

**THE ECRANISATION OF THE CHRONICLES OF *NARNIA*:  
*THE LION, THE WITCH, AND THE WARDROBE***

**THESIS**

By:  
**Raga Robbani Murdiawan**  
NIM 19320082



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

**THE ECRANISATION OF THE CHRONICLES OF *NARNIA*:  
*THE LION, THE WITCH, AND THE WARDROBE***

**THESIS**

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

By:  
Raga Robbani Murdiawan  
NIM 19320082

Advisors:  
**Whida Rositama, M.Hum.**  
NIP 198804222019032010



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

### STATEMENT OF AUTHORSHIP

I state that the thesis entitled "**The Ecranisation of The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe**" 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, June 27, 2023

  
METERAI  
TEMPEL  
F8792AJX066841710  
Naga Rebbani Murdiawan  
NIM 19320082

**APPROVAL SHEET**

This to certify that Raga Robbani Murdiawan's thesis entitled **The Ecransation of The Chronicle of Narnia: The Lion, The Witch, and The Wardrobe** 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.).

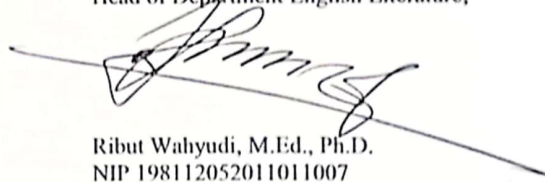
Malang, June 27 2023

Approved by  
Advisor,



Whida Rositama, M.Hum.  
NIP 198804222019032010

Head of Department English Literature,



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

Acknowledged by  
Dean,



Dr. M. Faisol, M.Ag.  
NIP 197411012003121004

**LEGITIMATION SHEET**

This is to certify that Roga Robbani Murtiawan's thesis entitled *The Ecranisation of The Chronicles of Nurala: The Lion, The Witch, and The Wardrobe* 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 .

Malang, 27 June 2023

**Board of Examiners**

- |   |                 |
|---|-----------------|
| 1. Dr. Hj. Mundi Rahayu, M.Hum.<br>NIP 196802262006042001 | (Main Examiner) |
| 2. Dr. Syamsudin, M.Hum.<br>NIP 196911222006041001        | (Chair)         |
| 3. Whida Rositama, M.Hum.<br>NIP 198804222019032010       | (Advisor)       |

**Signatures**





## **Motto**

Hidup hanya akan berubah ketika Anda menjadi lebih berkomitmen pada impian  
Anda daripada berada di zona nyaman anda  
- Billy Cox

## **DEDICATION**

On this occasion, I would like to express my deepest gratitude to several parties who have helped me in the process of writing my thesis.

1. My parents, Mr. Agus Sasongko Moerdiawan, and Mrs. Susi Widianti, who have always given me advice throughout my life. Then also, giving jokes so that I always feel entertained even though I'm working on my thesis.
2. Ms. Whida Rositama M.Hum., as my supervising lecturer, who endlessly encourages guidance students so they can complete their thesis on time. And also the directions given to me during the thesis process
3. Mr. Hafidhun Annas, M.Hum., as the examiner of my proposal seminar, who has provided input so that my thesis can be better.
4. My girlfriend Mutia Ulfah S.Pd., who always accompanies me and also gives input on my thesis.
5. My big family and friends who have provided support and advice during the process of writing my thesis.
6. Lecturers and all academic staff of the Faculty of Humanities.

## ACKNOWLEDGMENT

Praise be to Allah SWT, the god of the universe who has made it easy for me to live life, especially at this time it has made it easier for me to complete my thesis with the title “The Ecranization of The Chronicles of Narnia: The Lion, The Witch, and The *Wardrobe* ”. This thesis is required to obtain a Bachelor of Letters degree. Sholawat and greetings I extend to the Great Prophet Muhammad SAW, who has guided Muslims to what they are now.

On this occasion, allow me to thank my parents, Mr. Agus Sasongko Moerdiawan and Mrs. Susi Widianti who have supported me, became my interlocutors during the process of working on this thesis. Then, I would also like to thank my supervising lecturer, Ms. Whida Rositama M.Hum., who has guided me in the process of working on my thesis. Not to forget, my extended family, my girlfriend, and my friends who have become friends exchanged opinions while I was working on my thesis. In addition, I also hope that all readers who will read my thesis will provide criticism and suggestions for the perfection of the thesis in the future.

Researcher,

Raga Robbani Murdiawan



## ABSTRACT

Murdiawan, R. R. (2023) *The Ecranisation of The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. Undergraduate Thesis. English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Whida Rositama, M.Hum.

*Key word: Ecranisation, Novel, Film, Narrative Structure*

---

Many films adapted from a novel experience several changes in form. We can see this phenomenon in the film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* with the novel of the same title. This study aims to analyze the reductions, additions and variations that occur between the novel and the film. Besides using the ecranization theory from Pamusuk Eneste, the researcher will use the narrative structure theory from Seymour Chatman to assist researchers in analyzing narrative structures in novels and films. This study uses the method of literary criticism. The results obtained after analyzing are as follows. In the reduction section, data is found in each part of the narrative structure. One example of a reduction in the plot, Peter helping Mr. Beaver for catching fish. Then, as an example of reduction in the characters, Ivy, Margaret, and Betty are not found in the film. Next is the reduction in the setting, the fish pond owned by Mr. Beaver. In the addition section, data is found in each part of the narrative structure. One such example of addition to the plot, the farewell between Mrs. Pevensie with her children at the station. Furthermore, the addition to the character, Oreius is a new character added to the film. Then added to the setting, the Pevensie family home. In the variation section, data is found on each part of the narrative structure. One example of variation on the plot, the character Lucy's first trip to the World of Narnia. Next is the variation on the character, the depiction of Jadis the witch. Then variations on the setting, differences in resting places for the characters Peter, Susan, Lucy, Mr. and Mrs. Beaver. However, one of the narrative structures cannot be found in data for each part of the ecranization, namely the narrator.

## مستخلص البحث

موردياوان ، ر. ر. (٢٠٢٣) عملية اقتباس من الرواية إلى الفيلم سجلات نارنيا: الأسد والساحرة وخزانة الملابس. البحث الجامعي، قسم الأدب الإنجليزي، كلية العلوم الإنسانية بجامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: ويدا روسيتاما، الماجستير.

الكلمات الرئيسية: اقتباس، الرواية، الفيلم، البنية السردية.

أكثر من الأفلام التي توفق من الرواية أن تخضع لبعض التغيير. نستطيع هذه الظاهرة أن ننظر إلى الفيلم *The Chronicles of narnia: The Lion, The Witch, and The Wardrobe* بالرواية التي تملك نفس العنوان. يهدف هذا البحث لتحليل التخفيض والزيادة والتنوع الذي يحدث بين الرواية والفيلم. خلاف يستخدم نظرية الإيكرينز من باموسوك انيستي، سيستخدم الباحث نظرية بنية الروائي من سيمور تشاتمان ليساعد في تحليل بناء الروائي على الرواية والفيلم. يستخدم هذا البحث طريقة نقد الأدب. بعد التحليل، يحصل الباحث على النتائج كما يلي. في جزء التخفيض، يجد الباحث البيانات لكل جزء بنية الروائي. في عداد المثال، التخفيض في العقدة، يساعد فيتير السيد بيفر لصادر السمك. ثم، المثال الآخر، التخفيض في الشخصية، لا تجد الشخصيات: آيفي ومارجريت وبيتي في الفيلم. التالي، التخفيض في الخلفية، حوض السمك الذي يملك السيد بيفر. في جزء الزيادة، يجد الباحث البيانات لكل جزء بنية الروائي. في عداد المثال، الزيادة في العقدة، وداع بين السيدة بيفنيسي وأولادها في المحطة. التالي، الزيادة في الشخصية، أوريوس شخصية جديدة أضيفت إلى الفيلم. ثم الزيادة في الخلفية، بيت أسرة بيفنيسي. في جزء التنوع، يجد الباحث البيانات لكل جزء بنية الروائي. في عداد المثال، التنوع في العقدة، أول رحلة لوسي إلى عالم نارنيا. التالي، التنوع في الشخصية، تصوير شخصية جاديس الساحرة. ثم التنوع في الخلفية، الاختلافات في أماكن الاستراحة لشخصيات بيتر وسوزان ولوسي والسيد بيفر والسيدة بيفر. لكن، لا تجد البيانات عن أحد بناء الروائي على كل جزء الإيكرينز، يعني راوية.

## ABSTRAK

Murdiawan, R. R. (2023) *The Ecranisation of The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Whida Rositama, M.Hum.

*Kata Kunci: Ekranisasi, Novel, Film, Struktur Naratif*

---

Banyak film yang diadaptasi dari sebuah novel mengalami beberapa perubahan bentuk. Fenomena ini dapat kita lihat pada film *The Chronicles of narnia: The Lion, The Witch, and The Wardrobe* dengan novel yang memiliki judul sama. Penelitian ini bertujuan untuk menganalisis pengurangan, penambahan dan variasi yang terjadi antara novel dan film. Selain menggunakan teori ekranisasi dari Pamusuk Eneste, peneliti akan menggunakan teori struktur naratif dari Seymour Chatman untuk membantu peneliti dalam menganalisa struktur-struktur naratif pada novel dan film. Penelitian ini menggunakan metode kritik sastra. Hasil yang didapat setelah menganalisis adalah sebagai berikut. Pada bagian pengurangan, ditemukan data pada masing-masing bagian struktur naratif. Salah satu contohnya pengurangan pada plot, Peter yang membantu Mr. Beaver untuk menangkap ikan. Kemudian, contoh pengurangan pada tokoh, tidak ditemukannya tokoh Ivy, Margaret, dan Betty dalam film. Selanjutnya pengurangan pada latar, kolam ikan yang dimiliki oleh Mr. Beaver. Pada bagian penambahan, ditemukan data pada masing-masing bagian struktur naratif. Salah satu contohnya penambahan pada plot, perpisahan antara Mrs. Pevensie dengan anak-anaknya di stasiun. Selanjutnya penambahan pada tokoh, Oreius merupakan tokoh baru yang ditambahkan pada filmnya. Kemudian penambahan pada latar, rumah keluarga Pevensie. Pada bagian variasi, ditemukan data pada masing-masing bagian dari struktur naratif. Salah satu contohnya variasi pada plot, perjalanan pertama kali tokoh Lucy ke Dunia Narnia. Selanjutnya variasi pada tokoh, penggambaran tokoh Jadis sang penyihir. Kemudian variasi pada latar, perbedaan tempat istirahat pada tokoh Peter, Susan, Lucy, Mr. Dan Mrs. Beaver. Namun, salah satu struktur naratif tidak ditemukan data nya pada masing-masing bagian ekranisasi, yakni narrator.

