sufficiently complete explanation of human behavior. Understand behavior by looking at the causes of an action and its consequences. So, with the operant conditioning approach, researchers can study human behavior from the main or supporting characters in a literary work, such as in fictional stories in novels which are followed by pleasant consequences (to be repeated) and vice versa. This view is based on Thorndike's *Law of Effect*, which is centered on reinforcement regarding the possibility of a response that appears (Pierce & Cheney, 2013, p. 18). There are three types of responses (operant), as follows: (1) neutral operant is a response from the environment that does not increase or decrease because a behavior is repeated; (2) reinforcers are responses from the environment related to increasing the intensity of negative or positive behavior that is repeated; and (3) punishers in the form of a response from the environment to reduce the behavior so that it does not recur. Therefore, the behavior of organisms has been influenced by reinforcers and punishers.

In addition to literary works, the theory of learning behaviorist (operant conditioning) can also be applied to works of art such as a movie. Usually, the process of lifting from a novel into a movie includes updating the plot, setting, and even characters related to behaviorism that is omitted or added. Ecranisation is a theory that

describes the process of changing from a novel to a movie form (Eneste, 1991, p. 60). The phenomenon of a successful ecranisation novel in the market is undoubtedly influenced by the audience's enthusiastic response, which results in the widespread consumption of its products (Nugrahani et al., 2019). Ecranisation takes three processes: reduction, addition, and variation changes. Precisely, the movie lacks certain aspects of the novel's plot (Charima, 2020). Hence, the director's interpretation plays an essential role in the ecranisation of the editing process itself because novels and movies are works that have differences. Many literary theories can be applied with an ecranisation approach, such as the theory of behaviorism. Therefore, researchers can understand the behavior of the main character between the two objects more deeply by using the theory of behaviorism (operant conditioning) by Skinner.

Charles Dickens was a British writer who significantly influenced the world in the Victorian era through his works relating to human life, especially among the lower middle class or people who lacked education. This would enrich his novels and make him one of the great forces in 19th-century literature. Many people know and accept his works because they are full of social criticism but are presented humorously. His writings also touch the hearts of his readers. One of his works, entitled *Great Expectations*, published in 1860-1861, was an exciting novel that became a public criticism in the Victorian era. The story focuses on social status, wealth, and a lack of love and loyalty.

Besides that, the novel has also been adapted into an English-American movie and was released in 2012 in England. The movie premiered at the 2012 Toronto

International Film Festival. The novel and movie talk about the life of an orphan boy named Pip, whose parents have died, and he lives with his sister, Mrs. Joe Gargery, and her husband, a blacksmith. Then, Pip was brought by Mr. Pumblechook to the Satis House, where Miss Havisham lived with her adopted daughter, Estella, whom she taught to torment men with her beauty. Pip was ashamed of his humble background and wished to become a real man for Estella. Several years later, a lawyer named Mr. Jaggers tells Pip that a benefactor sent him to London to get an education and was given some money. Once in London, Pip was taught to be a gentleman by Matthew Pocket. He grew even more arrogant and was horrified when he learned that his mysterious benefactor was Magwitch. Pip visited the Satis House, where he confronted Miss Havisham for making him believe she was his protector. Pip also found some facts, notably that Magwitch was Estella's father and Compeyson was Miss Havisham's lover. After more than ten years away, he returned to England and visited the place where the Satis House once stood and met Estella again.

The main character Pip gets the highlight because of the changes in behavior throughout the story. The theory of behaviorism by Skinner explains that a person's behavior has an essential connection with the environment, where the consequences of a response determine the likelihood that the behavior is repeated. Pip is a protagonist who has gone through many phases in his life. A simple boy whose only aspiration is to work as a blacksmith. However, his personality changes when he has great expectations of being made into a gentleman by Magwitch, Pip's benefactor. Pip enters London's high society and uses his new position to pursue the woman he loves. It

affects Pip's behavior to change. The shocking truth behind his wealth causes everything he owns to be destroyed. Pip was heavily in debt despite having much money. Both the novel and the film depict the chaos that impacts Pip's behavior regarding reinforcement and punishment. Through the book, readers can only describe the chaos that affects Pip's behavior with words alone, but the film uses audiovisuals to tell it to the audience. The problems in the story contain operant conditioning regarding reinforcement and punishment. Therefore, the researcher applies Skinner's behaviorism and needs to dig deeper into the topic of reinforcement and punishment through Pip's behavior in the novel and film *Great Expectations*.

In conducting this research, the researcher found at least ten previous studies that used the same theory and object. Firstly, there are five studies in the form of journal articles using *Great Expectations* as the object of the research with different theories, including those from Lutfiansyah and Arsda (2020), who examined the dress style of the main character Pip to describe the creation of a person's or group's identity; Musinda Lestari (2018), who researched moral values, the construction of moral values, and their relations to character education in Charles Dickens's *Great Expectations*; Saoudi, B. et al. (2021), who examined Pip's psyche using Freud's notions of id, ego, and superego about the hero's journey to earn Estella's love; Askar Nur (2021) examined the process of cultural reproduction in *Great Expectations*; and Muna Shrestha (2020) who found that Charles Dickens reflects the capitalist

psychology of mid-Victorian London in his novel *Great Expectations*. Shortly, they use the same novel but have different results based on the theory applied.

Additionally, there are five studies carried out based on the use of the theory of behaviorism and ecranisation, which are three theses, including those conducted by Anisa Larasati (2022), which focused on the ecranisation process of *Rapunzel Fairy Tale* (1857) into *Tangled Movie* (2010); Maghribi Tahta (2019) found out the processes of novel adaptation into film applied in *High Fidelity*; and M. Zainul Arifin (2019) compared the main characters of *Bidget Jones's Dairy* in the novel and movie. On the other hand, two journal articles that were conducted by Wuri Rahayu et al. (2022) focused on analyzing operant conditioning theory in behaviorism for teaching the main character Helen Keller in the *Miracle Worker* movie; and Ike Ayu Nelasari (2019), who examined operant conditioning in the novel *Arah Langkah* by Fiersa Besari. Therefore, previous studies encourage the determination of a new research gap in this study.

Based on several previous studies it has discussed the creation of a person's identity, moral value, the main character's psyche using Freud's notion of cultural reproduction, and the capitalist psychology of mid-Victorian London in the novel *Great Expectations* by Charles Dickens. Thus, the researcher wants to analyze aspects of reinforcement and punishment in the main character's behavior using the theory of behaviorism (operant conditioning) in the Ecranisation approach. This study aims to determine Pip's behavior patterns that can change according to his reinforcement and punishment as described in the novel and movie *Great Expectations*. The researcher is interested in analyzing this topic to learn and understand more deeply about patterns of

changes in human behavior. In the novel, Pip goes through several phases of change in his life from childhood to adulthood, impacting his behavior. In short, the researcher has yet to find studies related to this topic and wants to renew the research gap by using Skinner's behaviorism theory in ecranisation to analyze the novel and movie *Great Expectations*.

The novel and movie tell about Pip's life journey with changes in behavior influenced by his environment. The two works carry the themes of social class, self-improvement, ambition, and justice, as shown by Pip. His life was simple and less enjoyable since childhood because he lost his parents and was forced to live with his sister, who was quite fierce. Almost as an adult, he had great expectations to become a generous man and was educated in London and was assisted by his benefactor. Pip has wanted this for a long time because of his ambition to win over Estella. This phase slowly changes his behavior to arrogant. He experienced several events that caused him to be in much debt despite living in luxury and with much money. Finally, Pip realized the simplicity and good value of a person lying in a steadfast heart, like his brother-in-law, Joe. This can be related to human life in general in that, at certain phases, they experience a pattern of behavior change due to their environment. Therefore, the researcher wants to determine the behavior pattern of the main character based on his reinforcement and punishment.

B. Problem of the study

Regarding the background of the study above, the researcher proposes a research question:

1. How are reinforcement and punishment depicted by Pip's behavior in Charles Dickens's novel and movie *Great Expectations*?
2. How does the shifting process happen regarding reinforcement and punishment depicted by Pip's behavior in *Great Expectations* novel into *Great Expectations* movie?

C. Significance of the Study

With this research, it is hoped that gives many theoretical and practical benefits for research on subsequent literary studies on ecranisation using Skinner's theory of behaviorism. Theoretically, this research can provide a comprehensive application of Skinner's theory of behaviorism (operant conditioning) in the field of ecranisation which not only enhances and enriches the knowledge of this theory in literary works but also provides deeper insight into the problems of changes in behavior patterns in animals and humans that occur because of the consequences, right actions is rewarded and otherwise punished. On the other hand, practically, this research is expected to provide readers or researchers with an overview in the form of a reference and even a new understanding regarding the analysis of the novel and movie *Great Expectations*.

D. Scope and Limitation

This research is limited to analyzing a novel entitled *Great Expectations* by Charles Dickens, which was first published in 1860-1861 with approximately 539 pages, and the movie *Great Expectations*, which was published in 2012 and directed by Mike Newell. The researcher conducting this study focused on discussing changes in Pip's behavior patterns due to the consequences that are formed due to reinforcement and punishment by applying Skinner's theory of behaviorism (operant conditioning). This study is only limited to the main character in the story, with the data obtained supporting Skinner's approach to finding the ecranisation process based on the novel, which is then adapted into a movie.

E. Definition of Key Terms

1. Operant conditioning

Operant conditioning is the repetition of behavior after receiving a reinforcing consequence. However, the frequency of behavior that is not reinforced decreases (Pierce & Cheney, 2013, p. 85). The process of reinforcing behavior (both positively and negatively) can cause an activity to be repeated or discontinued.

2. Positive reinforcement

Skinner (1953, p. 73) states that positive reinforcers are characterized by events that can strengthen, presenting stimuli and adding something to a situation. Reinforcement is based on the principle that response increases because it is followed by stimulation that supports and makes the organism repeat the behavior.

3. Negative Reinforcement

Negative reinforcers remove something from the situation (Skinner, 1953, p. 73). This reinforcement is based on the principle that response increases because it is followed by pulling a detrimental stimulus and keeps the organism from repeating the behavior.

4. Punishment

According to Skinner (1957), highly stimulant properties are controlled when punishing responses. A consequence can cause a behavior to be diminished or even stopped if it can lower the likelihood of it happening.

CHAPTER II

REVIEW OF RELATED LITERATURE

Through this chapter, the researcher presents a theoretical framework for research that refers to the theory used. The description is elaborated sequentially, starting with ecranisation, structuralism, psychological literary criticism, followed by the main research topic on a more specific theory of behaviorism (operant conditioning).

A. Ecranisation

The adaptation of a novel into a movie is known as ecranisation. The French term *ecran*, which means a screen, is where the word ecranisation originally came from. Pamusuk Eneste is an Indonesian writer who created the ecranisation idea. Directors have widely used this idea for decades to film novels with various models that have developed in the literature. Around 1991, he also published a book entitled *Novel and Film*.

According to Eneste (1991, p. 60), ecranisation or ekranisasi can be seen as turning a novel into a movie. He defines ecranisation as transforming a story (or other literary work) into a feature film through whitewashing, transfer, or appointment. The primary element required in this process is imagination, which enhances magnificence without substantially changing the plot or the original work. Some adjustments are undoubtedly made to the original work during this adaptation process because the elements and methods of telling the story in the novel and the movie are significantly different. A sequence of phrases or sentences is always used to describe various aspects

of a novel's plot. The novel's (or other literary works in the form of writing) content must be turned into an audiovisual format, including sound and moving visuals, as part of the ecranisation process. All of the novel's elements should be incorporated into a film with a limited runtime (Shindy & Noverino, 2021, p. 6).

