

**COMPARATIVE STUDY OF CHARACTERIZATION  
BETWEEN THE NOVEL AND THE MOVIE *WHERE THE  
CRAWDADS SING***

**THESIS**

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UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG**

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**COMPARATIVE STUDY OF CHARACTERIZATION  
BETWEEN THE NOVEL AND THE MOVIE *WHERE THE  
CRAWDADS SING***

**THESIS**

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I state that thesis entitled “**Comparative Study of Characterization between The Novel and The Movie *Where The Crawdads Sing***” 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 bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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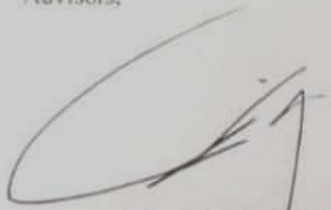
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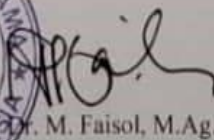


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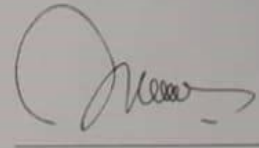
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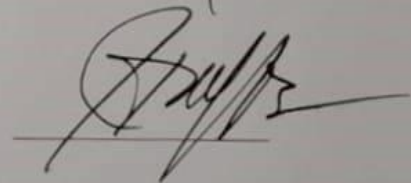
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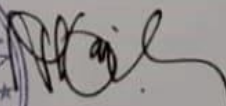


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## **MOTTO**

“It always seems impossible until it’s done.”

- **Nelson Mandela.**

“The way to get started is to quit talking and begin doing.”

-**Walt Disney.**

“That if the path to what you want seems too easy, then you’re on the wrong path”

-**Shank.**

## DEDICATION

With gratitude and deepest respect, I dedicate this thesis to several parties who mean a lot to the researcher.

My beloved parents, father and mother have been very sincere in their encouragement and prayers throughout my life.

My entire family, who have given me a lot of motivations throughout the process.

My love, who has always been a friend to share joy and sorrow while working on this thesis.

My great friend who always supports and helps me.

All people who love the researcher.

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My love, someone who is always beside me in any condition. Giving love and affection, as well as encouraging and helping me when working on this thesis until completion. Thank you for always giving in and understanding. Let's move forward together in joy and sorrow. I love you to the moon and back.

To my great friends, thank you very much for your time and support all this time, especially Lisa, Emak, Caca, Kak Nay, Sonya, Jazmil, Mba Ema, Shalsa, Mba Al, Rendy, Mas Habib and many others. Thank you for providing experience and enjoyment all this time. I'm so grateful that God brought me friends like you.

The researcher hope that all the readers who will read this thesis will provide criticism and suggestions for the perfection of the thesis in the future. Finally, the researcher hopes that this research can be useful for all, especially those who are interested in or are researching similar topics.

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## ABSTRACT

**Mauliddiyah, Mely** (2023) Comparative Study of Characterization between The Novel and The Movie *Where The Crawdads Sing*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Muzakki Afifuddin, M.Pd

*Keywords: Characterization, Ecranisation, Film Adaptation, Novel*

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Ecranisation is the process of transferring a novel into a film. This phenomenon occurred in the film adaptation of *Where The Crawdads Sing* (2022) which has the same title as the novel. This research aims to examine the comparison of characterization between the novel and the film *Where The Crawdads Sing*. Researcher use the theory of ecranisation by Pamusuk Eneste. This research observes the ecranisation process that occurs in characterization between novels and films in the form of reductions, additions, and variations. As well as to find out how does the movie changes the characterization of the novel. This research uses the literary criticism method. The results obtained after analysis, the researcher concluded that there were differences in characterization between the novel and the film. Researcher found the entire process of ecranisation in characterization in the novel and the film, namely addition, reduction, and variation. Of the 42 characters, it was found that there were 10 additions, 24 reductions, and 12 variations that occurred in the novel and film. Many processes occur in the process of words becoming visual. The most dominant ecranisation process in this research is reduction. In the film adaptation, only parts that are considered important are shown. Due to the limited duration of adapting novels into films. The addition of characters in the film, reduction of characters in the film, and variations in the characters presented by the director in the film aim to achieve the success of the film adaptation. Therefore, the film adaptation will be more interesting, receive a positive response, and will not disappoint the audience.

## مستخلص البحث

مولدية، ملي (٢٠٢٣) دراسة مقارنة للتوصيف بين الرواية والفيلم حيث يغني الحشد. أطروحة. قسم الأدب الإنجليزي. كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف د. مركي عفيف الدين، دكتوراه في الطب.