## TABLE OF CONTENT

THESIS COVER	
STATEMENT OF AUTHORSHIP	
APPROVAL SHEET	
LEGITIMATION SHEET	
MOTTO	
DEDICATION	
ACKNOWLEDGMENT	
ABSTRACT (English)	
ABSTRACT (Arab)	
ABSTRACT (Bahasa Indonesia)	
TABLE OF CONTENT	
LIST OF TABLES	
CHAPTER I: INTRODUCTION .....	1
A. Background of the Study .....	1
B. Problem of the Study .....	6
C. The Benefit of The Study .....	6
D. Scope of Limitations .....	6
E. Definition of Key Terms .....	7
CHAPTERII: REVIEW OF RELATED LITERATURE .....	8
A. Structuralism Approach .....	8
1. Structuralism Approach in General.....	9
2. Narrative Structure Theory.....	9
a) Plot.....	10
b) Character .....	11
c) Setting .....	12
d) Narrator.....	12
B. Ecranization .....	13
1. Reduction .....	15
2. Addition .....	15

3. Variation .....	16
CHAPTER III: RESEARCH METHODOLOGY .....	17
A. Research Methods .....	17
B. Research Data .....	17
D. Data Collection Techniques .....	18
E. Data Analysis Techniques .....	18
CHAPTER IV: FINDINGS AND DISCUSSION .....	19
A. Reduction .....	19
1. Reduction of the Plots from Novels to Movies <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> .....	20
2. Reduction of the Characters from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> .....	25
3. Reduction of the Setting from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> .....	26
B. Addition .....	27
1. Addition of the Plots from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> .....	27
2. Addition of the Characters from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> .....	38
3. Addition of the Setting from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> .....	41
C. Variation .....	46
1. Variation of the Plots from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> .....	46
2. Variation of the Characters from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> .....	54

3. variation of the Setting from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> .....	55
CHAPTER V: CONCLUSION AND SUGGESTION .....	58
A. Conclusion .....	58
B. Suggestion .....	60
BIBLIOGRAPHY .....	61
AUTHOR'S BIOGRAPHY .....	64

## LIST OF TABLE

Table 1 Reduction of the Plots from Novels to Movies <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i>	20
Table 2 Reduction of the Characters from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i>	25
Table 3 Reduction of the Setting from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i>	26
Table 4 Addition of the Plots from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i>	28
Table 5 Addition of the Characters from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i>	38
Table 6 Addition of the Setting from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i>	41
Table 7 Variation of the Plots from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i>	46
Table 8 Variation of the Characters from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i>	54
Table 9 Variation of the Setting from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i>	55

## CHAPTER I

### INTRODUCTION

In this section, the researcher discusses the background of the study, the problem of the study, the benefits of the study, the scope of the study, and the definition of key terms.

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

Every literary work is a creative idea from its makers, which was originally in the form of an oral form into a written form (Lundberg et al., 2019; Ungco, 2022). But nowadays, literary works can change not only from how a writer finds ideas for his work. But also from the form of literary works that have changed. On James M. Welsh and Peter Lev's book with the title *The Literature/Film Reader: Issue in Adaptation (2007)*, they said that: “*Adaptation has always been central to the process of film-making since almost the beginning and could well maintain its dominance into the cinema's second century*” (Welsh&Lev, 2007, P.13). This shows the number of films that use other literary works as the main source.

This change was made because there was a challenge from the filmmakers to make the literary work successful. An example that we often encounter today is how the form of a novel turns into a film. nowadays, we often encounter films based on novels, which are the *Harry Potter Film Series* by JK Rowling, *The Great Gatsby* by F. Scott Fitzgerald, *The Hunger Games* by Suzanne Collins, and many more. Based on the above data, the researcher intends to research a novel



and film entitled *The Chronicle of Narnia: The Lion, The Witch, and The Wardrobe* (TCoN).

There are similarities in the intrinsic elements of every literary work. Elements include character, plot, background, narrator, theme, and much more. In this study, the researcher only focuses on four intrinsic elements: character, plot, setting, and narrator. Like the novel and film *The Chronicle of Narnia: The Lion, The Witch, and The Wardrobe* which are the material of this research. *The Chronicle of Narnia: The Lion, The Witch, And The Wardrobe* novel was published in 16 October 1950 with a total 206 pages. This novel was written by CS Lewis and it is the first novel of seven novels in *The Chronicle of Narnia*. The other novels are *The Magician's Nephew*, *The Horse and His Boy*, *Prince Caspian*, *The Voyage of The Dawn "Treader"*, *The Silver Chair*, and *The Last Battle*. Then, in 2005 *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* film aired for the first time and lasted 143 minutes. this film was directed by Andrew Adamson and starred by famous artists such as Liam Neeson as Aslan, Tilda Swinton as Jadis The White, Georgie Henley as Lucy Pevensie, and many more.

In the novel and film, it tells of four teenagers who have to flee to a house owned by a professor because of the ongoing world war. While playing hide and seek in the house, Lucy's youngest sister found a cupboard in one of the rooms, and decided to hide there. She was very surprised that the cupboard was a magical cupboard that led her and her siblings to a fantasy world called Narnia. This is what becomes interesting for the researcher to examine the differences that occur between the novel and the film.

In addition to the researcher found several previous studies and divided them into two things. First, the material object or materials used by the researcher. Then the second, the formal object, namely the theory used by the researcher.

In the first part, there are several articles and theses that have analyzed the novel and film *The Chronicles of Narnia: The Lion, The Witch, And The Wardrobe* from various views. The first article by Made Vera Yanti and Ni Putu Intan Bidari (2021) is entitled *The Analysis of The Characterization of Pevensies in The Novel of Narnia: The Lion, The Witch, And The Wardrobe*. By using marxist theory, the result is that there are differences in the characters of the Pevensies, namely Peter Pevensie, Edmund Pevensie, Susan Pevensie, and Lucy Pevensie. The second article by Vincent Woolyanto and friends (2018) is entitled *Historiophoty in The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. By using Hayden White's theory of historiography, the results of the study found that historiophoti can be interpreted during World War II as a Christian background and concept related to the author's personal experience. The next article is a thesis entitled *The Implementation of Actancial and Functional Model to Analyze The Plot of Novel The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* written by Lussiyani Linda Dewi (2019). By using the narratology theory of AJ Greimas, the results show that there are seventeen actors from seventeen chapters in the novel. Besides that, the researcher also found fifteen functional structures from seventeen chapters. The next article is from Ni Komang Arie Suwastini (2020) with the title *Lucy Pevensie's Chracterization in CS Lewis' Narnia: The Lion, The Witch, and The Wardrobe*. By using the theory of Freud

Psychoanalysis, the result is that the characters possessed by the character Lucy Pevensie are curious, kind, honest, loyal, and brave from the analysis of the Id, Ego, and Superego. The last article was written by Balqis Majesty, Wahana and Mhd. Johan (2022) with the title *An Analysis of Themes That Build on CS Lewis's Novel "The Lion, The Witch, And The Wardrobe"*. By using a sociological approach, the researcher found that there are five main themes or ideas in CS Lewis' novels. These themes are childhood and alternative, education, christian symbolism and penance, logic and belief, forgiveness, friendship and loyalty.

In the second part, the researcher uses the theory that is called ecranization. It will be divided into 3 parts, which are research based on plot, character, and narrative structure. In the plot section there are two studies, namely from Chasbullah (2018) with the title *The Analysis of Plot Story Between Sir Arthur Conan Doyle's Novel "Sherlock Holmes: Study In Scarlet" And Mark Gatiss and Steven Moffat's Film "Sherlock: Study In Pink"* and Yuni (2016) with the title *Ecranization of Plot in The Novel and Film of Breaking Dawn by Stephanie Meyer*. This research focuses on the plot of the novel and the film. After researching, they found that there was an ecranization process in the plot, namely there were additions, subtraction, and variations. Then, the next part is the character. This research is contained in Deasmabella (2020) with the title *The Analysis Ecranization of Peter's Charaterization Affected by His Conflicts In The Novel and In The Film Entitled The Chronicles of Narnia: Prince Caspian* and Aspriyanto (2019) with the title *Transformation of a Novel Murder on The Orient Express Into Its Film Adaptation Using Ecranization Study*. They stated that there

have been changes to the characters in the novels and in the films. This change can be from the nature that is added in the film. Then a reduction can also occur from the number of characters due to cutting the duration of the film. The last part is the narrative structure. This research is from Auliyah and Mamik (2022) with the title *Ekranisasi Crazy Rich Asians dari Novel ke Film*. This research analyzes the narrative structure of novels and films, including events, characters, settings, and narrators. The research found that there were various changes made in the adaptation process, including reducing, adding, and variations in the narrative structure. This research uses a qualitative approach and data collection techniques such as notes and literature review. The analysis carried out is descriptive in nature. In conclusion, the ecranization process requires a change in narrative structure to produce a film that is not identical to the original source.

The results of previous research, many researchers use objects and theories that will be studied by the researcher. What makes this research different from those previously mentioned is that this research focus on the ecranization process that occurs. In addition, the object of this research has never been studied using ecranization theory.

Based on the explanation above, of course there are differences in stories structure that occur. this is what makes the researcher interested in examine the differences that occur between novels and films. Furthermore, the purpose of this study is to find out the ecranization process from novel to film. The researcher want to you know whether there are additions, reductions, or variations made by the director in the film.

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

The problems raised in this research are:

1. What are the reductions of narrative structure from novel to film in *The Chronicle of Narnia: The Lion, The Witch and The Wardrobe*?
2. What are the additions of narrative structure from novel to film in *The Chronicle of Narnia: The Lion, The Witch, and The Wardrobe*?
3. What are the variations of narrative structure from novel to film in *The Chronicle of Narnia: The Lion, The Witch and The Wardrobe*?

## **C. The Benefit of The Study**

This research is expected to have benefits:

1. To add knowledge to the process of ecranization of novels into films.
2. This research can be a reference material for further research in terms of sources and theory used.

## **D. Scope of The Study**

This research will analyze the ecranization process of the novel written by CS Lewis and the film directed by Andrew Adamson. While the limitation of this research is the the changes that occur between the novel and the film.

## **E. Definition of Key Terms**

Researcher provides the following key terms:

1. Ecranization: Is a change in the form of literary works from novels to films.  
According to Eneste (1991:60), there are three components in the ecranization process, namely reduction, addition, and variation.
2. Reduction: Is the loss of some parts of the intrinsic elements that occur in the process of making a film. Reduction means that some things are not shown in the film but are found in the novel.
3. Addition: Means there will be a new thing when a novel is filmed. This addition aims to partially complete the reduction that occurred. This addition means that some things are featured in the film but are not present in the novel.
4. Variation: Is a part that is found in novels and films but is different in delivering it.
5. Narrative structure: Is a branch of the theory of structuralism which emphasizes that a story consists of structures. According to Chatman (1978) these structures are plot, character, setting, and narrator (P.21).

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter explains several aspects that have a role in analyzing novel and film. These aspects are ecranization theory, structuralism, and structure narrative. The researcher uses ecranization theory as the main theory in the research. The researcher needs this theory to analyze the differences that occur between novel and film.