In a novel, the author only uses words to convey the setting, the events, and the characters. As a result, readers should be able to imagine how they could interpret the story. Every reader should understand what is visualized by the novel's aspects. However, there is no doubt in saying that readers have diverse imaginations. In contrast, the director of a movie utilizes their creativity to simplify the story so that viewers can only imagine the scene, the events, and the people within the confines of the movie. Because of this distinction, people expect more from the novel's film adaptation. It is because some of them are already familiar with the original story. When they watch the movie adaptation of the book, they expect that it matches their expectations. However, the writer and director have different perspectives on how to pour ideas into the narrative. Undoubtedly, the emergence of novels and films is primarily due to the dissatisfaction of both sides. Thus, the ecranisation theory can be used to explain changes in all of the following elements. Eneste proposes that these adjustments are in the form of reductions, additions, and variations of changes or modifications.

a) Reduction

Reduction is a process of reducing the intrinsic elements contained in the film, such as the plot that is displayed throughout the story, the place and time settings used,

the characters that appear, and the themes contained (Eneste, 1991, p. 61). It makes people who used to spend days reading novels shorter when the story is set in a film that is presented in approximately 90-120 minutes. Because in making the film itself, the director only displays essential information. Therefore, all the characters in the novel can only partially appear in the film adaptation, and only the main characters may play their roles on the screen. Likewise, the plot or setting in the novel is described in detail and complexity, but in the film, only the most essential parts are selected to be presented. It is due to time constraints.

b) Additions

The second process usually found in transforming a novel into a film is called addition. According to Eneste (1991, p. 64), the addition occurs because the director has interpreted that there is a reason for the addition. After all, it comes from the needs of the film itself, which makes the story more relevant as a whole. For example, adding to the plot, setting the place and time, or even adding to the characters needed to support certain scenes. In addition, the possible addition aims to complete story elements that have yet to be described in the novel.

c) Variations of Changes (Modifications)

In addition to reducing and adding, there is a process that may cause slight differences between the stories in the novel and the film, which are called variations of change or modification. Eneste (1991, p. 67) proposes that a shift in filmmaking from the book was needed, even though parts are not the same as in the novel. Furthermore, it is more common with plot modifications regarding the sequence of certain events

from book to film. For example, in the story, the main character visits a bar in the evening; in the movie, he sees a bar with his friend at night. By modifying the plot in the story, the director hopes it makes the story more interesting. However, the aims and objectives remain the same, although some differences exist.

B. Structuralism

Numerous academic fields, including sociology, anthropology, linguistics, and literature are influenced by structuralist theory. Furthermore, Sartre's existentialism and his idea of radical human freedom were rejected by structuralism, which first developed in the 1950s and challenged the New Criticism (Kanchan, 2020). It focuses on the ways that cultural, social, and psychological systems influence human behavior. It often provides a single, comprehensive view to human existence that encompasses all academic fields. The work of Ferdinand de Saussure (1857-1913), whose most famous book is *Cours De Linguistique Generale* (1915), is where structuralism first emerged in linguistics. It served as the foundation for linguistics in the 20th century and had an impact on numerous literary critics, including a number of French authors (Roland Barthes, Claude Levi-Strauss, Jaques Lacan, Michael Foucault, etc). Jacques Derrida and Roland Barthes consider whether structuralist ideas may be used to analyze literature.

A literary philosophy that gained popularity in the 1960s and 1970s is structuralism. It focuses less on specific features or topics and more on the fundamental structures and patterns in literature. According to structuralists, language is a system of signs and symbols that is used to convey meaning. They examine the connections

between different textual elements and the overall structure that those elements form in order to assess literature. Structuralists also look at how writings sustain and reflect broader social and cultural structures. Structuralism has been applied to literary analysis to examine everything from conventional tales to experimental writing styles.

Structuralism is a theoretical perspective that is focused on literary texts. It takes into account how diverse components of a literary work are related to one another. Relationships between the microtext (words, sentences), the larger total (verses, chapters), and the intertextual (other works from the same time period) may be studied. Basically, the mimetic theory, which contends that literary works are imitations of reality, and the expressive theory, which views literary works as imitations of reality primarily as an expression of the author's sentiments and character, are strongly opposed by the structuralism hypothesis. There are various terminology and notions that have developed with the times that are dissimilar and sometimes even at odds with one another.

The target of structuralism theory research is positioned in a system or configuration of connections that makes it easier to organize. Considering that it is an ideological method for fusing all sciences into new worldviews (Prasetia, 2020). Therefore, the structuralism theory gives a methodical approach to comprehending literary works. The structural relationship of a literary work can only be understood within the context of the overall relationship between the parts of the artifact itself since the theory of structuralism regards literary works as art objects. The term structural is

used to describe and define the elements that contribute to the intrinsic value of a work (Naufan, 2017). A literary text has elements like messages, themes, settings, characters, plots, and even language styles. This element is frequently called intrinsic elements, which relate to one another to build a story. According to Nurgiyantoro (2013), as cited in Larasati (2022), the intrinsic element becomes a tool that influences the author's achievement in creating a literary work. In addition, the intrinsic element is essential in analyzing a film adaptation's plot, setting, character, and theme.

A literary work in the form of writing, such as a novel adapted into a film, can lead to differences from the original story due to the application of methods in ecranisation, namely reduction, addition, and variations of changes which have the effect of changing the plot, setting, characters, and themes. The following is an explanation of the components contained in the intrinsic elements:

a) Plot

Klarer (1999, p. 14) states that a plot is the interaction of various text elements which leads to a change in the situation in a narrative. The plot is generally known as an aspect that presents events in a sequence which is the basis for application in most novels, plays, and even films. A plot line is made up of four subsequent levels, which are exposition, complication, climax, and resolution or denouement.

1. Exposition

In the exposition section, the writer introduces the characters and even the conflicts in the story and determines the setting of the place and time. The purpose of

the presented relationship of cause and effect is to increase the competition in the story (Schirova, 2006, p. 12). In addition, exposition can occur in several chapters to allow the reader to dive into the story.

2. Complication

The rising action marks the start of an event or moment that makes a story more complex. According to Klarer (1999, p. 15), this section focuses on tension leading to a crisis, turning point, or climax. Besides that, the characters find a lot of increased conflict and pressure when the story endings. The author creates a story that makes the reader explore the meaning in this section until it comes to the point where the story is heading for collapse.

3. Climax

The climax is the culmination of a story where the characters have reached tension in the plot. Schirova's book (2006, p. 12) states that the climax is the turning point of the most intense event in literary work. Generally, it is the part where the story changes or the main character inevitably makes a decision that must change their life. Furthermore, at the climax, the writer aims to immerse the reader in the story and allow them to continue reading until the end.

4. Resolution or Denouement

Resolution refers to the end of the story (Klarer, 1999, p. 15). The resolution, usually called denouement, is the final part of a story where the writer has brought the readers to a sad or happy ending. The conflict, which initially culminated in the climax, is resolved and resolved until the reader or viewer finds an end to the story.

b) Setting

Setting refers to fiction related to place, time, and social environment. The setting may be presented in a simple or complex form to create an atmosphere, share the realism of events, organize, and even emphasize an object that can certainly distract the reader (Schirova, 2006, p. 37). Firstly, in a place setting, the author develops specifics of the environment, background, and mood that fit the circumstance in which the characters are. Ultimately, altering the environment can change how the audience views the tale's setting.

Then, in the time setting, the writer presents the time in the story based on when the events occurred or the era at that time. Schirova (2006, p. 34) also states that the time setting can be either contemporary or historical, spanning minutes or years. In addition, in a social environment, the writer also refers to the ongoing social conditions in which the character lives or an event that occurs or develops in that environment. Social background also includes life habits, traditions, beliefs, and ways of thinking and behaving; even low, middle, or high social status also has something to do with the social background itself (Nurgiyantoro, 1998, p. 233-234).

c) Character

Characters are fictional characters who play a role in the story. According to Nurgiyantoro (1998, p. 165), the character is a characterization with a close relationship with the character shown in the story. However, a character refers to a character who plays a role in the story, while characterization refers to describing the character's traits. To be more specific, characters are classified based on their position, type, and function

in a story. First, based on parts, characters are divided into two, namely, main characters and peripheral characters. The main character is a character who has an important and controlling role in the course of a story (Nurgiyantoro, 1998, p. 176-177). Meanwhile, peripheral characters only help the part of the main character and do not affect the storyline.

The characters are then classified according to their type, in the following instance, flat and round characters. A flat character has a single character and personality, and characterization appears to be basic and predictable (Nurgiyantoro, 1998, p. 182). Meanwhile, round characters have complex qualities and personalities that are usually unpredictable (Nurgiyantoro, 1998, p. 183).

Finally, characters are divided into two types based on their function: protagonists and antagonists. According to Nurgiyantoro (1998, p. 178-179), the protagonist is a character who transmits excellent moral ideals in a tale. However, the antagonists portray the opposite.

d) Theme

The theme is an idea that empowers work, and its content is contained in the story itself (Hartoko & Rahmanto, 1986, p. 142) as cited in Nurgiyantoro (1995, p. 68). In addition, the theme may appear at the end of the elements of fiction. To find the meaning of the theme, the reader needs to explore the author's purpose conveyed through the work. But because some aspects, such as characters, setting, and plot, are frequently reduced, added to, or modified, the theme in the film is typically different from the novel.

C. Psychological Literary Criticism

As we know, literature has many branches of knowledge for carrying out literary research. In addition to the intrinsic elements in a literary work, this study also looks at the extrinsic factors that may be related to social conditions, the ideology of the author himself, or even the values contained in a literary work. Various types of knowledge in the literature create an approach, such as deconstruction, Marxist criticism, formalism, postcolonialism, the psychology of literature, genetic structuralism, and others. Among the several approaches, one is often used to carry out literary research, namely psychological literary criticism. Meiliana (2020, p. 2) asserts that there is a strong connection between literature and psychology because both fields use a variety of ideas, techniques, and strategies to explore human behavior, perspectives on the world, miseries, hopes, desires, fears, conflicts, and resolutions, as well as individual and societal issues. In addition, Gillespie (2010, p. 44) states that literary characters, authors, and works about psychological insights are examined from a psychological perspective.

As stated in *Doing Literary Criticism* (2010, p. 1), the study of interpreting, analyzing, and evaluating literary works is known as literary criticism. By summarizing, interpreting, and analyzing an author's work, literary criticism aims to deepen the reader's knowledge of it. After carefully reading the text, a critic develops a thorough literary analysis that supports or contradicts another reader's interpretation. Literary criticism makes it possible for readers to better comprehend the complexity and beauty of the world through writing. A theory in literary criticism is a specific

method that a critic or reader employs to interpret, examine, and assess literary works. One example of literary theory is psychological theory. The critic evaluates literature by using psychoanalytic criticism to focus on the psychological aspirations and neuroses of the characters in a specific work of literature. Critics of psychoanalysis contend that a writer's unconscious thoughts are expressed in their writing. Thus, the goals of psychological literary criticism are better to understand the forces and underlying motivations of a literary character, an author, or a culture.

Psychoanalysis is frequently linked to brain function, growth, and human cognition. Furthermore, this theory is used to examine human personality in the form of elements that influence human behavior. According to Abrams and Harpham (2011, p. 319), psychological criticism primarily concerns a work of literature as an indirect and fictitious reflection of the individual's state of mind and personality structure. Psychoanalytic criticism, whose methodologies were founded by Sigmund Freud (1856–1939), has been a popular style of literary, psychological evaluation. Freud developed the dynamic form of psychology known as "psychoanalysis," a procedure for analyzing and treating neuroses. Still, it quickly expanded to account for many developments and practices throughout history, including warfare, mythology, religion, literature, and the arts. Freud also states that literature and the other arts are the imagined or fantasized fulfillment of wants that are either denied by reality or forbidden by society's norms of morality and appropriateness.

Through psychological principles in literary works, things and phenomena can be explored and explained. Literature allows us to identify the psychological

context of an author's expression because psychology is always tied to human existence and can explain motivation, which is the most fundamental factor in advancing human life. Understanding how a human's personality traits and environment interact leads to a better understanding of human behavior. It demonstrates how the environment develops into a living space closely linked to human personality. One example of a literary work, particularly a novel, can symbolize human existence; therefore, psychology plays an essential role in exploring further into the novel's contents, such as characterizations, moral messages, or other features. Thus, applying psychological theory may simplify difficulties relating to human behavior, and psychology plays a significant role in creating a good way of thinking.

The psychological approach describes how modern psychology affects literature. Psychological criticism typically employs several approaches to investigate artists' creative process related to normal mental functioning, psychological studies of writers' biographical circumstances that affect their motivation or behavior, and psychological analysis of imaginary characters using psychological language and methods. The psychological approach broadens the primary significance of literary works. In the literature, we find several phenomena relating to the human soul. According to Wellek and Warren (1949, p. 75), literary psychology is the study of psychology in literary works or the study of the literary effect on its readers. Because of this, we can use psychological theories to examine literary works and uncover the human soul in everyday life. Literary psychology is the study of the various

psychological theories and concepts that are used in literary works. This method, therefore, examines how psychological concepts and cases are applied to literature.

D. Operant Conditioning by B. F. Skinner

In psychology, behavior analysis is influenced by behaviorists such as Pavlov, Watson, Thorndike, and many others. Burrhus Frederic Skinner, known as B. F. Skinner (1904-1990), was an American psychologist who supported and developed the behaviorist theory of learning (operant conditioning). The defining characteristics of this theory include giving priority to mechanistic elements and minor components, such as emphasizing the role of the environment, the development of a reaction or response, the value of training, the mechanism of learning outcomes, and the role of abilities and learning outcomes obtained, which is the emergence of the desired behavior (Triwahyuni et al., 2019). Ivan Pavlov's theory of classical conditioning served as the basis for this theory's development. Then, in 1938, Skinner published his first book entitled "*The Behavior of Organisms*." As stated in that book, he claims that consequences are mechanisms that change the behavior of organisms during their lifetime.

The behavioristic approach concerns how an organism's behavior evolves due to environmental influences. This approach was also developed due to experiments conducted by behaviorists on humans and animals. According to this approach, the formation of individual behavior is influenced by two key factors: stimulus and response. The stimulus is comparable to anything that comes from outside or the environment and is then provided to the organism, while the response is what the

organism does in response to a stimulus that occurs due to its surroundings. In addition, reinforcement is also an essential factor in this theory. Reinforcement is an operant behavior that gains and maintains strength when a response is followed by an event (Skinner, 1957). If there is positive reinforcement, the response is strengthened, leading to the repetition of behavior because it is rewarding. Negative reinforcement strengthens the response by stopping the repetition of behavior due to unpleasant circumstances. Each individual is a reactive organism, according to behavioristic theory, responding to environmental stimuli in a way that can influence behavior (Asfar et al., 2019, p. 3).

Operant conditioning, or behaviorist theory of learning, is a positive or negative reinforcement conditioning process that can make a behavior repeat or stop as desired. Skinner argues that every organism that creates a stimulus and response undoubtedly gets the consequences through rewards and punishments. This method makes the consequences of the response determine the likelihood that the behavior is repeated. If a rewarded response reinforces the behavior, it is more likely to be repeated. Meanwhile, behavior reinforced by a punished response occurs less often or stops. Previously, John. B. Watson was a founder of the flow of behaviorism, as evidenced by the thesis he authored. Following that, he left academic psychology in the 1920s, and later behaviorists proposed a new form besides classical conditioning. However, this conditioning was deemed too simplistic to contribute to a more complex explanation of human behavior. One needs to examine the reasons for an action and its outcomes to comprehend this behavior, utilizing the operant conditioning approach.

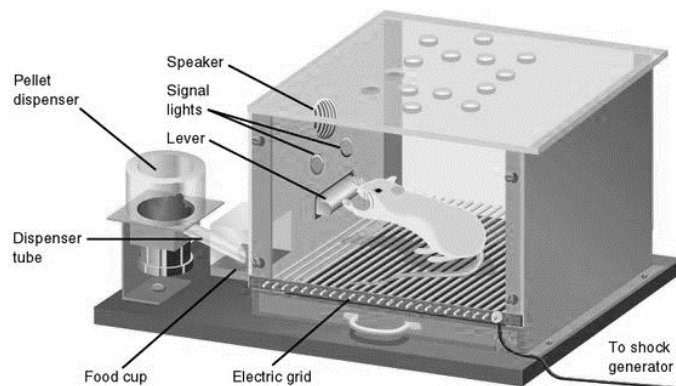
The essence of operant conditioning is the view that behavior is followed by a consequence that is pleasant and likely to be repeated, but that which is unpleasant is followed by a consequence that keeps the individual from repeating it. This operant conditioning approach is based on the *Law of Effect* described by Edward Thorndike. Skinner introduced a term in the law of effect, namely reinforcement. Pierce and Cheney (2013, p. 18) state that Thorndike's law of effect explains the principle of reinforcement that all operants are followed by consequences by increasing or decreasing the possibility of a response. But for Skinner himself, behavior that is reinforced tends to be repeated (strengthened), whereas behavior that is not reinforced is undoubtedly lost (weakened).

Skinner (1953, p. 59) proposes that in studying the changes caused by the consequences of behavior carried out by one of the behaviorist experts, E. L. Thorndike, in 1898. The controversy of his experiments attracts attention. Thorndike started his famous experimental learning in cats, where animals were placed in a "puzzle box" and placed food outside the box (Pierce & Cheney, 2013, p. 18). A cat tries to get out of the box by accidentally stepping on the pedals, pulling on the rope, and lifting the latch to get to the food outside the box. Before starting his experiment, many people misunderstood Skinner's "baby in a box" investigation, which raised children in an experimental room, that he was raising his daughter as a test subject of his theory. However, Skinner did not conduct experiments with his children, as he was more interested in applying conditioning principles to human problems. Then, with operant conditioning, Skinner began conducting experiments using animals that would later be

placed in a box called Skinner's Box. The tool is used to record how actual animal behavior in a short time with rewards or punishments. This is because an animal can be rewarded or punished for its behavior which is depicted in a mouse pressing a lever or a dove pecking a key. As an illustration, the picture below:

a. Skinner's Box Mouse Experiment

In the box, Skinner placed a hungry mouse with a lever in front of it, and when the mouse moved by pressing the lever. Thus, the pellets in the dispenser fall into the food cup. The mouse responds quickly to encourage the task of getting food. In conclusion, the consequences are obtained by the rat receiving food if it pushes the lever, and the rat undoubtedly repeats the behavior.



Picture 2.1 Rat in Skinner's Experiment Box

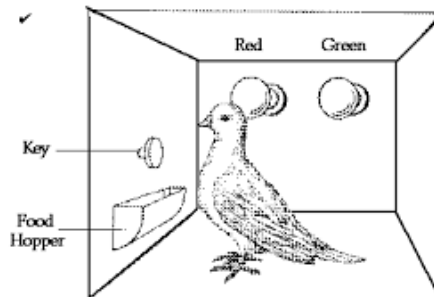
Source:

<https://www.simplypsychology.org/skinner%20box.jpg?ezimgfmt=rs:584x337/rscb36/ng:webp/ngcb36>

b. Skinner's Box Dove Experiment

The hungry dove is faced with a wall of boxes, one of which contains a red glow key. Every time the dove pecked at it; food would come out of the hole under

the key. Then the food is only given if the dove stares at the light spot, and finally, the food is issued immediately if the dove pecks the light. Since then, the dove has ridden at the light more often because the pecking gets a reward or food reinforcement.



Picture 2.2 Dove in Skinner's Experiment Box

Source:

<http://peace.saumag.edu/faculty/kardas/courses/Learning/chapter4L.html>

The relationship between reinforcement and punishment is the essence of operant conditioning (Rahayu et al., 2022, p. 42). There are four basic possible types of reinforcement in which events follow behavior by being maintained or eliminated (Pierce & Cheney, 2013, p. 88). Reinforcement makes a response from the environment increase the behavior to be repeated, while punishment makes a response from the atmosphere reduce the behavior to be repeated. Therefore, occurring events increase or decrease/eliminate (affect) behavior. The four reinforcements are as follows:

1. Positive Reinforcement

Positive reinforcement describes behavior that is reinforced by giving positive consequences and rewards to lead to repetition of behavior because of a supportive stimulus. For example, in Skinner's box, placing a hungry mouse on a box

containing a lever in front of it. Then, the food falls into the eleven-lever container. It can conclude that the behavior can be repeated when the mouse presses the lever to get food. Another example is when a teacher gives candy to students who can complete assignments. So, he gets a reward, and the behavior is undoubtedly repeated with the strengthening of behavior in completing the task.

2. Negative Reinforcement

Negative reinforcement is a behavior in which the individual stops the unpleasant situation by removing the harmful stimulus after getting a response from the outside. For example, a student does not complete his assignment, so the consequence he has to do is to give chocolate to his teacher. Thus, he gets motivated to complete the task instead of giving away the chocolates. Another one is a young boy being suspended from school for smoking at school, and the consequence is that the child's parents are also involved. Then, he is punished, and the behavior is not repeated because of an adverse stimulus.

3. Positive Punishment

Situations that make changes in individual behavior decrease functionally in terms of effect due to an event are called positive punishment. However, punishment does not occur when the unpleasant event does not change behavior. For instance, a mother may spank her child for running down the street, but it happens before the child reaches the road. Therefore, by using punishment, this effort can change wrong behavior.

4. Negative Punishment

The possibility of setting a punishment to remove the stimulus to reduce the behavior is called negative punishment. An example is when the siblings are playing with dolls and suddenly fight with each other. Then, their parents would say, "enough, and pack your toys!". This is considered a reinforcing event to eliminate/stop the behavior. When removing the event that precipitated the fight, negative punishment occurred.

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher discusses the methodology applied to this study. The research method covers four categories: research design, data source, data collection, and data analysis.

A. Research Design

This research is classified as an ecranisation study. The researcher looks for differences in reinforcement and punishment between the novel and the film *Great Expectations*, and how these differences occur during the ecranisation process. According to Eneste (1991, p. 60), ecranisation is transforming a story (or other literary work in the form of writing) into a movie. It takes three methods in ecranisation: reduction, addition, and variation of changes/modification. Therefore, the researcher aims to analyze the main character, Pip's behavior, which depicts reinforcements and punishments in the novel and movie.

B. Data Source

The object of research used in this study is Charles Dickens's novel, entitled *Great Expectations*. The book has approximately 539 pages and was published in 1861. Then in 2012, the movie *Great Expectations* was adapted from the novel, which lasted 2 hours and 8 minutes. The data source in this study was obtained from the Dickens novel in the form of quotations, including sentences, dialogues, phrases, and even words. While from the movie are the dialogues of the characters.