#### **A. Structuralism Approach**

##### **1. Structuralism Approach in General**

Structuralism is a school of philosophy that emerged in France. The term structuralism is not only used in the field of literature, but is also used in other scientific fields, such as biology, psychology, history, sociology and other sciences. According to Susanto (2012, p.88-89)

*Structuralism can be interpreted as a branch or mode of thought in the field of philosophy that reveals the deepest structure in a reality that looks chaotic and irregular that is scientifically diverse, emphasizes subjective methods, follows formulas or laws so that they are strict, and maintains a distance between observed and those observing.*

In addition, according to Arysad (2017) the theory of literary structuralism is a theory to approach literary texts that emphasizes the overall relationship between various elements of the text (p.19). Then, structuralism is also a theory of literary criticism which emphasizes structural aspects. According to Klarer "Structuralism emphasis on the intrinsic and structural aspects of a literary work" (p.79). The

purpose of this theory is to reveal an explanation of the pattern and structure of literary texts.

Furthermore, structuralism has characteristics as a field of thought. First, structuralism has a concept that actually explains something that is in the structure. The second characteristic is a characteristic that is derived from the first characteristic, that the deep structure has a structured law. According to Susanto (2012), the characteristics of the mechanism are not static or fixed, but have an organized and patterned potential or strength (p.90-91). Then, there is the structural theory of Pradopo, he says that a literary work is something autonomous which is understood as a unified whole with its building elements intertwined. (Pradopo, 2001, p.54).

## **2. Narrative Structure Theory**

In its branch, the structuralism approach has a narrative structural theory to analyze a literary work. Narrative Structure Theory is a literary theory developed by Seymour Chatman, whose job is to explain how a story is formed. According to Chatman (1978, p.22) the position of novels and films in literary works is balanced. This is because both of them have the same narrative structure, such as plots, settings, characters, and narrator. With these similarities, the two can be compared. Then, he divides the narrative structure into two parts, namely, story and discourse (Chatman, 1978, p.19). The story is a collection of events that are combined and become the plot of a literary work. According to Chatman (1978, p.21) these events are connected in a causal relationship, then form a coherent and



meaningful whole. In the story too, there is an existence which includes characters and settings. Furthermore, the second part is discourse, referring to how to communicate a story.

In terms of story elements, Chatman (1978, p.19) divides it into two, namely form and substance. In the form part there are actions and events while in the substance part there are characters and settings. Furthermore, discourse is also divided into two parts, namely form and embodiment. In the form itself, there is a narrative transmission structure that focuses on arrangement, duration of the narrator's voice, and point of view. Meanwhile, the embodiment part is a particular materialization medium, such as verbal, cinematic, ballet, music, or pantomime (Chatman, 1978, p.22).

### 1) **Plot**

Plot is an important intrinsic element in a story. Plot is a collection of events in a story arranged chronologically. Plot, in fiction, the structure of interrelated actions, consciously selected and arranged by the author (Britannica, 2023). The plot is also divided into five parts, exposition, rising action, climax, falling action, resolution (Masterclass, 2022).

1. Exposition: Is the beginning and becomes the builder of the storyline. Readers and viewers will be treated to an introduction to the characters, setting, introduction of the story.

2. Rising action: This section introduces the main problems of the story. In addition, it is a part of the plot that contains how the main character struggles and makes the story more complicated.

3. Climax: Is the core part of the plot. In this section, the problems in the story will change or be resolved for the main character.

4. Falling action: This plot section follows on from the climax and details the events the characters take after the change. In this section, we will also see a little how the story ends.

5. Resolution: The last part of the plot that shows how the ending of this story will be concluded. In addition, this section will also lead to conclusions and messages that the author wants to convey to readers. There are two parts to the resolution plot:

a) Closed plot: is a plot that shows how the story ends. Stories that do not cause confusion in the reader.

a) Open plot: The opposite of a closed plot, this plot does not bring the reader or viewer to the conclusion of the story. This plot is intended for readers or viewers to find conclusions and find messages from the story.

## 2) **Character**

Characters are part of the story that will never be separated from the plot. A character is a person, animal or creature in the story (Literary Terms, 2015). A story usually has one or more characters. Usually, characters can be identified by their appearance, their conversations, the actions they show, even the mention of the author of the story.

There are two types of characters, main characters and side characters. The main character is the character that is often shown in the story. According to

Nurdiyantoro (1988) because the main character is a character who is often featured in stories and is always associated with other characters, the main character determines the development of the plot as a whole (p.177). Meanwhile, side characters are characters who rarely appear in the story. Rarely appears in the story, making the side characters not too important. The purpose of having side characters is to help the storyline, such as helping the main character in making decisions, or making problems more complicated.

### 3) **Setting**

Setting is part of the intrinsic elements that cannot be separated from the characters. *Setting is the time and place chosen by the author in his literary work* (MasterClass, 2021). Usually, the setting will be introduced at the beginning of the story plot along with the characters. Setting is very important in a story, because the setting can provide context for the actions of the characters in the story.

There are many ways to indicate the time and place in the setting. Time can be seen from, character's life time, time of day, time of year, time period, etc. Meanwhile, a place can be seen from several buildings, a room inside a building, a country, a city, a beach, in transportation, or others (Literary terms, 2015).

### 4) **Narrator**

Narrator is someone who tells a story. Meanwhile, according to Fludernik (2009) *narration has a close relationship with the narrator's speech act* (p.2). The narrator can be shared based on the point of view felt by the viewer. According to Prince (1982) the narrator is divided into three, the first person who tells the story,

the second person who is the interlocutor, and the third person who is the object being discussed (p.7).

## **B. Ecranization**

Ecranization theory is a change in the form of literary works from novels to films. This theory comes from the French word *ecran* which means screen. Ecranization is a theory expressed by Eneste in his book entitled *Novel and Film*. He said that *ecranisation is the process of transforming the world of words into a world of moving pictures mixed with sounds, transforming the novel into a film* (1991:60). Of course, with the shift in the form of literary works, it causes various changes. As Rahayu (2016) says “*This term is associated with the transformation process from the literary works into film or filming literary works.*”

Novels and films are forms of narrative text which consist of a story structure, namely events and existence. In addition, novels and films have different media or tools so that they require a change in form. The main tool in the literary work of the novel is the words that are written in detail by the author. As Burgess (2022) says that “*A novel is an invented prose narrative of significant length and complexity that deals imaginatively with human experience.*” Starting from the story, the character is how the character is created such as its shape and nature, the setting of the place, the atmosphere, and even the style used by the author which is built with words. Meanwhile, the film is a type of literary work that uses pictures as a tool. As Rahayu (2016) “*Filming a literary work also involves an activity of visual interpretation, that is interpreting the literary works into an*

*audiovisual work*". The transfer from the novel to the film means that there is a transfer of these tools into a new form.

In addition to the tools or media used are different as (Chasbullah, 2018) stated "*Adaptation is the process of changing something that is produced individually into something that is produced together*" (p.10). This is because, novels are individual creations while films are the opposite, namely the creations of a group. Although we cannot expect that the main thinker in the process of making a film is the director. However, the process of forming the film is still very good because there are many contributions from the thoughts of the members who participated in making the film. In other words, ecranization means the process of changing from something produced individually to something produced together.

Different views are bound to happen with readers and viewers. Novel readers have a deeper imagination when reading the story. This is due to the author's hard work in describing the setting, atmosphere and feelings of the characters in an incident. Meanwhile, the audience enjoys watching films based on moving pictures or dialogues that occur between characters. Then Eneste (1991) also stated that ecranization is also a process of changing from art that can be enjoyed anytime and anywhere to be enjoyed in certain places and at certain times as well (p.61).

In the process of changing from novel to film, Eneste divides it into three parts, namely reduction, addition, and variation.

## **1. Reduction**

In the ecranization process, reduction is one of the processes that will occur when a novel is filmed. This reduction can occur in novel elements such as story, plot, characters, setting or atmosphere. With this reduction or cutting process, not everything shown in the novel appears in the film.

According to Eneste (1991, p. 61-62), that there are several possibilities that an event in the novel does not enter the film. (1) the event or scene is not so important to display on a white screen. This is because not all backgrounds are included in the film. (2) an event that is not relevant to the character and can interfere with the image of a character. (3) Due to the technical limitations of the film, in the process of making the film, only simple characters are used more often in films. This is because it makes this character easy to recognize and easy to remember. (4) very short film duration. Most films are only 90 minutes to 120 minutes long. Therefore, not all novel settings are transferred as a whole into the film, because it will be a very long duration needed. Therefore, taking the background displayed on a white screen is only an important or sufficient background.

## **2. Addition**

The second ecranization process is addition. That is, there will be new things that will appear in the film even though it is not in the novel. According to Eneste (1991, p.64) this is because the screenwriter and director have interpreted the novel to be filmed in advance. Additions such as the story, plot, characterization, setting, or atmosphere. Of course the addition to the film has its own reasons for

the director. For example, the addition of a scene becomes important because from a filmic point of view, the addition of a scene is still relevant to the story as a whole, or other reasons.

### **3. Variation**

In addition to subtraction and addition, the ecranization process also allows certain variations between novels and films to occur. Of course, without changing the main story, the message to be conveyed and the theme of the novel. Eneste (1991) states that "*in creating, filmmakers feel the need to make variations in the film, so that it seems that the film based on the novel is not as original as the novel*" (p.67).

## CHAPTER III

### RESEARCH METHODOLOGY

In this section, the researcher discusses research methods, data sources, research instruments, data collection techniques, and data analysis techniques.

#### **A. Research Methods**

This research is a literary criticism research by analyzing the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* by CS Lewis which was published in 1950 with the film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* by Andrew Adamson which was released in 2005. According to Klarer (2004) "*literary criticism is mostly interested in the analysis, interpretation, and evaluation of primary sources, literary theory tries to shed light on the very methods used in these readings of primary texts* (p.77). This type of research aims to broaden the reader's understanding of an author's work by summarizing, interpreting, and exploring its value.

#### **B. Research Data**

Data sources are also very important in this study because the accuracy in selecting data greatly influences the results obtained when the analysis has been carried out. Therefore, the main source in this research is the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* by CS Lewis which was published in 1950 and also a film in with the same title, *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* by Andrew Adamson which was released in 2005.



### **C. Data Collection Techniques**

In the process of collecting data, researchers used a flow such as:

1. Researcher read texts from novels, and also watched the film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* .
2. The researcher identified all the sentences, utterances, and picture in the novel and in the film that indicated the process of ecranization.

### **D. Data Analysis Techniques**

The researcher uses the ecranization theory of Pamusuk Eneste. this is with the aim of seeing the Ecranization process of *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* film. According to Eneste, ecranization is a change in the form of a literary work with the changes that occurred. These changes can include additions, reductions, or variations so that a literary work is more loved by the fans.

## CHAPTER IV

### FINDINGS AND DISCUSSION

In this section, the researcher discusses the data found by the researcher in the ecranization process, namely reduction, addition and variation.

#### A. Reduction

Reduction is one part of the ecranization process. Also, the reduction means that there are several parts of the novel that are not shown in the film. According to Eneste (1991:61) this reduction can occur due to several reasons, (1) there are several parts that are not so important shown in the film. Then (2) that part can disrupt the picture and the way of the story. Furthermore (3) technical limitations and film duration.