C. Data Collection

According to Creswell (2007, p. 118), as cited in Rahardjo's book (2020, p. 107), data collection is a series of related activities that collect essential information to answer the problem formulation. There are some steps used in compiling the data. Firstly, the researcher reads the novel *Great Expectations* in the form of original work and watches the movie *Great Expectations*. Afterward, the researcher re-reads the novel while highlighting the data containing the classification of sentences or phrases and re-watches the movie while taking some notes of the dialogues.

D. Data Analysis

Data analysis is an activity to interpret data by grouping, marking, and categorizing it into several parts and obtaining a finding to answer a problem (Rahardjo, 2020, p. 117). The data are in the form of a text, which uses to explain the research variables so they can be understood. The first step the researcher takes in analyzing data is collecting data based on problems. The data is a series of sentences and dialogues taken from the novel and movie *Great Expectations*. Then, the researcher classifies the data that marks Pip's behavior as depicted reinforcements and punishments and compares them between the novel and the movie *Great Expectations*. The last step is to conclude by re-explaining the data that has been collected.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the researcher discusses the findings and analysis for these two works using the novel *Great Expectations* (1861) and the movie *Great Expectations* (2012) as research objects. When using quotations in the form of sentences from novel and dialogue from movie as data, they are then analyzed and elaborated to produce research findings that are related to Pip's behavior that are based on reinforcement and punishment.

A. Reinforcement and Punishment in *Great Expectations* Novel

To answer the research question, the data in this study were taken from *Great Expectations* Novel in the form of sentences that focused on reinforcement (positive and negative) and punishment (positive and negative) on the main character's behavior.

a) Positive Reinforcement

As has been explained in the previous chapter that positive reinforcement, according to Skinner (1953) is adding a favorable outcome to a behavior increases the probability of the desired behavior occurring again. In the novel, positive reinforcement depicted through Pip's behaviors are:

1. Getting an Excessive Respect by Making Some Money

After hearing the news that Pip makes some money, he is getting an excessive respect when visiting Mr. Trabb's tailor. Based on the story, a lawyer named Jaggers is hired by a benefactor, Abel Magwitch, to elevate Pip to high society. He gets a good chance to become a gentleman. However, Pip must meet several requirements to take

the opportunity he gets. Also, Mr. Jaggers gives Pip money to buy new clothes to wear to London. He goes to the tailor Mr. Trabb and confirms that having made the money; the man gives Pip special treatment with the compliments he gives.

“My dear sir,” said Mr. Trabb, as he respectfully bent his body, opened his arms, and took the liberty of touching me on the outside of each elbow, “don’t hurt me by mentioning that. May I venture to congratulate you? Would you do me the favour of stepping into the shop?” (Dickens, 1861, p. 137)

The last word was flung at the boy, who had not the least notion what it meant. But I saw him collapse as his master rubbed me out with his hands, and my first decided experience of the stupendous power of money, was, that it had morally laid upon his back, Trabb’s boy.

After this memorable event, I went to the hatter’s, and the bootmaker’s, and the hosier’s, and felt rather like Mother Hubbard’s dog whose outfit required the services of so many trades. I also went to the coach-office and took my place for seven o’clock on Saturday morning. (Dickens, 1861, p. 138)*

Through the story, the author conveys that Pip goes to the tailor, Mr. Trabb, to have clothes made according to the mandate given by Mr. Jaggers. On arriving there and hearing that Pip makes some money, Mr. Trabb treats him with an excessive amount of respect. Pip notes that "my first definite experience of the immense power of money was that it had been put on its back morally". The special treatment and praises he gets from the tailor becomes a positive reinforcer to trigger Pip’s behavior to be repeated at the next opportunity. Because, he learns that by having a money, there is a positive consequence that he obtains. Pip has made money and Mr. Trabb awarded him praise and special treatment. Therefore, it becomes a positive reinforcer and awakens Pip to the power of money that can change everything in his favor and inspires Pip to try more things, such as visiting the next few clothing stores.

2. Wemmick's compliment on Pip's kindness to Herbert

Pip describes his desire to invest in Herbert's future secretly and asks Wemmick to help put his plan into action. Herbert is a great colleague and friend who is there for Pip in his good times and bad. They complete each other's deficiencies. Then, Pip explains his investment plans to Wemmick so that Herbert does not suspect he has received any help, and Pip discusses the matter with Wemmick for advice and next steps.

...For all these reasons (I told Wemmick), and because he was my young companion and friend, and I had a great affection for him, I wished my own good fortune to reflect some rays upon him, and therefore I sought advice from Wemmick's experience and knowledge of men and affairs, how I could best try with my resources to help Herbert to some present income—say of a hundred a year, to keep him in good hope and heart—and gradually to buy him on to some small partnership. I begged Wemmick, in conclusion, to understand that my help must always be rendered without Herbert's knowledge or suspicion, and that there was no one else in the world with whom I could advise. I wound up by laying my hand upon his shoulder, and saying, "I can't help confiding in you, though I know it must be troublesome to you; but that is your fault, in having ever brought me here." (Dickens, 1861, p. 269-270)

Wemmick was silent for a little while, and then said with a kind of start, "Well you know, Mr. Pip, I must tell you one thing. This is devilish good of you." (Dickens, 1861, p. 270)

In the novel, it is illustrated that Pip has the desire to invest personally in Herbert because he considers him a colleague and good friend. Pip shares his investment plans with Wemmick. Hearing his wishes, Wemmick is amazed by Pip's humility and compliments him. Wemmick agrees to help with his plans by enlisting the help of his sister, Miss Skiffins, an accountant. Pip's good relationship with Herbert, as well as his extraordinary kindness to Pip, makes him want to return all Herbert's kindness. Pip's generosity towards Herbert is praised by Wemmick, the compliment

becomes a positive reinforcer that can improve Pip's behavior in helping his friend. Although, Herbert's kindness has also encouraged Pip to help or return favors, Wemmick's praise is certainly believed to further strengthen Pip's behavior because of the positive response he gets. He compliments how nice Pip is to his friend Herbert. Thus, the positive reinforcement that occurs can make Pip repeat his behavior in helping Herbert in the future.

3. A Praise by Giving Joe a Letter

Through the story, Pip writes a letter on his slate in rudimentary handwriting to Joe. The letter contains Pip's hope for Joe that he is always fine. Besides that, Pip also hopes to be able to teach Joe soon because it must be fun. After learning the contents of the letter, Joe expresses admiration and compliments Pip's intelligence.

One night, I was sitting in the chimney corner with my slate, expending great effort on the production of a letter to Joe.

"mI deEr JO i opE U r krWitE wEll i opE i shAl soN B haBelL 4 2 teeDge U JO aN theN wE shOrl b sO gLOdd aN wEn i M preNgtD 2 u JO woT larX an blEvE ME inF xn PiP."

"I say, Pip, old chap!" cried Joe, opening his blue eyes wide, "what a scholar you are! An't you?"

"I should like to be," said I, glancing at the slate as he held it: with a misgiving that the writing was rather hilly

I had never heard Joe read aloud to any greater extent than this monosyllable, and I had observed at church last Sunday when I accidentally held our Prayer-Book upside down, that it seemed to suit his convenience quite as well as if it had been all right. Wishing to embrace the present occasion of finding out whether in teaching Joe, I should have to begin quite at the beginning, I said, "Ah! But read the rest, Joe." (Dickens, 1861, p. 41)

One evening in the kitchen, Pip proudly writes a letter on his slate to Joe expressing his good wishes for his brother-in-law's well-being and desire to teach him. Joe looks amazed at what Pip has written, and compliments him. When Pip asks Joe to read the letter and realizes that Joe cannot read, the only two letters he recognizes are

J and O. However, Joe insists that even though he can't spell his own last name, he can read and enjoy it. That's because Joe didn't go to school and chose to work as a blacksmith to support his parents and himself. After his parents died, Joe lived a lonely life in the garage until he met Mrs. Joe raised Pip alone. Joe remembers his mother because of Pip's sister, he finally wants to help raise Pip. Hearing this story, Pip is touched and feels very fond of Joe for his humility in taking care of Pip all this time. In addition, Pip gets compliments that Joe gives sincerely. It is positive reinforcement for Pip to encourage his behavior in helping Joe learn to read. Not only praise, Joe's kindness so far has also made Pip want to make him return the favor by helping his brother-in-law to be able to read. In short, a letter from Pip impresses Joe and compliments how smart he is. It's a positive reinforcer that makes Pip want to keep helping Joe the next time he reads.

b) Negative Reinforcement

Regarding to Skinner (1953), when individuals do not state that the stimulus is unpleasant, negative reinforcement is used to encourage their behavior. Eliminating undesirable consequences that serve as rewards for engaging in the behavior. The following are examples of how Pip's behaviors reflect negative reinforcement:

1. Learn through Bidy's Help to Gain More Knowledge

Pip has a decision to ask Bidy to teach him everything and she agrees. It is an evidence in the story by Pip's determination to study with her, because his school environment does not support his education to gain more knowledge.

The felicitous idea occurred to me a morning or two later when I woke, that the best step I could take towards making myself uncommon was to get out of Bidly everything she knew. In pursuance of this luminous conception I mentioned to Bidly when I went to Mr. Wopsle's great-aunt's at night, that I had a particular reason for wishing to get on in life, and that I should feel very much obliged to her if she would impart all her learning to me. Bidly, who was the most obliging of girls, immediately said she would, and indeed began to carry out her promise within five minutes. (Dickens, 1861, p. 66)

Pip attended a small village school for the lower middle class when he was a teenager, where resources were scarce as the whole class shared only one book, teachers spent more time for sleeping than teaching, and students fought each other. Pip's behavior to get rid of this unpleasant condition is to ask Bidly to teach him everything she knows, because the school environment does not support his education to gain knowledge. Thus, things that happened at school has negatively reinforced Pip's behavior of looking for other ways to learn more things with Bidly in order to become an educated person.

2. Stealing Food and Iron File for the Convict

A terrible convict appears at the church graveyard, he grabs Pip and forces him to bring him food and an iron file. The convict is a fugitive who managed to escape from the ship's prison. One afternoon, Pip got scared and cried in the church graveyard where his parents and siblings were buried. Then suddenly, this man, who was dressed in rags with his feet in chains, appeared in the middle of the church porch grave and treated Pip roughly. The escaped convict questions Pip and demands that he must return in the morning to bring him food, a file, and a dagger with which to cut his leg iron.

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and

glared and growled; and whose teeth chattered in his head as he seized me by the chin. (Dickens, 1861, p. 4)

*“You get me a file.” He tilted me again. “And you get me wittles.” He tilted me again. “You bring ’em both to me.
“You bring me, to-morrow morning early, that file and them wittles. You bring the lot to me, at that old Battery over yonder. (Dickens, 1861, p. 5)*

I said that I would get him the file, and I would get him what broken bits of food I could, and I would come to him at the Battery early in the morning. (Dickens, 1861, p. 6)

The next morning, Pip sneaks into Mrs. Joe, where he steals brandy (mistake refilling the bottle with tar) and pork pie for the convict. After that, Pip sneaks into Joe's workshop to steal an iron file. No one at home knows about the theft, Pip rushes back to the marshes to meet the convict and give him what he asked for. So, by perforce, Pip must obey the convict's words to steal food and iron files. The negative reinforcer that drives Pip's behavior to steal is the fear that haunts him because of the harsh treatment by the convict, such as when he grabbed Pip by the collar and turned Pip over. Thus, it becomes a negative reinforcement so that Pip can avoid unpleasant stimulation from the convict he meets at the church graveyard.

3. Escape from the Convict

Pip runs away from his meeting with the convict, when he is visibly angry to know about the other fugitive. While crossing the road near a river carrying food and an iron file, Pip meets another convict he finds hiding in a marsh. At first, he thought it was the convict he met yesterday, but he was a different one. Pip started to get scared when the convict tried to attack him by cursing and even punching him, and then ran away. Pip finally finds his real convict.

He held me by the collar and stared at me so, that I began to think his first idea about cutting my throat had revived. (Dickens, 1861, p. 18)

I indicated in what direction the mist had shrouded the other man, and he looked up at it for an instant. But he was down on the rank wet grass, filing at his iron like a madman, and not minding me or minding his own leg, which had an old chafe upon it and was bloody, but which he handled as roughly as if it had no more feeling in it than the file. I was very much afraid of him again, now that he had worked himself into this fierce hurry, and I was likewise very much afraid of keeping away from home any longer. I told him I must go, but he took no notice, so I thought the best thing I could do was to slip off. The last I saw of him, his head was bent over his knee and he was working hard at his fetter, muttering impatient imprecations at it and at his leg. The last I heard of him, I stopped in the mist to listen, and the file was still going. (Dickens, 1861, p. 19)

Pip meets again with the convict (Magwitch) who he promises to bring food and iron files. Pip treats him very well. But as he gorges himself on pork pie, Pip tells him that he previously met other convict and Magwitch becomes shocked, even curious and turns being rude again such as grabbing Pip by the collar when he mentions another convict he met in the marshes. The news he got looks really bothered him. Then, when the convict files the iron on his leg with a file (the old wound is scratched by the file and ends up bleeding again), Pip escapes from the fog and rushes home. The negative reinforcement that drives Pip's behavior to escape from the church graveyard is the fear he feels when he gets rough treatment (grabbed by the collar) from an angry convict. Therefore, Pip immediately rushes home to save himself from the convict who begins to behave violently.

4. Lying to Avoid Misunderstandings

Arriving home after returning from Satis House, Pip received many questions about Miss Havisham by Mrs. Joe and Uncle Pumblechook, but Pip chooses to answer their questions by lying. They were both curious about what Pip had been

doing there. However, because he received inappropriate treatment from Estella, Miss Havisham's adopted daughter, Pip himself was very afraid of being misunderstood, also afraid of being misunderstood about Miss Havisham and refused to answer any questions about her, even when Mrs. Joe and Uncle Pumblechook bullies him for information.

When I reached home, my sister was very curious to know all about Miss Havisham's, and asked a number of questions. (Dickens, 1861, p. 59)

The worst of it was that that bullying old Pumblechook, preyed upon by a devouring curiosity to be informed of all I had seen and heard, came gaping over in his chaise-cart at tea-time, to have the details divulged to him. (Dickens, 1861, p. 60)

If they had asked me any more questions I should undoubtedly have betrayed myself, for I was even then on the point of mentioning that there was a balloon in the yard, and should have hazarded the statement but for my invention being divided between that phenomenon and a bear in the brewery. (Dickens, 1861, p. 62-63)

Mrs. Joe and Uncle Pumblechook asks a few questions about Miss Havisham which in the end irritates Pip even more. Finally, Pip begins answering their questions with lies he made up like manipulating the story about the situation at the Satis house and how Miss Havisham was doing. Due to the fact that he received unpleasant treatment there. So, to avoid being misunderstood, Pip is forced to answer their questions by lying. Pip's behavior is driven by negative reinforcement aimed at reducing the constant questioning of his sister, Mrs. Joe and Uncle Pumblechook. Thus, he feels more secure after answering these questions even though he feels betraying himself for lying.

5. Trying to Escape for Fear of Kitchen Robbery

Pip fears that his kitchen robbery is discovered during a dinner party. One day on Christmas Eve, there is a dinner held by Mrs. Joe, which she invites a few people to join. The guests are enjoying their food and talking to each other. They even cornered Pip several times. Besides that, Pip looks really worried about his kitchen robbery. It further fuels Pip's fear when Mrs. Joe offers brandy to Uncle Pumblechook, but he spits it out in disgust because Pip accidentally diluted the brandy with tar.

I clutched the leg of the table again immediately, and pressed it to my bosom as if it had been the companion of my youth and friend of my soul. I foresaw what was coming, and I felt that this time I really was gone.

I felt that I could bear no more, and that I must run away. I released the leg of the table, and ran for my life.

But, I ran no further than the house door, for there I ran head foremost into a party of soldiers with their muskets: one of whom held out a pair of handcuffs to me, saying, "Here you are, look sharp, come on!" (Dickens, 1861, p. 27)

No one knows that the mess was actually made by Pip. Thus, the guests there do not suspect Pip. But still, when Mrs. Joe announces that she is serving pork pie from the pantry, Pip can no longer bear his guilt and he chooses to escape by jumping through the door and crashing into a group of soldiers who held out a pair of handcuffs to Pip. Pip's negative reinforcement is to run away from dinner and leave the house because of the fear he feels. He does it to get rid of an unpleasant situation. In the end, luck is still on Pip's side that his kitchen theft is not uncovered. Although, he has been doing negative reinforcement by trying to escape the dinner because he cannot bear the guilt. But unfortunately, the arrival of the soldiers is not to arrest Pip, but for other reasons.

6. Insisting on Becoming a Gentleman to Avoid Estella's Insults

Pip tells Bidy about the grievances he felt. When they are going out for a weekend walk in the marshes, Pip and Bidy reminisce about their old studies. In fact, Pip is amazed at Bidy's ability to remember all the lessons so well and compliments her. Also, Pip reveals his recent feelings to Bidy about his dissatisfaction with blacksmith and want to be a gentleman to avoid Estella's insults.

*"Biddy," said I, after binding her to secrecy, "I want to be a gentleman."
"Oh, I wouldn't, if I was you!" she returned. "I don't think it would answer."
"Biddy," said I, with some severity, "I have particular reasons for wanting to be a gentleman."
"You know best, Pip; but don't you think you are happier as you are?"
"Biddy," I exclaimed, impatiently, "I am not at all happy as I am. I am disgusted with my calling and with my life. I have never taken to either, since I was bound. Don't be absurd."
"Was I absurd?" said Bidy, quietly raising her eyebrows; "I am sorry for that; I didn't mean to be. I only want you to do well, and to be comfortable."
"Well then, understand once for all that I never shall or can be comfortable—or anything but miserable—there, Bidy!—unless I can lead a very different sort of life from the life I lead now."
"That's a pity!" said Bidy, shaking her head with a sorrowful air. (Dickens, 1861, p. 116)*

At the same time, Pip admits that he is happier if he can be satisfied with the workshop like in his childhood. Bidy is skeptical of Pip's ambition and calls him "a pity". Besides that, the thing that made Pip feels even more depressed is Estella's treatment of himself which is not good and insults Pip so that he cries because he is annoyed at the situation. In addition, Bidy also feels annoyance by Estella's insults and tells Pip that it is rude and untrue, then asks him, "Do you want to be a gentleman to anger her or win her over?" Through the narrative, Pip's behavior is negatively reinforced by Estella's insult that he is just an ordinary man, a blacksmith. Pip feels he

does not deserve the insult. So, he wants to keep trying to do everything like learn from Biddy proving to Estella that Pip is not be like what she says.

c) **Positive Punishment**

Positive punishment, according to Skinner (1953), involves behaviors that empower the individual by increasing stimuli to reduce or remove a behavior. Through Pip's behaviors throughout the novel, positive punishment is demonstrated, including:

1. Joe's Warning for Pip's Lies

Pip admits privately to Joe about story the Satis House and Miss Havisham that he told to Mrs. Joe and Uncle Pumblechook are just a lie. Joe is shocked and asks Pip what had gotten into him at that time. Then, in feeling guilty, Pip tells Joe the truth about that day, including Estella's humiliation and his embarrassment at being taken for granted.

And then I told Joe that I felt very miserable, and that I hadn't been able to explain myself to Mrs. Joe and Pumblechook who were so rude to me, and that there had been a beautiful young lady at Miss Havisham's who was dreadfully proud, and that she had said I was common, and that I knew I was common, and that I wished I was not common, and that the lies had come of it somehow, though I didn't know how.

"There's one thing you may be sure of, Pip," said Joe, after some rumination, "namely, that lies is lies. Howsever they come, they didn't ought to come, and they come from the father of lies, and work round to the same. Don't you tell no more of 'em, Pip. That ain't the way to get out of being common, old chap. And as to being common, I don't make it out at all clear. You are uncommon in some things. You're uncommon small. Likewise you're a uncommon scholar."* (Dickens, 1861, p. 64)

When hearing Pip's honesty, Joe feels a little disappointed and responds that a lie is a lie, regardless of the motivation, and that "if you can't be honest, you can never be dishonest." He then reminds Pip that once he lies, he always lies and say nothing

more. Joe decides not to reveal the truth to Mrs. Joe out of fear of upsetting her, promises Pip that he is not mad at him, and advises Pip to pray for his lies. The positive punishment that Pip gets for admitting his lie is a verbal warning from his brother-in-law, Joe. He reminds Pip that if he lies, then he continues to lie and there is no need to say anything. This is done with the aim of reducing Pip's behavior in lying on another occasion. Thus, Joe's rebuke of Pip keeps him from revealing any truth to Mrs. Joe and probably never does it again.

2. Estella's Rejection of Pip's Declaration of Love

Pip confesses his love for Estella and gets rejected by the woman who he adores. Because he is unable to hold it in any longer, Pip chooses to confess his love to Estella and explains that he has been holding back from seducing her for a long time because Pip thinks they are secretly engaged. Estella replies that she is incapable of loving Pip, and warns that not loving him is the least she can do for Pip.

"I know," said I, in answer to that action; "I know. I have no hope that I shall ever call you mine, Estella. I am ignorant what may become of me very soon, how poor I may be, or where I may go. Still, I love you. I have loved you ever since I first saw you in this house.

"It seems," said Estella, very calmly, "that there are sentiments, fancies—I don't know how to call them—which I am not able to comprehend. When you say you love me, I know what you mean, as a form of words; but nothing more. You address nothing in my breast, you touch nothing there. I don't care for what you say at all. I have tried to warn you of this; now, have I not?" (Dickens, 1861, p. 331)

Refraining from seducing Estella for a long time, Pip finally chooses to confess his love. Estella warns that loving him is the least she cannot do for Pip. Apart from that, Estella also confirmed that she would marry Drummle. In desperation, Pip

asks her to marry someone more worthy, who truly loves her – even if that person isn't him, Pip says he bears it for her. Estella is confused by Pip's pleas, but insists she marries to Drummle and assures Pip that she forgets him. Pip cries that he never forgets her, that she has always been and always will be a part of "his being". The natural positive punishment that occurs here is when Pip receives a rejection from Estella as well as confirmation that she is still married to Drummle no matter what. Since Pip experiences negative outcomes as a result of his behavior, it is unlikely that Pip engages in the act again in the future. Because, it has already made Pip even more desperate and painful.

d) Negative Punishment

Skinner (1953) states that negative punishment is an effort to reduce pleasurable stimuli to stop unwanted behavior. Eliminating anything that might serve as a stimulus for the undesirable behavior is how this action is carried out. Pip's behaviors as described in the novel serve as an example of negative punishment as follows:

1. Blinded by Hope to Debt

Pip keeps on spending lavishly and also motivates Herbert because he seems to take his impending fortune (or so he hopes) for granted from his benefactor. They both are in debt. Even when his friend is concerned about their finances, they indulge in extravagant and careless spending.