#### 1. Reduction of the plot from novel to film of *the Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*

Plot is a very important part of the story. The plot is divided into five parts, namely exposition, raising action, climax, falling action, and resolution. But in the process of ecranization, reduction of the plot will occur from novel to film. The reduction here means that the plot is found in the novel but not in the film. The following are some of the plots twists that occur from the novel to the film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. (For further analysis the novel abbreviated as TCoN)

**Table 1 Reduction of the Plot from Novel to Film The Chronicles of Narnia:  
The Lion, The Witch, and The Wardrobe**

No.	Reduction of the plot from novel to film The Chronicle of Narnia: The Lion, The Witch and The Wardrobe (The following data is part of the plot in the novel but not found in the film.)
1.	Mr Beaver, and he went out of the house (Peter went with him). They took a pail with them. Mr Beaver sat down quietly at the edge of the hole (he didn't seem to mind it being so chilly), looked hard into it, then suddenly shot in his paw, and before you could say Robinson had whisked out a beautiful trout. Then he did it all over again until they had a fine catch of fish. (TCoN, p. 78)
2.	The relief which Edmund felt was so great that in spite of the cold he suddenly got warm all over right down to his toes, and at the same time there came into his head what seemed a perfectly lovely idea. “Probably,” he thought, “this is the great Lion Aslan that they were all talking about. She's caught him already and turned him into stone. So that's the end of all their fine ideas about him! Pooh! Who's afraid of Aslan?” (TCoN, p. 103)
3.	“Don't sit staring, fool! Get out and help.” And of course Edmund had to obey. He stepped out into the snow — but it was really only slush by now — and began helping the dwarf to get the sledge out of the muddy hole it had got into. (TCoN, p. 129)
4.	The Witch and the Dwarf were talking close beside him in low tones. “No,” said the dwarf, “it is no use now, O Queen. They must have reached the Stone Table by now.” “Perhaps the Wolf will smell us out and bring us news,” said the Witch. “It cannot be good news if he does,” said the dwarf. “Four thrones in Cair Paravel,” said the Witch. “What if only three were filled? That would not fulfill the prophecy.” (TCoN, p. 147-148)
5.	“Yet it might be better,” said the dwarf, “to keep this one” (kicked Edmund) “for bargaining with.” Yes! and have him rescued,” said the Witch scornfully. (TCoN, p. 148)
6.	Aslan said, “We must move from this place at once, it will be wanted for other purposes. We shall encamp tonight at the Fords of Beruna. (TCoN, p. 159)

7.	<p>Well then, Giant Rumblebuffin," said Aslan, "just let us out of this, will you?"</p> <p>"Certainly, your honor. It will be a pleasure," said Giant Rumblebuffin.</p> <p>"Stand well away from the gates, all you little 'uns." Then he strode to the gate himself and bang — bang — bang — went his huge club. the gates creaked at the first blow, cracked at the second, and shattered at the third. ( TCoN, p.188-189)</p>
8.	<p>"Does he know," Lucy whispered to Susan, "what Aslan did for him? Does he know what the arrangement with the Witch really was?"</p> <p>"Hush! No. Of course not," said Susan.</p> <p>"Oughtn't he to be told?" said Lucy.</p> <p>"Oh, surely not," said Susan. "It would be too awful for him. Think how you'd feel if you were he."</p> <p>"All the same I think he ought to know," said Lucy (TCoN, p.197)</p>
9.	<p>During the first part of the journey Aslan explained to Peter his plan of campaign. "As soon as she has finished her business in these parts," he said, "the Witch and her crew will almost certainly fall back to her House and prepare for a siege. You may or may not be able to cut her off and prevent her from reaching it." (TCoN, p. 160)</p>
10.	<p>"What is the meaning of this?" asked the WitchQueen. Nobody answered.</p> <p>"Speak, vermin!" she said again. "Or do you want my dwarf to find you a tongue with his whip? What is the meaning of all this gluttony, this waste, this self-indulgence? Where did you get all these things?"</p> <p>"Please, your Majesty," said the Fox, "we were given them. And if I might make so bold as to drink your majesty's very good health — "</p> <p>"Who gave them to you?" said the Witch.</p> <p>"FFF-Father Christmas," stammered the Fox.</p> <p>"What?" roared the Witch, springing from the sledge and taking a few strides nearer to the terrified animals. "He has not been here! Hey cannot have been here! How dare you — but no. Say you have been lying and you shall even now be forgiven." ( TCoN, p.126-127)</p>
11.	<p>"If it comes to that, which is the right side? How do we know that the Fauns are in the right and the Queen (yes, I know we've been told she's a witch) is in the wrong? We don't really know anything about either." Said Edmund.</p> <p>Peter said, "The Faun saved Lucy."</p> <p>"He said he did. But how do we know? And there's another thing too. Has anyone the least idea of the way home from here?" Said Edmund.</p> <p>Great Scotts! said Peter, "I hadn't thought of that."</p> <p>"And no chance of dinner either," said Edmund. ( TCoN, p.68 )</p>

12.	<p>“And now,” said Father Christmas, “for your presents. There is a new and better sewing machine for you, Mrs Beaver. I will drop it in your house as, I pass.”</p> <p>"If you please, sir," said Mrs. Beaver, making a curtsy. “It's locked up.”</p> <p>“Locks and bolts make no difference to me,” said Father Christmas.</p> <p>“And as for you, Mr Beaver, when you get home you will find your dam finished and dead and all the leaks stopped and a new sluice-gate fitted.”</p> <p>Mr Beaver was so pleased that he opened his mouth very wide and then found he couldn't say anything at all. ( TCoN, p.117)</p>
-----	---

Based on the data above, the researcher can analyze that several plots occur in the novel but not in the film. In the first reduction of the plot, Peter helps Mr. Beaver for catching fish. After they arrived at Mr. Beaver, they were asked to help prepare dinner. This flow is included in the exposition section. Researchers can see it when there are several new characters introduced in the novel. This plot was not included in the film because it is not so important to be included in the film.

In the second reduction of the plot, Edmund thinks that Aslan is dead. This plot follows after they are taken in by Mr. Beaver went to his house and told him about Aslan's army going against the witch. This flow can be included in the raising action section of the plot. This plot was not included in the film because it would disrupt the storyline.

In the third reduction of the plot, Edmund helps solve the witch's sleigh problem. This plot tells, when the wizard tries to catch up with Peter's entourage before they can meet Aslan. However, due to the changing weather, the sled could not move. This thread is not displayed because it is not very important.

In the fourth reduction of the plot, Edmund listens to a conversation between a wizard and a dwarves. This plot tells about the wizard's worries about Peter's group who thought they had arrived at Aslan's army. Besides that, they also talked about prophecy. This plot is included in the raising action section of the plot. This plot was not included in the film because it is not really important.

In the fifth reduction of the plot, the wizard and the dwarves try to trade Edmund for Aslan. The plot follows the agreement between a wizard and a dwarves to exchange Edmund for Aslan. This plot is included in the raising action section of the plot. This plot does not appear in the film because it will disrupt the storyline.

The sixth reduction of the plot, Aslan moves his army. This plot takes place after Edmund is rescued by Aslan's troops and the witch arrives at Aslan's place and asks Edmund to hand over for betrayal. This plot is included in the raising action part of the plot. This plot does not appear in the film because it is not important and will only add to the duration of the film.

The seventh reduction of the plot, the rescue within the palace. This story follows Aslan, Susan, and Lucy saving the troops inside the Witch's Castle, including a giant. Aslan asked the giant to destroy the wall that was blocking their freedom. This plot is included in the climax part of the plot. This plot was not included in the film because it would disrupt the storyline.

The eighth reduction of the plot, the conversation between Susan and Lucy regarding Aslan's sacrifice. This plot tells when Aslan joins the war and manages

to defeat the wizard and his army. This flow is included in the falling action. This plot is not shown in the film, as it is not too important to be included.

The ninth reduction of the plot, Aslan explains the war plan to Peter. This plot follows after they move from the Table Stone site to the Fort Beruna location. Aslan gave orders how to deal with wizards, and what his troops should do after winning. This flow is included in the raising action section. This thread is not shown because it is not very important.

In the tenth reduction of the plot, the witch stops her sled upon seeing a party being thrown by the animals. The plot follows when a witch is chasing Peter's entourage and sees the animals having a party. The witch was angry because of this matter. This flow is included in the raising action section. This plot is not shown in the film because it will interfere with the main storyline.

The eleventh reduction of the plot, a conversation between Peter and Edmund about who is good and who is bad. This plot tells when they are following directions from Mr. Beaver somewhere to chat. This plot is included in the exposition section of the plot. This thread is not shown because it is not important.

The twelfth reduction of the plot, the gifts given by Santa Claus to Mr. and Mrs. Beaver. This plot tells when they think they are being chased by a witch. However, it turned out to be Santa Claus and he gave gifts to each one. This plot is included in the raising action section of the plot. This thread is not shown because it is not very important.

**2. Reduction of the Characters from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe***

The researcher can see the reduction of the characters from the characters who do not appear in the film. According to Eneste (1991) this can happen because the film only shows important characters (P.62). Then these characters become easy to recognize and also remember. In the novel *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, there are also several characters who do not appear in the film. The following are characters who were not included in the film.

**Table 2 Reduction of the Character from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe***

No.	Reduction of the Characters from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> (The following data is part of the character in the novel but not found in the film.)
1.	... <b>Naiads</b> as they used to be called in our world ( TCoN, p .138)
2.	...a bull with the head of a man, and a pelican.... (TCoN, p. 138)
3.	Then, rising on his hindlegs, he bawled up at the Giant. "Hi! You up there," he roared. "What's your name?" " <b>Giant Rumblebuffin</b> , if it please your honor," said the Giant, once more touching his cap. ( TCoN, p.188-189 )

Based on the data above, there are several characters that occur in the novel but are not shown in the film. The first character is Naiads. This character is shown when Aslan asks for help so that Susan and Lucy can rest after a long journey. This character is not shown in the film because it is a side character and also not too important to be shown.

Then, the second character that is not shown is a bull and a pelican. This character is shown in the novel when Peter's group sees them gathering and in the



middle of it is Aslan. This character is included in the side character. This character is omitted in the film because it is not very important.

Next is the third character, Giant Rumblebuffin. This character is shown in the novel when Aslan asks for his help in breaking down the walls of the wizard's castle and setting the captives free. This character is included in the side character section. This character is not shown in the film because it is not too important to be shown.

### **3. Reduction of the Setting from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe***

The reduction of the setting is a reduction of the place and time that the novelist has written. According to Eneste (1991) it is impossible to move the entire setting into a film. This is because it increases the duration of the film which becomes very long (p.62). Thus, the director will only show important settings in the film. The following are settings that are not shown in the film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*.