As we got more and more into debt, breakfast became a hollower and hollower form, and, being on one occasion at breakfast-time threatened (by letter) with legal proceedings, "not unwholly unconnected," as my local paper might put

it, "with jewellery," I went so far as to seize the Avenger by his blue collar and shake him off his feet—so that he was actually in the air, like a booted Cupid—for presuming to suppose that we wanted a roll. (Dickens, 1861, p. 251)

"What do you want?" I asked, starting; "I don't know you."

"Well, sir," returned one of them, bending down and touching me on the shoulder, "this is a matter that you'll soon arrange, I dare say, but you're arrested."

"What is the debt?"

"Hundred and twenty-three pound, fifteen, six. Jeweller's account, I think."

"What is to be done?"

"You had better come to my house," said the man. "I keep a very nice house."*

I made some attempt to get up and dress myself. When I next attended to them, they were standing a little off from the bed, looking at me. I still lay there. (Dickens, 1861, p. 421-422)

Pip has faith that the inheritance from his benefactor that he has been waiting for is getting closer. Therefore, he often spends his money unwisely and ends up in debt. Even so, they still join the expensive social club, Finch of the Grove. Bentley Drummle is also a member of the club. Pip wants to cover Herbert's expenses himself, but know Herbert is too proud to accept the offer. Day after day, Pip has to live an ordinary life by eating sober. It becomes a case of negative punishment because of his behavior. This punishment is created to remove anything that could trigger Pip's negative behavior. In addition, Pip receives a letter of reprimand regarding his debt. He is getting a bit more depressed about starting to go through the simple routine again. Both of these become negative punishments for Pip. So, he needs to be careful how he uses his money to avoid getting into debt.

2. Regret for being Blinded by Hope

Pip has been blinded by his own expectations and regretted. At night when Pip returns to the apartment, he receives a mysterious old man who looks rough and bald. To his surprise, Pip realizes that this man is the prisoner he helped in the marshes

at that time. The convict reveals that he is Pip's benefactor. Furthermore, he is devastated to realize that Miss Havisham was not his benefactor and Estella was not meant for him. He spends his nights staying up late to try coming to terms with the news he just got. Pip discovers that the real protector is a convict he met when he was still a child at the church cemetery.

All the truth of my position came flashing on me; and its disappointments, dangers, disgraces, consequences of all kinds, rushed in in such a multitude that I was borne down by them and had to struggle for every breath I drew.

“Yes, Pip, dear boy, I’ve made a gentleman on you! It’s me wot has done it! I swore that time, sure as ever I earned a guinea, that guinea should go to you. I swore arterwards, sure as ever I spec’lated and got rich, you should get rich. I lived rough, that you should live smooth; I worked hard, that you should be above work. What odds, dear boy? Do I tell it, fur you to feel a obligation? Not a bit. I tell it, fur you to know as that there hunted dunghill dog wot you kep life in, got his head so high that he could make a gentleman—and, Pip, you’re him!”
(Dickens, 1861, p. 292-291)

I would not have gone back to Joe now, I would not have gone back to Biddy now, for any consideration; simply, I suppose, because my sense of my own worthless conduct to them was greater than every consideration. No wisdom on earth could have given me the comfort that I should have derived from their simplicity and fidelity; but I could never, never, never, undo what I had done.
(Dickens, 1861, p. 295)

The convict who becomes Pip’s benefactor is Abel Magwitch. He owes Pip for his kindness at the time, so he ultimately wishes to assist Pip in becoming a member of the higher class. Pip falls silent with horrified and almost fainted. The convict tells him how he scrimped and saved up his years working as a shepherd in New South Wales. Then, the convict uses the money he saved to provide a more decent life for Pip and make him a real man. Because, Pip originally thought that his benefactor was Miss Havisham. Pip has been blinded by the hopes and ambitions he has. He becomes tactless in his actions or even when making decisions without thinking. Especially

when Pip gets an opportunity from Mr. Jaggers, he immediately accepted without confirmation and find out more. Pip is shaking now because he feels he has betrayed Joe and Biddy to the convict, Magwitch. It becomes a case of negative punishment because of his behavior. In the end, Pip feels regret for his life choices and chooses to leave Joe and Biddy because of his hopes which ultimately destroyed him.

B. Reinforcement and Punishment in *Great Expectations* Movie

Operant conditioning refers to the behavior that is reduced or added based on the events that the individual went through. In this section, the researcher describes the behavior (operant conditioning; reinforcement and punishment) of the main character, Pip, based on the story in the novel and film *Great Expectations*. On the other hand, the researcher also identifies the shifting process regarding novel into movie based on the intrinsic elements that related to the operant conditioning of the main characters in novel and film by applying ecranisation theory. According to Eneste (1991), this theory focuses on turning a story from a novel into a film. Positive reinforcement, negative reinforcement, positive punishment, and negative punishment with the intrinsic elements were found to differ between the main character's operant conditioning in the novel *Great Expectations* and the movie, according to this study, which used reduction, addition, and variation of changes based on ecranisation theory.

a) Reduction

Reduction is the practice of minimizing the intrinsic elements of a work, such as the plot that is displayed throughout the story, the place and time settings shown, the characters that appear, and the themes presented (Eneste, 1991). Reduction

aims to shorten the movie's duration. The researcher found three scenes which each of them are relating concepts of operant conditioning as follows:

1. Pip's Kindness to Herbert Was Praised by Wemmick

The first data is a part of positive reinforcement. Researcher found reduction process related to the plot of movie. In the novel on pages 269-270 that supports Pip's behavior, it is illustrated when Pip wants to invest secretly for his good friend Herbert, and he tells his wish to Wemmick. Hearing it, he praises Pip's humility towards Herbert. The praise becomes a positive reinforcement for the repetition of Pip's behavior. However, this part is no longer shown in the film, making the intrinsic elements different from the original novel. Even though, it is a description of Pip's kindness in repaying Herbert's kindness by investing in him with the help of Wemmick. Thus, this reduction's impact causes changes in the plot, setting, and characters. However, it does not change the original theme of the novel, which is the basis of the story shifts into the movie.

2. False Statements to Avoid Misunderstandings

Secondly, reduction process appears in the movie in the plot related to negative reinforcement. Data is found in the novel on pages 59-63 that supports Pip's behavior when he has just returned from Satis House. Pip is greeted with questions regarding Miss Havisham by his sister, Mrs. Joe, and Uncle Pumblechook. They force him to answer what they ask. However, Pip had received inappropriate treatment from Miss Havisham's adopted daughter and was afraid of being misunderstood. Finally, Pip chose to lie by manipulating the true story to avoid further questions. The lie becomes

a negative reinforcement for Pip's behavior. However, this part is no longer shown in the film due to a reduction process which results in different intrinsic elements between the film and the novel. Because this is a description of Pip's return from Satis House following the unfavorable treatment he got and made Pip unwilling to respond honestly to Mrs. Joe and Uncle Pumblechook's questions, this part is not shown in the movie. This reduction results in the plot, setting, and characters all shifting. The initial theme of the novel, around which the narrative changed to become a movie, was unaffected by this.

3. Joe's Caution Regarding Pip's Lies

Next, there is a process of reduction in the plot related to positive punishment in the movie, as shown through the novel on page 64, which supports Pip's behavior. It is illustrated when Pip admits to Joe that he has lied about the story of Satis House and Miss Havisham that he told Mrs. Joe and Uncle Pumblechook. Joe is not angry but reminds Pip that lying is still lying while giving advice. So, he advises Pip to pray for his lie and not tell his brother the truth. Joe's reprimand and advice become a positive punishment for Pip's lying behavior. The reduction process in the film affects the intrinsic elements contained in the original novel. Because in the movie, this part is not shown, even though this is a picture of Pip when he admits his lie to Joe about the Satis House and Miss Havisham. However, Joe only gives Pip a warning and advice. Thus, the impact of this reduction causes changes to the plot, setting, and characters. However, the original theme of the novel remains, which is the basis for shifting the story into a film.

b) Addition

Eneste (1991) states that addition in a film is driven by the director's interpretation of the story's needs, making it more relevant. This can involve adding plot elements, setting locations, or characters to support scenes, or completing unexplored novel elements. The researcher found a scene which is relating of addition as Pip stole food and iron files to avoid violence on convict.

In the movie, the researcher found process of adding to the plot. Through the novel, Pip is described as crying at the graves of his parents and siblings where they are buried. Then, a convict appears in the middle of the church graveyard and treats Pip harshly because he told the little boy to bring food and an iron file the next day. The harsh treatment negatively reinforces Pip's behavior to steal from Mrs. Joe's kitchen and Joe's workshop, which the inmates demand.

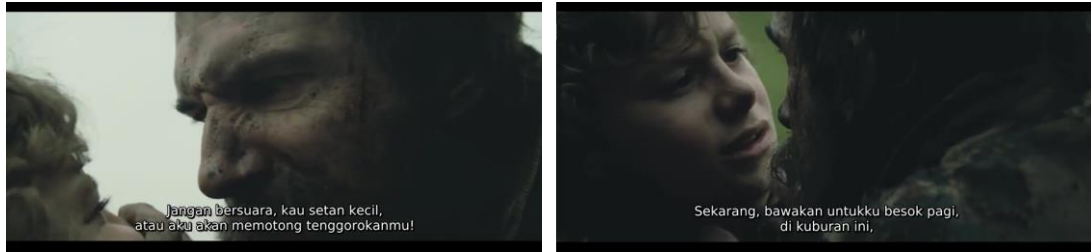
The convict is a formidable figure, immense and terrifying, his head and face brutally shaven and scarred. His name is MAGWITCH, though we won't hear this spoken aloud for some time.

Magwitch : Now I ain't alone, as you may think I am. There's a young man hid with me in comparison with which I am an angel, has a secret way of getting at a boy, and at his heart, and at his liver, so that they may be roasted and ate. It is in vain for a boy to hide from that young man. A boy may lock his door, may tuck himself up, may draw the clothes over his head, and that young man will softly creep and creep his way to him and tear him open... You bring me tomorrow morning early, at yonder battery, that file and them wittles - never daring to say a word - and I will do what I can to keep that young man out of your insides. Understand? Speak it out!

Pip : Yes, sir!

Magwitch : Now. Get you home.

(Charles Dicken's Great Expectations, 2012, 0:02:06 – 0:04:20)



From the previous data quote, it shows that there is negative reinforcement related to the behavior of the main character, Pip. In the movie, in the early minutes at 0:02:23, Pip is seen running towards the church cemetery, where he is cleaning the tombstones of his parents and siblings, overgrown with grass and moss while crying slightly. The convict suddenly appears from behind Pip; he silences Pip's mouth and threatens him to keep quiet. Then, the convict asks the boy to bring him food and an iron file in the morning. Several additional events in the plot cause changes in the film's point of view, but this still supports the negative reinforcement of Pip's behavior and does not change the meaning of the novel's story. Because the addition of events when Pip runs or cries while cleaning the tombstone emphasizes the more dramatic storytelling in the film. The impact of the addition process causes changes to the plot to make it look more varied but does not change the original theme of the novel, which is the basis of the story that is raised in the film.

c) Variation of Changes (Modification)

Variations of change or modification occurs when reducing and adding, causing slight differences between novel and film stories (Eneste, 1991). The

researcher found nine scenes relating of variation of changes or modification which each of them contains concepts of operant conditioning as follows:

1. A Great Opportunity to Get Special Treatment and Compliment

The first data in variation of changes refers to the character in the movie. Through the novel, Mr. Trabb becomes an important character because he supports Pip in repeating his behavior, which is influenced by positive reinforcement. When Pip visits Mr. Trabb's tailor to make a new cloth for going to London, he gives Pip special treatment and praises.

Bustle and fuss. A roll of fabric is unveiled, and another and another as Pumblechook, unctuously sycophantic now, talks Pip through his finest linen.

Pumblechook : Seven times sixteen, your answer please –

Pip : Mister Pumblechook.

Pumblechook : Too slow, too slow –

Pip : Mr Pumblechook, I have some news...

Pumblechook : May I? Now this is number 4, a very sweet article for light summer-wear, really top notch and extra super. May I? Feel the knap? D`you feel it? How it catches the light? Extra super fine and quite in vogue amongst London gentry. Now, number 5.

Pip is measured, fussed and fidgeted over by Pumblechook.

(Charles Dickens's Great Expectations, 2012, 0:41:35 – 0:42:40)



From the data quote above, it shows that there is positive reinforcement related to the behavior of Pip. In the movie, the variation of changes happens when Uncle Pumblechook becomes an important character, as shown in the scene at 0:41:38,

where he supports Pip's positively reinforced repetition of behavior. It is illustrated when Pip explains that someone has adopted him and sent him to London. Pumblechook is enthusiastic about the news and helps Pip to choose the fabric for the new clothes while praising him. The change in Uncle Pumblechook's character in the film affects a different perspective in conveying the storyline, but it does not change the story's meaning in the novel. The reason is that Mr. Trabb, who initially supported positive reinforcement regarding Pip's behavior, is only briefly shown in a supporting role in the film. The impact of the change in variation coinages the point of view of Mr. Trabb's character. In the novel, he supports Pip's positive reinforcement, while in the movie, he does not support it due to the appearance of the character Uncle Pumblechook. However, he still helps the positive reinforcement of the main character Pip.

2. A Letter for Joe and His Compliment

Next, variation of changes refers to time and place setting in the film. The novel explains that Pip writes a letter on his slate for Joe and gives it to him when they are in the kitchen at night. Joe is amazed at the contents of the letter and compliments Pip.

Autumn now. Some time has passed, the marshes have lost some of their menace and the day is bright and clear as Pip lies in the long grass with Joe by his side, both concentrating hard on a slate, on which Pip chalks letters with intense concentration. Joe looks on in wonder;

Joe : I say, Pip old chap! What a scholar you are!

Pip : I should like to be, some day. Read it, Joe.

Joe : Read it. Read it....

He's holding the slate upside down. Pip turns it and reads;

*Pip : 'Mi Deer JO i opE U R KRWRITE WELL i shAL SOn B HabeLL 4 2
TEEDGE U JO an WOT LARX an BLeVE ME inFXN PIP'*

*Joe : Why there's a 'J'! And an 'O', best 'O' I ever saw. Astonishing! How
interesting reading is!*

PIP Perhaps I could teach you one day, Joe.

(Charles Dickens's Great Expectations, 2012, 0:14:36 – 0:16:00)



From the data quote above, it shows that there is positive reinforcement regarding to Pip's behavior. However, in the film, variation of changes is depicted at 0:14:40 when Pip writes a note on his slate to Joe while lying on the edge of a swamp at noon. Then, Pip reads the letter and gets compliments from Joe. Changes in the time and place setting in the film affects differences in the depiction of the storyline but do not change the story's meaning in the novel and support positive reinforcement related to Pip's behavior. Changing the time and place setting in the book from night to day, then in the kitchen to the edge of marshes in the film makes the plot between the two works more varied.

3. Gain More Knowledge with Bidy's Help

The next finding in the movie is variation of changes related to the time setting. In the novel, it is mentioned that Pip, when in his teenage years, attended Mr. Wopsle's school great-aunt at night, where the conditions of his school were less supportive of him in studying such as the teachers fall asleep in the class and students

fight each other. Thus, Pip's behavior is reinforced to eliminate these conditions by asking Biddy to help him learn many things.

The class files out. Biddy looks up. Pip is waiting there.

Pip : I wonder if...you might teach me.

Biddy : Teach you what, Pip?

Pip : Everything. I want to know everything.

Biddy : (She laughs –) Everything? Goodness, well that might take a little time. Pip, whatever for?

For THIS –

(Charles Dicken's Great Expectations, 2012, 0:24:23 – 0:25:20)



From the data quote above, there is negative reinforcement regarding to Pip's behavior to avoid unpleasant situation. In the movie, at 0:24:24, Pip is attending a class during the day where Mrs. Wopsle is asleep with her head resting on the table in a very chaotic class due to the students is fighting. Then, Biddy stops the noise, and after the lesson, Pip asks Biddy for help to learn about anything. Changes in the time setting in the film affect differences in the depiction of the storyline, but do not change the meaning of the story in the novel and support negative reinforcement related to Pip's behavior. Changing the time setting in the novel from night to day in the film makes the story between the two works more varied. The variation of change effect creates perspective on the timeline when Pip visits Mr. Wopsle's school great-aunt between novel and film.

4. Get Away from the Prisoner

The following variation of change is found in the film involving plot of the story. Through the novel, Pip is depicted meeting the convict by bringing him what he requested yesterday. When the convict ate the pork pie, Pip told him he had met another convict. It disturbed him, and he again abused Pip by grabbing him by the neck. Pip was scared and rushed home. The rough treatment negatively influenced Pip's behavior to escape the convict's surroundings.

Pip : I'm glad you enjoy the pie.
Magwitch : Thankee, my boy, I do.
Pip : There'll be none left for him!
Magwitch : For 'him'? Who's 'him'?
Pip : The young man you spoke of. Who wants to eat my liver.
Magwitch : Oh, him? He won't want no pie.
Pip : He looked as if he did.
Magwitch : Looked? What d'you mean, looked?
Pip : I saw him.
Magwitch : When?
Pip : Just now.
Magwitch : Where?
Pip : Down by the river.
Magwitch : Dressed like me? Bruised face? Here? Badly bruised? Give me the file, boy!
Magwitch : Hunt him down like a bloodhound I will. Let him go free? Let him make a tool of me again and again? That villain? No, I'll take him to the bottom of the river if I have to drag him there myself..
Pip : Goodbye, then sir. A merry Christmas to you! Goodbye..

(Charles Dickens's *Great Expectations*, 2012, 0:06:52 – 0:09:12)



In the previous data quote, negative reinforcement is found which relates to Pip's behavior. Then, in the movie, Pip does not get the harsh treatment described in the novel. In minute 0:08:47, Pip tells the convict that he found another convict, and the story disturbs him. Instantly, the convict files his feet with an iron file while grumbling angrily. It scared Pip, and he quickly returned home. Variation of change in the film regarding to the plot create a different point of view from the novel but do not affect the story's meaning. It also continues to support negative reinforcement for Pip's behavior. In addition, the change in events in the film, when the convict becomes emotional and angry, then grumbles while filing the chains on his legs, can certainly provide a different perspective on the storyline from the novel. The impact of the process of changing variations causes changes in events in the plot to make it look more varied but does not change the original theme of the novel, which is the basis of the story that is raised in the film.

5. Trying to Get Away from Kitchen Robbery Out of Fear

Variation of change in the movie is found related to the plot of story. The novel explains that Mrs. Joe held a dinner party and invited several people to join. Uncle Pumblechook brought a bottle of wine. During the dinner, Pip worries that his kitchen theft will be revealed, especially when Mrs. Joe is about to serve pork pie. In a hurry, Pip ran to the door, and a group of handcuffed soldiers appeared before him. The worry that occurred reinforces Pip's negative behavior.

*Murmurs of approval. She heads off to the larder to search for the treasured pie, now long gone. PIP shrinks further in his seat.
Mrs. Joe : Come here, you little monkey!*

*And straight into the arms of -
A Sergeant. A crowd of Soldiers stand behind him, rifles at the ready. In
the Sergeant's hand, Magwitch's manacles -*

(Charles Dickens's Great Expectations, 2012, 0:10:12 - 0:11:04)



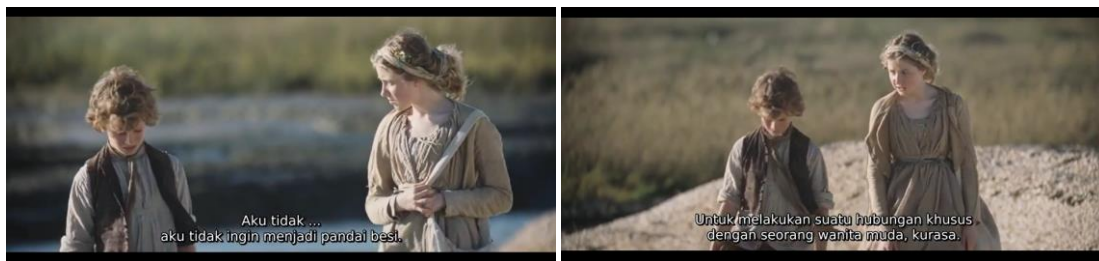
The data quote above includes negative reinforcement which has a correlation of Pip's behavior. Then, in the movie at 0:09:21, it immediately shows the guests singing Christmas songs when Pip has just arrived home after meeting the convict. They converse while eating their meals and surround Pip. Hearing that Mrs. Joe wants to serve pork pie, Pip can't bear his fear anymore and runs towards the door, bumping into the soldiers who are carrying handcuffs. Changes in the various events in the film's plot slightly change the storyline as contained in the novel but still support the negative reinforcement of Pip's behavior. The changing variations of events are as obvious in the novel as when Mrs. Joe comes over for dinner, and one of them is Uncle Pumblechook, who brings a bottle of wine. But in the film, guests immediately sing Christmas carols while waiting for the banquet. The impact of changing variations creates variations in the plot, and the original theme of the novel, which is the basis of the story raised in the film, has stayed the same.

6. Insisting to Become a Gentleman in Order to Stop Estella's Insult

The following data in the movie is variation of change related to the plot. In the novel, Pip and Biddy are illustrated taking a weekend walk in the swamp while reminiscing about their time studying together. Pip praises Biddy's expertise in remembering all the lessons. In addition, Pip tells her that he doesn't want to be a blacksmith because of Estella's insults and wants to be a gentleman. In response, Biddy is skeptical of Pip's ambition because he only wants to revenge or to win the heart of the girl he met at Satis House. Afterward, Pip burst into tears. The insult becomes a negative reinforcement for Pip's behavior.

Pip : *May I tell you a secret?*
Biddy : *I suppose you may.*
Pip : *I don't want to be a blacksmith. I want to be a gentleman.*
Biddy : *Oh I wouldn't if I was you. Aren't you fond of the forge? And Joe?*
Pip : *Yes...*
Biddy : *Then don't you think you'd be happier as you are?*
Pip : *I have a particular reason.*
Biddy : *To do with a certain young lady I suppose. Your princess. And do you want to be a gentleman to win her? Or to spite her?*

(Charles Dickens's Great Expectations, 2012, 0:31:37 – 0:32:03)



The data above is contain negatife reinforcement that supports Pip's behavior. In the movie, at 0:30:49, Pip and Biddy walk along the swamp while learning the names of kings. Pip compliments Biddy, saying he wants to be a gentleman instead of a blacksmith. Pip also has a specific reason for this, and Biddy assumes that Pip

means the beautiful girl he likes. Through this process of variation, the plots between the novel and the film are different, but it doesn't change the story's true meaning like in the book. In addition, it can be seen that the variation changes only impact the plot and still support the negative reinforcement of Pip's behavior between the two works. There is a clear difference between the changes in the variations of events where Pip and Biddy look nostalgic while telling Pip's frustrations in the novel. Still, in the film, they learn by memorizing the names of the kings, and then Pip tells his feelings and certain reasons for being a gentleman. The influence of shifting variations causes variances in the plot, but the basic theme of the novel, which serves as the foundation of the story raised in the film, remains constant.