**Table 3 Reduction of the Setting from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe***

No.	Reduction of the Setting from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> (The following data is part of the setting in the novel but not found in the film.)
1.	...and across the ice of the deep pool to where he had a little hole in the ice which he kept open every day with his hatchet. (TCoN, p.79)
2.	A little way off at the foot of a tree sat a merry party... (TCoN, p.125)

Based on the data above, there are two settings that are included in novel but not included the film. The first reduction of setting, the pond to catch fish. This setting is not shown in the film because it will increase the duration of the film itself.

The second setting is a party being thrown by some animals. This setting is removed in the film by removing this setting will not change the course of the story. According to Eneste, not all setting are included because it will increase the duration of the film.


## **B. Addition**



Addition is one part of the ecranization process. Addition means that there are parts of the intrinsic elements added in the film. This can happen because the director has his own reasons and also as long as it is still relevant to the story as a whole (Eneste 1991:64). In this study there were additions to several parts of the intrinsic elements, namely plot, character, and setting.


### **1. Additions of the Plots from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe***


In the process of making a film based on a novel, the director made several plot additions. This plot addition was not previously in the novel. This includes the film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* which has several additional plots in the film. The following additions are the creative work of the director.


**Table 4 Addition of the Plots from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe***



No.	Additions of the Plot from Novel to Film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> (The following data is part of the plot in the film but not found in the novel.)	Picture
1.	<p>Mrs. Pevensie bid farewell and advice to his children.</p> <p>Mrs Pevensie: You need to keep this one darling... all right? You warm enough? Good girl(talking to Lucy) Lucy: (Just nodded her head)</p> <p>Edmund: If dad were here.. he wouldn't make us go</p> <p>Peter: If dad were.. here, it'd mean the war was over and we wouldn't have to go</p> <p>Mrs. Pevensie: will you listen to your brother, won't you, Edmund?</p> <p>Mrs. Pevensie: Promise me you'll look after the others.</p> <p>Peter: I will, Mum.</p> <p>Mrs. Pevensie: Good man. Susan be a big girl. All right. Off you go.</p>	<p>This picture appears at minutes 00:02:57-00:04:09 of the film, depicting Mrs. Pevensie with his children namely Peter, Susan, Edmund, and Lucy. They will be sent to a house owned by a professor and away from the battlefield. The picture also depicts Mrs. Pevensie who asked Peter (eldest brother) to look after his brothers and sisters during the refugee period.</p> 
2.	<p>Mrs. Macready picked up the Pevensies at the station and asked about their belongings.</p> <p>Peter:Mrs. Macready?</p> <p>Mrs. Macready: I'm afraid so. Is this it, then? Haven't you brought anything else?</p> <p>Peter: No, ma'am. It's just us.</p> <p>Mrs. Macready: Small favors.</p>	<p>This picture appears at minutes 00:07:50-00:08:08 in the film, depicting when they arrived at a station close to the professor's house. They were picked up by Mrs. Macready who is an assistant to the professor. In this picture Mrs. Macready also asked them if they were the only ones who would take refuge in the</p>

		<p>professor's house. Peter also answered that only those who would stay at the professor's house.</p> 
<p>3.</p>	<p>Edmund ran away from his brothers and headed to the witch's place, then his brothers were too late to stop Edmund.</p> <p>Lucy: Edmund!!! (Lucy calls Edmund loudly)</p> <p>Mr. Beaver: Shh! They'll hear you! No...(While grab peter)</p> <p>Peter: Get off me!</p> <p>Mr. Beaver: You're playing into her hands.</p> <p>Susan: We can't just let him go!</p> <p>Lucy: He's our brother</p> <p>Mr. Beaver: He's the bait! The witch wants all four of you!</p> <p>Peter: Why?</p> <p>Mr. Beaver: To stop the prophecy from coming true, To kill you!</p> <p>Susan: This is all your fault.</p> <p>Peter: My fault?</p> <p>Susan: None of this would have happened if you had just listened to me in the first place!</p> <p>Peter: So you knew this would happen..</p>	<p>This picture occurs at minutes 00:51:12-00:52:10 of the film, depicting Peter, Susan, Lucy, and Mr. Beaver, who is chasing Edmund so he doesn't enter the Witch's Palace, but it's too late. Susan also blamed Peter for not listening to her opinion. Then, Lucy separated them both and Mr. Beaver suggests they hurry to Aslan's place. According to Mr. Beaver only Aslan can save Edmund.</p> 



	<p>LUCY: Stop, this fighting isn't going to help Edmund</p> <p>BEAVER: She's right. Only Aslan can save him now.</p> <p>PETER: Then take us to him.</p>	
4.	<p>After the information was leaked by Edmund, the wolves approached the beaver's house to catch Edmund's brothers.</p> <p>MAUGRIM: Take them</p> <p>MR. BEAVER: Hurry Mum, they are after us!</p> <p>Mrs. BEAVER: right then...</p> <p>SUSAN: What is she doing?</p> <p>Mrs. BEAVER: Don't worry, you'll thank you later. it's a long journey and a beaver gets cranky when he's hungry.</p> <p>BEAVER: I'M CRANKY NOW!</p> <p>SUSAN: Do you think we should bring jam?</p> <p>PETER: Only if the Witch has toast.</p>	<p>This picture appears at minutes 00:56:40-00:57:10 of the film, depicting Mr. Beaver who is under siege by a police force of witches. When they managed to get into Mr. Beaver, they found no one in the house. As it turned out, Peter, Susan, Lucy, Mr and Mrs. Beaver had already gone through the secret tunnel Mr. Beaver in the house.</p> 
5.	<p>The fox tries to help them from being chased by the witch police.</p> <p>FOX: This is what happened to the enemies of the White Witch.</p> <p>Mr. BEAVER: Stand still there traitor.</p> <p>FOX: Relax, I'm one of the good guys</p> <p>Mr. BEAVER: Well you look mighty like one of the bad guys.</p> <p>FOX: An unfortunate family resemblance, but we can discuss family breeding later right now we need to move on.</p> <p>PETER: What do you suggest?</p>	<p>This picture occurs at minutes 00:58:50-01:00:10 of the film, depicting Peter, Susan, Lucy, Mr. and Mrs. Beaver who met a fox. Then, the fox intends to save them from the witch police by asking them to hide in a tree. When the witch police came out of the tunnel, they found a fox and asked where the humans were. The fox also gave false information to them by saying that the humans were heading north.</p>

	<p>FOX LOOKS UP</p> <p>The Fox stays on lower ground, The Beavers &amp; the children are in a tree...the wolves approach Wolves break through barrier as Fox is out in center.</p> <p>FOX: Evening gents, Did we lose something?</p> <p>WOLF: Don't patronized me, I know where your allegiance lies. We are looking for some humans</p> <p>FOX: Humans in Narnia, now that's some valuable information</p> <p>MAUGRIM: Where are they?!!!</p> <p>Lucy cries out, Peter shushes her the fox looks around hopelessly, and hangs his head in shame</p> <p>FOX: They , they , were heading North.</p> <p>MAUGRIM: Quickly, smell them out. they cast aside the fox , where he lays whimpering on the ground</p>	 <p>Itulah nasib yang menentang Penyihir.</p>
6.	<p>LUCY: (sees wolves) Oh no!</p> <p>PETER: Run!!!! Wolves leap in front of them, growling &amp; sneering...</p> <p>MAUGRIM: Put that down boy, someone might get hurt.</p> <p>Mr. BEAVER: (pinned down) Don't worry about me! Slit his throat!</p> <p>MAUGRIM: Leave now while you can, and you're brother leaves with you.</p> <p>SUSAN: Stop Peter, maybe we should listen to him!</p> <p>MAUGRIM: Smart girl.</p>	<p>This picture appears at minutes 01:13:30-01:14:50 of the film, depicting them trying to cross the river who started searching. Suddenly Lucy saw the witch police were across the river and had surrounded them. Mr. Beaver also tries to fight the police, but instead becomes a prisoner of the police. Peter took out the sword that Santa Claus had given him and brandished it at the police. Under such tense conditions, Peter saw that</p>

	<p>Mr. BEAVER: Don't listen to him. Kill him. Kill him now!</p> <p>SUSAN: Look, just because some man in a red suit hands you a sword doesn't make you a hero! So just drop it!</p> <p>BEAVER: No Peter! Narnia need ya!</p> <p>MAUGRIM: What's it gonna be Son of Adam? We're not going to wait forever. And neither is the river.</p> <p>LUCY: PETER!!!!</p> <p>PETER: Hold onto me! Stabs sword into the ice, and they float away...</p>	<p>the river was about to melt completely. So Peter thrust the sword down and asked them to hold on to him and they managed to escape from the witch police's encirclement.</p> 
7.	<p>LUCY: Narnia isn't going to run out of Edmund's toast</p> <p>PETER: Then you better pack some for the journey</p> <p>SUSAN: So were going home?</p> <p>PETER: You are, I promised I'd keep you three safe but there's no reason I can't stay and help.</p> <p>LUCY: But they need us...All four of us</p> <p>PETER: Lucy it's too dangerous. You almost drowned, Edmund was almost killed!</p> <p>EDMUND: Which is why we have to stay. (They all look at him.)</p> <p>EDMUND: I've seen what the White Witch can do and I've helped her do it, and we can't leave these people behind to suffer for it.</p> <p>Lucy holds Ed's hand.</p> <p>SUSAN: Well I guess that's it then. *gets up*</p>	<p>This picture occurs between 01:30:00 and 01:31:00 of the film, depicting Peter, Susan, Edmund, and Lucy deciding to join Aslan in battle against the wizard. After Edmund was rescued by Aslan's troops, Peter decided to return his brothers and sisters and help Aslan's troops. But this was rejected by his brothers and sisters. According to Lucy, Aslan's army doesn't just need help from Peter, but the four of them. Then, Edmund also added how the power of a wizard and also did not want to leave what he had done.</p>

	<p>PETER: Where are you going?</p> <p>SUSAN: (picks up bow and quiver) To get in some practices.</p>	
8.	<p>After Aslan's death. Susan and Lucy sent the news to the entire troop, Lucy also had the idea to tell him through the trees, so that the message could be delivered quickly.</p> <p>Back at Aslan's camp in the boys' tent</p> <p>DRYAD: Fear not my princess. I come with tidings of grave news..</p>	<p>This picture occurs at minutes 01:45:03-01:46:12 of the film, depicting that after Aslan's death, Susan and Lucy intend to tell the others about this incident. Lucy also asked the tree to convey the message to Peter. Later, the Naiads come to Peter and Edmund's camp and deliver the message.</p> 



<p>9.</p>	<p>When the war started, Peter's army took various methods to defeat the witch army. However, various ways began to fall. The last method is to lure the magician army into the gap that has been prepared, and Peter's army will attack it all out. Suddenly, Aslan arrives and brings additional troops, and defeats the wizard army.</p>	<p>These pictures are found at minutes 01:47:30-02:03:51 in the film, depicting how the war that took place between Aslan's army and the wizard's army. In the first picture (01:47:30-01:52:32) is when an animal</p>  <p>looks at the number of wizard troops and reports to Peter. Then not for long, the magician's army began to attack and finally the two armies started to fight. After that, in the second picture (01:56:28-01:57:49) is</p>  <p>when Aslan's army retreats from the battle and is chased by an army of mages. It turned out to be a ploy so that Aslan's troops waiting on the hill could release arrows to attack the wizard army. In the third picture (01:59:37-02:03:51) is</p>  <p>when Aslan's army gets help and Aslan kills the witch. Later, Edmund, who is injured, is almost</p>
-----------	---	---

		<p>killed by the witch's maid but is thwarted by Susan. Edmund was treated by Lucy using a healing bottle from Santa Claus.</p>
--	--	---

Based on the data above, there are several plot additions made by the filmmakers. The first addition that there is conversation at the station by Mrs. Pevensie with her children. This plot was added after learning that they are not safe at home due to the protracted war, their mother decides to send them to the professor's house far away from the battlefield. This plot is included in the exposition section of the plot.