7. Estella's Reaction to Pip's Love Statement

In addition, there is a variation of change process related to the plot found in the movie. It is illustrated through the novel when Pip confesses his feelings to Estella. However, he gets a rejection, and she insists that she cannot love him and will marry another man, Drummle. After the sacrifice, Pip held her hands to his lips for a few moments, and he left her. Positive punishment occurs naturally so that Pip's behavior does not put any expectations on Estella in the future.

Pip : Estella, you know I love you, have loved you ever since I first saw you in this house. Foolishly I'd hoped that Miss Havisham had meant us for each other. Clearly the idea was absurd, and I hope Miss Havisham will take what pleasure she can from knowing that I am as unhappy as she ever meant me to be.

Estella : It seems these are sentiments, emotions, that I am not able to comprehend. When you say you 'love me', I understand it as a form of words - (her heart -) - but it touches nothing here.

Pip : I don't believe you.

Estella : Did I not warn you?

Pip : Yes.

(Charles Dickens's *Great Expectations*, 2012, 1:27:00 – 1:29:39)



The data above shows positive punishment that relates to Pip's behavior. Then, at 1:27:00, in the movie, after Estella's rejection, Pip kisses her, and she cries. Pip left after being honest about his feelings and getting rejected. This modification process has changed the plot between the two works significantly due to the changing events of the film. However, the impact of this process still supports the emergence of positive punishment for Pip and does not change its original meaning like in the novel. The only difference lies in the plot between the two works. These changing variations of events present a difference to the novel after Pip confesses his feelings to Estella, whereupon Pip places her hand on his lips and then he leaves. Whereas in the film, after Pip confesses his feelings, he kisses Estella and she cries, then Pip leaves. The influence of the process of changing variations results in differences in the plot, and the novel's original theme, which serves as the core of the tale discussed in the film, has remained constant.

8. Hope's Blindness to Debt

Then, the variation of change process that occurs in the movie is about the atmosphere setting. As the novel describes, the debt collectors come to Pip's apartment

when he is sick, apparently with a high fever and hallucinations. They intend to ask Pip to pay off his debts due to his hedonistic style. However, if Pip cannot pay, they will be forced to arrest him. Pip's conversation with the debt collectors takes place in his bedroom, where a fireplace is near Pip's bed. Negative punishment here seeks to stop Pip's bad habit of wasting money so that he is no longer in debt.

Pip, in the throes of fever, opens his eyes with some effort. Two Burly Men stand over him: Debt Collectors.

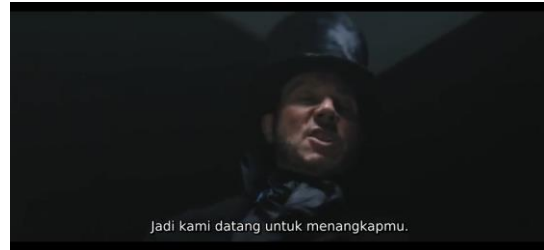
Pip : I don't know you.

Bailiff One : Concerns a debt, sir, of –

Bailiff Two : One hundred and twenty-five pounds, fifteen and six.

Bleary-eyed, Pip looks around. The place has been stripped of all furniture, all paintings, even the curtains.

(Charles Dickens's Great Expectations, 2012, 1:55:06 – 1:55:45)



Whereas in the movie, starting from 1:55:00, it is directly depicted that the debt collectors are in Pip's room where they collect Pip's debts. They asked him to pay it off immediately; otherwise, Pip was arrested. Changes in the setting in the film affect the different depictions of the storyline. However, it maintains the original meaning of the novel's plot and continues to show negative punishment for Pip's behavior. The change in the atmospheric setting in the book is in Pip's room, where there is a fireplace, but in the film, Pip's room is only described as dimly lit and then brightly lit. Thus, the change in variation makes the plots between the two works more varied. The variation

change effect creates a perspective on the setting conditions between the novel and the film.

9. Regret for Letting His Own Hope Blind Him

Finally, acranisation process occurs in the movie relates to the plot is variation of changes. The novel explains that Pip has a mysterious male guest who comes to the apartment during a rainstorm. The man is a convict named Magwitch, whom he had helped when he was in the swamp at that time. The man's arrival reveals the truth that all this time, he was Pip's benefactor, not Miss Havisham. In addition, Magwitch also explained how he had lived all this time and the money he had saved to bring Pip into the upper class. It makes Pip even more frightened and confused. But at the same time, Pip gives two bills taken out of the wallet and scattered to the man as a form of help. The truth that happened became a negative punishment because of Pip's unwise behavior in examining the information from the beginning from Mr. Jaggers.

Pip : How have you been living?

Magwitch : A sheep farmer, stock breeder, in the New World, many a thousand mile off.

Pip : You've done well?

Magwitch : I've done wonderful well. Seems you've done well too.

—

Magwitch : Yes dear boy, I've made a gentleman of you! I swore that time as sure as I ever earned a guinea, that guinea should go to you. I lived rough so that you should live smooth, I worked hard that you should be above work. And when the blood horses of them colonists kicked up dirt in my face, and they called me a convict, a common fellow, I said to myself 'I'm making a better gentleman than you will ever be'

(Charles Dickens's Great Expectations, 2012, 1:17:57 – 1:23:33)



But in the movie, at 1:17:55, after returning from outside during a rainstorm at night, Pip finds a man (convict) whom he had met in the swamp. The man tells the truth that he was Pip's donor all along. In addition, the convict explains how he spent several years working to make Pip a real man with a decent life. Pip is terrified and quickly takes two bills from his coat and gives them to the convict. Pip regrets making the wrong choice because his benefactor is terrible. This variation of change impacts the plot between the two works due to the changing events in the film. The impact of this process still supports the emergence of negative punishment for Pip and does not change the original meaning like in the novel. This variation of events that changes presents a difference; in the book, Pip takes money from the wallet, then gives it to the convict by spreading the money. In the film, Pip takes money from the coat and immediately gives it to the inmates in a good way. The influence of the variation of change process results in different events in the storyline.

The shift process between the novel and the film *Great Expectations* presents several differences in plot, character, and setting. However, the film's time limit limits the story to only describe several phases of Pip's life as described through the novel. Despite these differences, both works still share the same theme of self-

improvement and ambition. Furthermore, the researcher presents the ecranisation process in both works through a table, allowing for a more precise representation of the data as follows:

R = reduction

A = addition

V = variation of change (modification)

Table 4.3 Operant Conditioning in Ecranisation Process of Novel and Movie *Great Expectations*

Operant Conditioning	Novel	Movie	Transformation in Ecranisation		
			R	A	V
Positive Reinforcement	Pip gets special treatment and praise from Mr. Trabb.	When Pip visits Mr. Trabb's tailor, he receives special treatment and praise from Pumblechook.			√
	Wemmick compliments Pip's humility when investing in his best friend Herbert.	-	√		
	Pip writes letters on a slate for Joe in the kitchen at night.	At midday, Pip writes a note on a slate for Joe on the edge of the marshes.			√

Negative Reinforcement	Pip goes to study to Mr. Wopsle's school great-aunt at night.	At noon, Pip studies to Mr. Wopsle's school great-aunt.			√
	One afternoon, Pip gets scared and cries in the church graveyard where his parents and siblings were buried.	Pip looks a like crying and runs to the church graveyard to clean up the tombstones of his parents and siblings in the afternoon.		√	
	The convict (Magwitch) is emotional when he knows the news about another convict. He gets angry and grabs Pip by the collar.	The convict (Magwitch) becomes emotional after receiving news about another convict. He is angry and hastily filed the iron in his leg.			√
	Pip lied to answer a question from Mrs. Joe and Pumblechook related the Satis House and Miss Havisham.	-	√		
	There is a dinner party at Pip's house where Mrs. Joe invited a few people	Dinner at Pip's house begins with the singing of Christmas songs by the guests			√

	to join. Pumblechook brought a bottle of wine.	while waiting for the banquet.			
	Biddy and Pip walk along the marsh telling his laments to be gentlemen to avoid insulting Estella. Then, Pip cries.	Biddy and Pip stroll through the marsh, telling the secret of being a gentleman to avoid Estella's insult. However, there are additional causes.			√
Positive Punishment	Pip admits to Joe that he has lied about the Satis House and Miss Havisham story to his sister and Uncle Pumblechook. Joe gives him advice and warnings.	-	√		
	After expressing what Pip felt and the rejection from Estella. He held her hands to Pip's lips for a few moments, and then he left.	After communicating Pip's feelings and Estella's refusal. Pip approached Estella and kissed her. Pip left when she was crying.			√
Negative Punishment	Around Pip's room, there is a firebox	Two debt collectors come to Pip to his			√

	which two debt collectors appear.	bedroom to collect debts.			
	Pip takes money out of his wallet and spreads it out to give to the convict.	Pip takes money out of his coat and gives it to the convict as a past present.			√

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents a conclusion related to this research and suggestion for further analysis. The conclusion results the discussion of the research topic related to operant conditioning in novel and movie *Great Expectations*. Meanwhile, the suggestion provides information to other researchers interested in researching the same issue.

A. Conclusion

The novel and film *Great Expectations* tell the story of an orphan named Pip who goes through various phases until he gets a great opportunity to become a gentleman because of his generosity in raising him to the upper class. Ultimately, he had to fall and return to his life as before. Pip has been subjected to various events, some of which affect its behavior which can be attributed to operant conditioning.

This study produces data that contains elements of ecranisation related to the behavior of the main character, Pip. Eneste's ecranisation theory is applied to find the change process from the novel into the film *Great Expectations*, which results in a reduction, addition, and variation of changes. In addition, the theory of behaviorism or operant conditioning by Skinner is also used to find positive and negative consequences that come from Pip's environment on his behavior, including: (1) positive reinforcement, (2) negative reinforcement, (3) positive punishment, and (4) negative

punishment. The study results revealed three reduction data, one addition data, and nine variation data related to Pip's behavior. The reduction found one data positive reinforcement, one data negative reinforcement, and one positive punishment. Moreover, one negative reinforcement data was found, which underwent an addition process. In variation of changes, it shows two positive reinforcement data, four negative reinforcement data, one positive punishment data, and two negative punishment data.

Based on the adaptation of the novel into a film with invented operant conditioning, Pip is praised by Wemmick, committing lies to avoid questions from Mrs. Joe and Pumblechook. Pip's honesty is met with a rebuke and warning by Joe in the reduction section. While being added, Pip cries and runs to the graves of his parents and siblings and cleans the tombstones. Meanwhile, in the variation of change, Pip gets special treatment and praise from Pumblechook and Joe, avoids unpleasant conditions by seeking knowledge with Biddy's help rather than at school, escapes from around inmates because of his rough treatment, runs from dinner parties, avoids ridicule Estella, Estella's rejection of love, is visited by debt collectors because of her debts. The others are like regrets for leaving Joe and Biddy because of her mysterious benefactor. Thus, Pip's behavior is mostly dominated by negative consequences (negative reinforcement), which encourages him to eliminate unpleasant conditions from his environment between the novel and the film *Great Expectations*.

B. Suggestion

The topic of this study is operant conditioning, which is applied to the behavior of the main character, Pip, by using rewards and punishments as a consequence when going through phases in his life to realize his great expectations of being a gentleman. However, future researchers can use the same object in the form of the novel and film *Great Expectations* in analyzing other topics. For example, they can analyze by applying sociology and psychoanalysis. In addition, researchers interested in using the ecranisation approach can explore different topics regarding plot, setting, point of view, etc.

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