Then a second addition, a conversation at Coombe station between Mrs. Macready with Peter. This plot is added when they reach Coombe station, they meet Mrs. Macready and Peter asked if he had picked them up. This plot is included in the exposition section of the plot. Researchers see that there are new characters that are introduced in the story.

Then the third addition was Susan blaming Peter for not listening to her conversation. This plot is shown after Edmund escapes from the beaver house and heads to the Queen's Palace. This plot is included in the raising action section of the plot.

Furthermore, the addition of the fourth plot, Mr and Mrs Beaver's house is under siege by a police force of witches. This plot is shown after Edmund leaks the whereabouts of his brothers and sisters who are in the beaver residence. This plot is included in the raising action section of the plot.

Furthermore, the fifth addition of the plot, they met with a fox. This plot is presented after they see the condition of Mr. Beaver's friends and the fox helps

them to escape from the witch police chase. This plot is included in the raising action section of the plot.

In the sixth addition of the plot, they are surrounded by a troop of witches in a frozen river that is starting to thaw. This plot was sparked after Peter, Susan, and Lucy got gifts from Santa. After seeing that the river is about to melt Peter uses the sword given by the saint to escape from the witch police. This plot is included in the raising action section of the plot.

The seventh addition of the plot, Peter, Susan, Edmund, and Lucy who decide to join the war against the witches. This plot is shown after Edmund is rescued and tells his brothers and sisters the abilities of a wizard. This plot is included in the raising action section of the plot.

The eighth addition of the plot, that there are trees giving Peter and Edmund bad news. This plot is shown after Aslan's death on the stone table in the sacrifice for Edmund's life. This plot is included in the raising action section of the plot.


The tenth addition of the plot, the battle chronology. This plot is shown after seeing that wizards still want to wage war even though Aslan is dead. This plot is included in the climax part of the plot. Thus, all additions to these plots were made to complete plots that had previously been reduced. In addition, these additions can be made as long as they are still relevant to the story as a whole.




## **2. Additions of the Characters from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe***


Additions of the characters can occur after the director has reduced the character. This is because there are additional events carried out by the director in

the process of making a film. In *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*, there are several additional characters, along with their descriptions.

**Table 5 Addition of the Character from Novel to Film The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe**

No.	Characters	Additions of the Characters from Novel to Movie <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> (The following data is part of the character in the film but not found in the novel.)	Picture
1.	Fox	<p>When he arrived at his friend Mr. Beaver, they met a fox.</p> <p>FOX: This is what happened to the enemies of the White Witch.</p> <p>Mr. BEAVER: Stand still there traitor.</p> <p>FOX: Relax, I'm one of the good guys</p> <p>Mr. BEAVER: Well you look mighty like one of the bad guys.</p>	<p>This picture appears at minutes 00:58:50-01:00:10 in the film, this character appears when the humans and beavers are trying to escape from the witch police. At that time, he helped them escape from the witch police.</p>  <p><small>Itulah nasib yang menentang Penyihir.</small></p>
2.	guards	<p>After Edmund came to the witch without his brothers and sisters, he was put in prison. And when the information was useless, the wizard came to Edmund to ask where his brothers and sisters were going. then the wizard called the prison guards to release the other prisoners to be brought up.</p> <p>WHITE WITCH: Guard!</p>	<p>This picture appears at minutes 01:03:51-01:04:45 in the film, this character appears when the wizard meets Edmund in prison. Then, the witch asked the guards to release Mr. Tumnus to be brought up.</p>

		<p>GUARD: Yes, your majesty</p> <p>WHITE WITCH: Release the Faun (Guard hits chains and Tumnus cries out in pain as they drop him by the Witch) Do you know why you are here?</p>	
3.	Oreius	<p>Mr. BEAVER: He betrayed them your Excellence!</p> <p>OREIUS: Then he has betrayed us all</p> <p>ASLAN: Peace Oreius.</p>	<p>This picture occurs at minutes 01:20:30-01:21:50 in the film, this character is shown when the humans and beavers have arrived at Aslan's army camp. The character has the role of the general of Aslan's army.</p> 
4.	Philip	<p>The beavers come running up. Edmund's horse rears</p> <p>EDMUND: Whoa horsey!</p> <p>HORSE: My name is Philip.</p> <p>EDMUND: Oh, sorry</p>	<p>This picture appears at minutes 01:31:20-01:31:40 of the film, this character is shown as the horse of Edmund's character. when Edmund was practicing his sword with Peter, suddenly Mr. Beaver came and startled the horse.</p> 

5.	Mrs. Pevensie	<p>Mrs. PEVENSIE: Edmund Get Away from there! What do you think you're doing?! Peter!</p> <p>PETER: (grabs Edmund) Come on! To the shelter, now!</p> <p>SUSAN: (grabs things from next to her bed with a flashlight, notices Lucy in bed) Lucy, come on! Lucy!</p> <p>Pevensies are running to the shelter, we hear them shouting, Hurry up! and RUN!</p>	<p>This picture appears at minute 00:02:09 in the film, this character acts as the mother of the main characters, namely Peter, Susan, Edmund, and Lucy. This character is displayed when they are trying to save themselves from a bomb that will be dropped by the enemy.</p> 
----	---------------	---	--

Based on the data above, the researcher can analyze that there are several additional characters in the film. The first character addition is a fox. This character is presented when they are out of the tunnel. Apart from that, this character also helps them to escape from the witch police chase. This character is included in the side character.

Then the addition of the second character prison guard. This character is presented when a wizard approaches Edmund who is in prison. This character is included in the additional characters.

Furthermore, the addition of the third character, Oreius. This character is shown when Peter's group arrives at Aslan's troop encampment. This character has the role of the general of Aslan's army. This character is included in the side character.

The addition of the fourth character, Philip. This character appears when Edmund is training with Peter. Apart from that, this character also acts as a horse owned by Edmund. This character is included in the side character.

The addition of the last character Mrs. Pevevnsie. This character is only shown at the beginning of the film when he is taking shelter with his children from enemy attacks and when he is separated from his children at the station. According to Eneste, this can happen because there are characters who are not included in the film from the novel.




### 3. Additions of the Setting from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*




Additions of the setting can be seen from the setting that was not originally in the novel. Then, added by the director with the task of supporting an event. In the film *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, several backgrounds have been added, along with the evidence.




**Table 6 Additions of the Setting from Novel to Film The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe**

No.	Additions of the Setting from novel to film <i>The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe</i> (The following data is part of the setting in the film but not found in the novel.)	Picture



<p>1.</p>	<p>When there was an air attack, they left their homes and headed for the shelter that had been made before.</p>	<p>This picture is at 00:02:05 in the film, this setting is shown when the characters are trying to get out of the house and take shelter in the bunker.</p> 
<p>2.</p>	<p>They took cover in the shelter to avoid air attacks from the enemy.</p>	<p>This picture is at minute 00:02:35 in the film, the setting depicts when Peter, who had saved Edmund, returned to the house to take a photo of his father. This setting functions as a shelter from enemy air attacks.</p> 
<p>3.</p>	<p>After the attack, Mrs. Pevensie decided to evacuate the children to the professor's house by train</p>	<p>This picture appears at minute 00:03:00 in the film, this setting depicts when the main characters have to flee to a house by train.</p> 

4.	Peter, Susan, Edmund and Lucy were waiting for an invitation from the professor's house, Mrs. Macready.	<p>This picture is at minute 00:07:10 in the film, this setting depicts when the main characters have arrived near the professor's house. Then wait for who will pick them up at the station.</p> 
5.	They were looking for Edmund and found that Edmund had entered the wizard's castle.	<p>This picture is at minute 00:51:00 in the film, this setting depicts when Edmund has run away to the wizard's palace. His brothers and sisters chased after him but were too late to stop him, because Edmund had entered the wizard's castle.</p> 
6.	Edmund felt cheated by the witch by putting him in prison and being made a prisoner.	<p>This picture is available at 01:01:17 minutes in the film, this setting depicts when Edmund is imprisoned by a witch. Then, he realized that Witch is an evil character.</p> 

7.	Peter, Susan, Lucy and the beavers try to cross the river to get to Aslan's troop camp	<p>This picture appears at minute 01:11:49 of the film, this setting is shown when Peter, Susan, Lucy, Mr. and Mrs. Beaver wanted to cross a river that was starting to melt.</p> 
8.	Lucy and Susan were playing by the river, and suddenly the police found them	<p>This picture is found at minute 01:24:35 in the film, this setting is shown when Susan and Lucy are playing by the river and having fun.</p> 
9.	After agreeing to join the war, they began to practice with the tools given by the saint.	<p>This picture is found at minute 01:31:03 in the film, this setting is displayed when the main characters decide to join the war against the witch. Then they practice.</p> 

Based on the data above, there are several additional settings in the film. The first addition of the Pevensie House setting. This setting was The addition when there was an attack scene from the enemy during the world war.

The addition of the second setting shelter. This setting appears as the sanctuary of the Pevensies. The addition of the setting for the three stations. This setting was

presented after their mother decided to evacuate their children to the professor's house far from the battlefield.

The addition of the fourth backdrop of Coombe Station. This setting emerged after they were almost close to the professor's house and were picked up by Mrs. Macready. The addition of the fifth setting in the Wizard's Castle area. This setting was The addition, when they tried to catch Edmund who wanted to meet the wizard.

The addition of the sixth setting of the wizard's dungeon. This setting appears in the film when Edmund is locked up by a witch after informing him of the whereabouts of his brothers and sisters. The addition of the seventh setting, frozen rivers that are starting to thaw. This setting is presented when they are trying to cross the river to meet Aslan.

The addition of the eighth setting, Susan and Lucy are playing by the river. This setting is shown in the film when it encounters Aslan's army. But unexpectedly, the wizard police had also been stalking them. The addition of the ninth setting, training field backdrop. This setting is shown in the film when Peter, Susan, Edmund, and Lucy decide to help Aslan's army against the witch army. The additions above can occur due to additions to the plot and also subtraction of the setting made by the filmmaker.


### C. Variation



Variation is a combination of reduction and addition that occurs during the filmmaking process. Eneste (1991) argues that “ecranization allows certain variations between the novel and the film” (p.65). Variation means that there is data between the novel and the film but differences in the delivery. In this case, there is variation data found in plots, characters, and settings.



#### 1. Variations of the Plots from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*


The plot is the builder of the story. In the plot, there are several sections, namely exposition, rising action, climax, falling action, and resolution. There are several variations of the plots that occur in the novel and film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*

**Table 7 Variation of the Plots from Novel to Film The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe**



No.	Variation of the Plots from Novel to Film The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe	Novel	Film
1.	The Professor's first meeting with Peter, Susan, Edmund, and Lucy	The Professor once met them to greet them and frightened Lucy because of his stature. This is due to the stature of the professor who has white, long hair that almost covers his entire face.	<p>This picture is at minute 00:08:35 of the film. When they arrived at the professor's house, they were immediately given the house rules by the professor's assistant, namely Mrs. Macready</p> 

2.	Lucy's first trip into the world of Narnia	<p>When they were exploring the room in the house, they found a cupboard in a room. Peter, Susan, and Edmund were instantly disinterested in the room. However, Lucy was curious about the wardrobe. Then, he opened the cupboard, and checked the cupboard, without realizing it he kept going into the cupboard until he found a branch and finally came out of the trees, and he was already in the narnia world</p>	<p>This picture is at minute 00:10:06 of the film. They were bored with the rain outside and are playing guess the meaning of words. Lucy finally asked to play hide and seek, Peter as the oldest brother had to agree and immediately counted. Susan, Edmund, and Lucy were looking for their respective hiding places. Lucy tried various rooms, until she arrived at a room with a cupboard in it. He also decided to hide there. While in the cupboard, he finds it strange that the cupboard doesn't have an end until he hits a branch, and is surprised by how much snow there is.</p> 
3.	Lucy's reaction when she heard Narnia music played by Mr. Tumnus	<p>Lucy immediately stopped the song being played by Mr. Tumnus and wanted to return to his world immediately, because he felt he had been in Narnia for hours</p>	<p>This picture is at minute 00:22:03 of the film. Lucy slowly drifted off to sleep with the song being played by Mr. Tumnus. A few moments later he woke up and immediately wanted to go home.</p> 

4.	The events of Lucy's return from the World of Narnia	<p>Her siblings thought Lucy was hiding and said she would have to take longer to find her. Yet according to Lucy, he had been gone for hours.</p>	<p>This picture is at minute 00:24:50 of the film. Lucy immediately came out of her cupboard, and shouted that she was back. In fact, the game is still running even just started. This made his brothers and sisters confused with Lucy's attitude.</p> 
5.	Edmund's first journey into the World of Narnia	<p>While playing hide and seek due to the bad weather outside the house, Lucy tries to hide in the cupboard to make sure that what she sees is not a hallucination but reality. Without realizing it, Edmund also followed because he thought it would be good to taunt him even more. But what happened when Edmund entered the closet, he immediately entered the world of Narnia</p>	<p>This picture is at minute 00:28:12 of the film. Edmund saw that Lucy had woken up from her sleep and was heading towards the room where there was a cupboard. Edmund also decided to follow him, with the intention of pranking him. When he got into his cupboard, he didn't find Lucy in it, he was shocked and fell in a pile of snow, the next thing he was in the world of Narnia.</p> 

6.	Their journey into the World of Narnia	<p>Peter and Edmund were looking through soldier's uniforms when Lucy and Susan called him out because Mrs. Macready is giving a tour to visitors looking at the house. They also looked for a hiding place, which ended up in a closet. They feel Mrs. Macready will not enter the room. After they got into the cupboard, Susan was surprised to find a tree branch in the cupboard. Then, the next thing they were in the World of Narnia</p>	<p>This picture is at minute 00:38:10 of the film. They were playing <i>cricket</i> , the ball that was hit by Edmund went into the house breaking the glass of the house and destroying the soldier's uniform. When they heard Mrs. Macready's voice, they also looked for a place to hide. The entire room is locked except for the room that has a cupboard in it. they were hiding in it. In a narrow situation, Susan and Peter accidentally fell and were surprised by the snow and tree branches around them.</p> 
----	--	--	--



7.	Their journey to meet Aslan to save Edmund	<p>The snow stopped and the moon shone on their way. The trip was led by Mr. Beaver as a guide to get past the dam and into the forests</p>	<p>This picture is at minute 00:57:50 of the film. They pass through a hidden tunnel inside Mr &amp; Mrs Beaver's house. The tunnel ends at the house of his friend Mr. Beaver. This is because the house has been surrounded by the witch police to arrest Peter, Susan, and Lucy.</p> 
8.	The witch faces different problems	<p>When the snow had started to melt, the Witch's sleigh ran into an obstacle. Edmund was also told to help him, even though he had used various methods, the witch's sled still couldn't move much. Finally the witch decided to walk and asked Edmund to be tied up.</p>	<p>This picture is at minute 01:17:26 of the film. When the police find a fox who has been misinformed, he is confronted by a witch. Then, the witch asked where the humans were going. The fox also closed his mouth and did not speak. But when the fox was about to be turned into stone, Edmund leaked Aslan's plan to the wizard.</p> 

9.	The Witch's arrival at Aslan's troop camp	In the novel, after the messenger says that the wizard wants to meet Aslan, and there is an agreement on the safety of the Witch by Aslan, the Witch comes out of the hill and walks down to the camp to meet Aslan	This picture is at minute 01:31:59 of the film. The Witch immediately meets Aslan at Aslan's troop camp and he is transported to his throne with his bodyguard. 
----	---	---	--

Based on the data above, there are several variations that occur from the novel to the film. As Eneste said, that variation is a combination of subtractions and additions that appear during filming. The first variation, Peter, Susan, Edmund and Lucy meeting with the professor. In the novel the professor welcomes Peter, Susan, Edmund, Lucy when they are at the professor's house. But in the film, the plot is replaced by the rules mentioned by Mrs. Macready while they were in the professor's house.

Then the second variation, Lucy's journey into the world of Narnia for the first time. In the novel, the plot is when they are exploring every room in the house. Then they found an old cupboard in one of the rooms, all disinterested except Lucy. But in the film, the plot is replaced with them playing hide and seek, and Lucy accidentally opens the door to a room that has a cupboard inside. Finally, he intends to hide in the closet.

Then the third variation, Lucy's reaction when she heard narnia music played by Tumnus. In the novel, Lucy immediately stops the song and rushes to leave. Meanwhile, in the film, Lucy falls asleep as soon as she hears the music.

The fourth variation, Lucy's return from the world of Narnia. In the novel, Peter, Susan, and Edmund thought that Lucy was hiding in the cupboard. However, in the film, the plot was replaced with Lucy coming out of her hiding place because she thought she had been hiding for a very long time.

Then the fifth variation, Edmund's journey into the World of Narnia for the first time. In the novel, they are playing hide and seek, Edmund sees Lucy heading to a room where there is a magic cupboard and decides to follow her. While in the film, the plot is replaced with Edmund who has seen Lucy from the bathroom waking up from his sleep at night and going to the cupboard. Edmund also decided to follow him.

Then the sixth variation, the journey of the four of them into the world of Narnia. In the novels, Peter and Edmund are looking at and holding a soldier's uniform when they hear Lucy and Susan calling them because Mrs. Macready who was guiding the guests. Finally, they decided to hide in the cupboard. Whereas in the film, the plot is replaced with them playing *cricket* in the garden of the professor's house, the ball that Edmund hits breaks the window glass and makes a statue fall. They also decided to hide, because there were no open rooms they decided to hide in the cupboard.

The seventh variation, Peter, Susan, Lucy, Mr and Mrs Beaver's journey to Aslan to save Edmund. In the novel, they pass through a dam and through a forest

at the start of their journey. But in the film, the plot is replaced with them passing through a hidden tunnel in Mr and Mrs Beaver's house to escape pursuit from the witch police.



Next, the eighth variation, the magician who has a different problem. In the novel, he has a problem with his sled which can't run anymore because the snow has started to melt. Whereas in the film, the plot is replaced with a witch police who bring a fox to a witch. This was because he had given the magician police the wrong direction to catch the human children.

Finally, the ninth variation, the arrival of the wizard at Aslan's troop encampment, in the novel, the wizard comes out of a hill and goes straight down to face Aslan. However, in the film, the plot is replaced with a witch who is lifted using a chair by the guard.

## **2. Variations of the Characters from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe***

Variation of the character is one part of the ecranization process. In addition, this variation is also a combination of reduction and addition characters that occur during the filming process. According to Eneste (1991) this variation can occur due to differences in the tools used between the novel and the film. In addition, films also have a very limited playing time (p.66). The following are variations of characters from the novel to the film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*.

**Table 8 Variation of the Character from Novel to Film The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe**

No.	Variation of the Character from Novel to Film The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe	
	Novel	Film
1.	The depiction of the white witch looks all white except for her very red lips, has a long golden staff, wears a golden crown.	<p>This picture is at minute 00:30:35 of the film. In the film, his stature is very white, even his scepter and crown are white.</p> 
2.	The trait shown from the novel is that it tends to be more of a servant, and is very much giving the wizard advice on next steps.	<p>This picture is at minute 01:17:10 of the film. The nature shown is very afraid and obedient to whatever the witch says.</p> 

Based on the data above, there are two variations that occur in the novel into the film. The first variation, the depiction of a witch. In the novel, the wizard is described as having an all-white appearance except for his red lips, has a golden staff, and wears a golden crown. Meanwhile, in the film, the depiction of this character is replaced with an entirely white appearance, even the crown and scepter are white.


Then in the second variation, the nature of the witch's helper. In the novels, this wizard's helper often gives advice to the wizard regarding his next steps. Whereas



in the film, this trait is replaced by being very obedient and not daring to express opinions.

### 3. Variations of the Setting from Novel to Film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*

Variations of the setting may occur during the filming process. As Eneste said, this variation can occur in order to give the impression that the film based on the novel is not as "original" as the novel (P.67). In the novel and film *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*, there are several setting variations that occur, along with their descriptions.

**Table 9 Variation of the Setting from Novel to Film The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe**

No.	Setting		Variation of the Setting from Novel to Film The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe	
	Place	Time	Novel	Film
1.	Professor's room	After what happened to Lucy's behavior regarding the World of Narnia.	Peter and Susan will tell the professor what happened to Lucy in the morning with the hope that the professor will send a letter to his father so he can do something about Lucy's behavior	This picture is at minute 00:36:46 of the film. That night, the professor summons Peter and Susan to ask for an explanation for disturbing the peace in their house. 

2.	Witch Palace	When they tried to catch up with their brother, Edmund before he got inside Witch Palace	The depiction of the Palace in the novel looks very small	<p>This picture is at minute 00:51:00 of the film. In the film, the image of the witch's castle is very big and bright</p> 
3.	The difference in resting places Peter, Susan, Lucy, Mr & Mrs Beaver	After they managed to escape from the witch police chase.	When they were getting tired on the way, Mr. Beaver suddenly disappears, into a small hole. Because it is so small, this hole is increasingly obscured by the surroundings.	<p>This picture is at minute 01:00:29 of the film. Peter, Susan, Lucy, and Mr&amp;Mrs Beaver rested in a clearing and lit a bonfire to warm themselves. They took a break after the witch police were tricked by a fox</p> 

Based on the data above, there are three variations that occur from the novel to the film. The first variation is the time in the professor's office. In the novel, Peter and Susan decide to tell Lucy about what happened the next day, and intend to send a letter to her father asking her to do something about it. Meanwhile, in the film, the time of events changes, the professor calls Peter and Susan that night after Lucy runs out sadly and collides with the professor.

Then there is the second variation, the depiction of the witch's castle. In the novel, the wizard's castle is described as a small palace. But in the film, the depiction of this palace is replaced with a view of a large and magnificent palace.

The final variation, the difference in where Peter, Susan, Lucy, Mr and Mrs Beaver rest. In the novel, they rest in a small hole. Whereas in the film, the resting place is replaced by them resting in a field.



## CHAPTER V

### CONCLUSION AND SUGGESTION

In this chapter, the researcher concludes the results of his research, namely the ecranization of *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. In addition to conclude what has been found, the researcher also provides suggestions to the readers.

#### A. Conclusion

Based on the analysis that was carried out in the previous chapter, the researcher concluded that there was a process of ecranization from the novel to a film that has the same title, namely, *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. This process of ecranization consists of reducing, adding, and varying the narrative structures that have been analyzed. The narrative structures that are analyzed are plot, character, setting, and narrator.

The reduction from novel to film occurs in only three structural parts. In the plot section, an example is when the characters Peter and Mr. Beaver caught fish for their dinner. In addition there are also other reductions such as parties being stopped by wizards. Then the reduction in characters, for example in the characters Ivy, Margaret, and Betty who are assistants at the professor's house apart from Mrs. Macready. Furthermore, reducing in the setting, for example in the pool owned by Mr. Beaver and also where the parties are held by the animals. This reduction can occur due to a variety of different factors.

Then, in the addition section, three sections of the narrative structure are found. In the plot section, for example when Mrs. The Pevensies sent their children to a house owned by a professor to keep them away from the war. Besides that, there are other plots, when they meet Mrs. Macready at Coombe Station. Then the addition of characters, for example, is Oreius who acts as the general of Aslan's army and also Mrs. Pevensie as the mother of Peter, Susan, Edmund and Lucy. Additions to the setting, for example the house owned by the Pevensies. Additionally, another setting addition is the Station where they part ways with their mother. Of course, this addition is due to the downsizing made by the director in the process of making a film.

Furthermore, in the variation section, three sections of narrative structure are found. In the plot section, there are variations when Lucy makes her first trip to the World of Narnia. Besides that there are other variations, when Mr. Tumnus plays a narnia song, and Lucy's reaction to it. Furthermore, in the characters, there are variations in the depiction of witches and the nature of the wizard's helpers. Then in the setting, there are variations on the resting place on the characters Peter, Susan, Lucy Mr and Mrs Beaver. Also another variation on the setting is the depiction of a castle owned by a wizard. This variation can occur due to several factors. Thus, there is an ecranization of the novel and film *The Chronicle of Narnia: The Lion, The Witch, and The Wardrobe* through narrative structure. However, unfortunately one part of the narrative structure, namely the narrator, is not found in the three parts of the ecranization.

## **B. Suggestions**

Based on the conclusions drawn by the researcher above. The researcher suggests to the readers that this research can be used by future researchers to develop knowledge of ecranization theory. In addition, the novel and film *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe* still have an interesting research side to study. This is because, there are still many research aspects that are still not revealed. Thus, the researcher hopes that future researchers will examine from different aspects using the same research object.

## BIBLIOGRAPHY

- Adamson A. (2005). *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*, (Film). California: Walt Disney Picture. [https://www.hotstar.com/id/movies/the-chronicles-of-narnia-the-lion-the-witch-and-the-wardrobe/1260018747?filters=content\\_type%3Dmovie](https://www.hotstar.com/id/movies/the-chronicles-of-narnia-the-lion-the-witch-and-the-wardrobe/1260018747?filters=content_type%3Dmovie)
- Arsyad, H. (2017). *Structural Analysis of The Novel Kaze No Uta Wo Kike* Unpublished Thesis. Makassar: Hasanuddin University.
- Aspriyanto, Y., & Hastuti, E. (2020). Transformation of a Novel Murder on the Orient Express Into Its Film Adaptation Using Ecranization Study. *Journal of Language and Literature Education* , 19 (2), 211–219, Retrieved February 6, 2023. from [https://doi.org/10.17509/bs\\_jpbsp.v19i2.24786](https://doi.org/10.17509/bs_jpbsp.v19i2.24786)
- Auliyah A. F., & Mamik T. W. (2022). Ekranisasi Crazy Rich Asians dari Novel ke Film. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 8(2), 499–519, Retrieved March 6 2023. from <https://doi.org/10.30605/onoma.v8i2.1836>
- Balqis, M. W. & Mhd. Johan. (2022). An Analysis of Themes That Build on C.S. Lewis's Novel "The Lion, The Witch, and The Wardrobe". *English Journal of Indragiri*, 6(2), 1-12, Retrieved May 6, 2023. from <https://ejournal.unisi.ac.id/index.php/eji/>
- Britannica, T. Editors of Encyclopaedia (2023). plot. Encyclopedia Britannica. <https://www.britannica.com/art/plot>
- Burgess, A. (2022). novel. Encyclopedia Britannica. <https://www.britannica.com/art/novel>
- Character: Definitions and examples, LiteraryTerms.net*. (2016). Literary Terms. <https://literaryterms.net/character>
- Charima, D. (2020). The Analysis Ecranization of Peter's Characterization Affected By His Conflicts in the Novel and in the Film Entitled the Chronicles of Narnia: Prince Caspian. *Journal of Language and Literature* , 8 (2), 131– 145, Retrieved February 6, 2023. from <https://doi.org/10.35760/jll.2020.v8i2.2978>
- Chasbullah, MM (2018). *The Analysis of Plot Story Between Sir Arthur Conan Doyle's Novel "Sherlock Holmes: Study In Scarlet And Mark Gatiss And Steven Moffat's Film "Sherlock: Study In Pink."*. Unpublished Thesis. Malang : Maulana Malik Ibrahim State Islamic University.

- Conley, T., & Chatman, S. (1978). *Story and Discourse: Narrative Structure in Fiction and Film*. London: Cornell University Press.
- Elements of a Plot: What Is a Story Plot?* (2022, July 29). Master Class. Retrieved June 20, 2023, from <https://www.masterclass.com/articles/elements-of-plot>
- Eneste, P. (1991). *Novel dan Film*. Flores: Nusa Beautiful.
- Hutcheon, L. (2006). *A Theory of Adaptation*. New York and London: Routledge Taylor & Francis Group.
- Klarer. (2004). *An Introduction to Literary Studies* (2nd ed.) [E-book]. Routledge. <http://library.navoiy-uni.uz/files/an%20introduction%20to%20literary%20studies.pdf>
- Lewis, C., S. (1950). *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. Boston: DreamscapeMedia, LLC.
- Literary Theory: Understanding 15 Types of Literary Criticism*. (2021, June 8). Master Class. Retrieved June 19, 2023, from <https://www.masterclass.com/articles/literary-theory-explained>
- Lundberg, A., Osborne, R., Ancuta, K., & Stasiewicz-Bieńkowska, A. (2019). *Tropical Gothic: Literary and creative works*. ETropic. <https://doi.org/10.25120/etropic.18.2.2019.3701>
- Made V. Y., & Ni Putu Intan B. (2021). View of The Analysis of th Characterization of the Pevensies in the Novel of Narnia: The Lion, the Witch, and the Wardrobe. *Journal of English Education Literature and Linguistics*, 4(2), 15–16. Retrieved April 29, 2023. from <https://www.ojs.stkipgrilubuklinggau.ac.id/index.php/JEELL/article/view/1302/680>
- Master Class. (2021, August 31). Understanding Story Setting: 5 Tips for Choosing a Setting. *Master Class*. Retrieved June 20, 2023, from <https://www.masterclass.com/articles/understanding-story-setting>
- Muh. Kayyis. BA. (2016). *Comparison Between Novel and Film “ Divergent ” ( Ecranization Theory )*. Unpublished Thesis. Makassar: UIN Alauddin Makassar.
- Nurgiyantoro, B. (2018). *Teori Pengkajian Fiksi*. Yogyakarta: Gajah Mada University Press.

- Prince, G. (1982). *Narratology: The Form and Funtioning of Narrative*. Berlin: Mouton de Gruyter.
- Rahayu, M. (2016). *Identity politics in Aladdin: from Arabian Nights to Disney animated film*. Presented at 3rd Forum on Linguistics and Literature (FOLITER) Conference, October 27, 2016, Universitas Islam Negeri Maulana Malik Ibrahim Malang.
- Shindy, RAH, & Noverino, R. (2021). Ecranization Study of Social Setting of Me, and Earl, and The Dying Girl. *Journal of Language, Literature and Culture*, 11 (2), 1–12, Retrieved February 5, 2023. from <https://doi.org/10.37905/jbsb.v11i2.10151>
- Stantion, R. (1965). *An Introduction to Fiction*. New York: Holt, Rinehart and Winston.
- Triswela, Y. (2016). Ecranisation of Plot in The Novel and Film of Breaking Dawn By Stephanie Meyer. *Journal of Language and Literature*, 4 (1 60–68, Retrieved November 18, 2022. from <https://ejournal.gunadarma.ac.id/index.php/sastra/article/view/1566>
- Ungco, C. (2022). *Creative and Literary Works “An ImaginaryI Interview with a ‘Philippines Collections Museum Donor.”* *Journal of Southeast Asian American Education and Advancement*. <https://doi.org/10.7771/2153-8999.1256>
- Welsh, J. M., & Lev, P. (Eds.). (2007). *The Literature/Film Reader: Issues of Adaptation*. <https://doi.org/10.1604/9780810859494>
- Widasuari, N. W. D., Suwastini, N. K. A., Wahyuni, L. G. E., & Visestayati, N. P. A. (2020). Lucy Pevensie’S Characterizations in C.S. Lewis’ Narnia: the Lion, the Witch, and the Wardrobe. *International Journal of Language and Literature*, 4(1), 47, Retrieved May 5, 2023. from <https://doi.org/10.23887/ijll.v4i1.30227>
- Woolyanto, V., Kuncara, S. D., & Asanti, C. (2018). Historiophoty in the Chronicles of Narnia : the Lion , the Witch and the Wardrobe. *Jurnal Ilmu Bahasa*, 2(1), 25–34.

## AUTHOR'S BIOGRAPHY



**Raga Robbani Murdiawan** was born in South Tangerang on August 17 2001. He graduated from Al-Adzkar High School which is part of the Al-Adzkar Modern Islamic Boarding School in 2019. While studying there, he was very active in an organization called ALSO as chairman of the language. He also joins the debate club and often participates in inter-school debate competitions. He started studying in 2019 at the Department of English Literature UIN Malang Maulana Malik Ibrahim Malang and finished in 2023. During his university days, he joined the Advanced Debate Community (ADC).