الكلمات المفتاحية: التوصيف، الكتابة الإلكترونية، تعديل الفيلم، الرواية

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الكتابة الإلكترونية هي عملية تحويل الرواية إلى فيلم. حدثت هذه الظاهرة في الفيلم المقتبس عن رواية (Where The Crawdads Sing (2022) والذي يحمل نفس عنوان الرواية. يهدف هذا البحث إلى دراسة مقارنة التوصيف بين الرواية وفيلم *Where The Crawdads Sing*. يستخدم الباحثون نظرية الإكترنة بواسطة باموسوك إنستي. يرصد هذا البحث عملية الإكترنة التي تحدث في التوصيف بين الروايات والأفلام على شكل اختزال، وإضافات، وتغييرات. وكذلك لمعرفة كيف يغير الفيلم شخصية الرواية. ويستخدم هذا البحث منهج النقد الأدبي. ومن النتائج التي تم الحصول عليها بعد التحليل توصلت الباحثة إلى وجود اختلافات في التوصيف بين الرواية والفيلم. وقد توصل الباحث إلى عملية التحول الكامل في التوصيف في الرواية والفيلم، وهي الإضافة والاختزال والتغيير. ومن بين الشخصيات الـ ٤٢، تبين أن هناك ١٠ إضافة و ٢٤ تخفيضًا و ١٢ تغييرًا حدثت في الرواية والفيلم. تحدث العديد من العمليات في عملية تحول الكلمات إلى مرئية. إن عملية التقليص الأكثر شيوعًا في هذا البحث هي التخفيض. في الفيلم المقتبس، يتم عرض الأجزاء التي تعتبر مهمة فقط. بسبب المدة المحدودة لتحويل الروايات إلى أفلام. إن إضافة الشخصيات في الفيلم، وتقليص الشخصيات في الفيلم، والتنوع في الشخصيات التي يقدمها المخرج في الفيلم، تهدف إلى إنجاح الفيلم المقتبس. لذلك، سيكون تعديل الفيلم أكثر تشويقًا، وسيحظى باستجابة إيجابية، ولن يخيب آمال الجمهور.

## ABSTRAK

**Mauliddiyah, Mely** (2023) Studi Perbandingan Penokohan antara Novel dan Film *Where The Crawdads Sing*. Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Muzakki Afifuddin, M.Pd

*Kata kunci: Penokohan, Ekranisasi, Film Adaptasi, Novel*

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Ekranisasi adalah proses pemindahan novel ke dalam bentuk film. Fenomena tersebut terjadi pada film adaptasi *Where The Crawdads Sing* (2022) yang memiliki judul yang sama dengan novelnya. Penelitian ini bertujuan untuk mengkaji perbandingan pada penokohan antara novel dan film *Where The Crawdads Sing*. Peneliti menggunakan teori ekranisasi by Pamusuk Eneste. Penelitian ini mengamati proses ekranisasi yang terjadi pada penokohan antara novel dan film berupa pengurangan, penambahan, dan variasi. Serta untuk mengetahui bagaimana film tersebut mengubah karakterisasi pada novel. Penelitian ini menggunakan metode kritik sastra. Hasil yang diperoleh setelah dilakukan analisis, peneliti menyimpulkan bahwa adanya perbedaan penokohan antara novel dan film. Peneliti menemukan keseluruhan proses ekranisasi dalam penokohan dalam novel dan film, yaitu penambahan, pengurangan, dan variasi. Dari 42 karakter, ditemukan adanya 10 penambahan, 24 pengurangan, dan 12 variasi yang terjadi pada novel dan film. Banyak sekali proses yang terjadi dalam proses kata menjadi visual. Proses ekranisasi yang paling dominan dalam penelitian ini adalah reduksi. Dalam film adaptasinya, hanya bagian-bagian yang dianggap penting saja yang ditampilkan. Karena terbatasnya durasi adaptasi novel menjadi film. Penambahan tokoh dalam film, pengurangan tokoh dalam film, dan variasi tokoh yang ditampilkan oleh sutradara dalam film bertujuan untuk mencapai keberhasilan adaptasi film. Dengan demikian, film adaptasinya akan lebih menarik, mendapat respon positif, dan tidak akan mengecewakan penontonnya.

## TABLE OF CONTENT

|  |             |
|--|-------------|
| <b>THESIS COVER</b> .....                        |             |
| <b>STATEMENT OF AUTHORSHIP</b> .....             | <b>i</b>    |
| <b>APPROVAL SHEET</b> .....                      | <b>ii</b>   |
| <b>LEGITIMATION SHEET</b> .....                  | <b>iii</b>  |
| <b>MOTTO</b> .....                               | <b>iv</b>   |
| <b>DEDICATION</b> .....                          | <b>v</b>    |
| <b>ACKNOWLEDGMENTS</b> .....                     | <b>vi</b>   |
| <b>ABSTRACT</b> .....                            | <b>viii</b> |
| <b>مستخلص البحث</b> .....                        | <b>ix</b>   |
| <b>ABSTRAK</b> .....                             | <b>x</b>    |
| <b>TABLE OF CONTENT</b> .....                    | <b>xi</b>   |
| <b>CHAPTER I: INTRODUCTION</b> .....             | <b>1</b>    |
| A. Background of the Study.....                  | 1           |
| B. Problems of the Study .....                   | 5           |
| C. Significance of the Study .....               | 6           |
| D. Scope and Limitation .....                    | 6           |
| E. Definition of Keyterms .....                  | 6           |
| <b>CHAPTER II: REVIEW OF LITERATURE</b> .....    | <b>8</b>    |
| A. Film Adaptation .....                         | 8           |
| B. Eneste Theory of Ecranisation (1991) .....    | 9           |
| C. Intrinsic Elements.....                       | 11          |
| <b>CHAPTER III: RESEARCH METHOD</b> .....        | <b>14</b>   |
| A. Research Design.....                          | 14          |
| B. Data Source .....                             | 14          |
| C. Data Collection.....                          | 15          |
| D. Data Analysis .....                           | 15          |
| <b>CHAPTER IV: FINDINGS AND DISCUSSION</b> ..... | <b>16</b>   |

|  |           |
|--|-----------|
| A. The Differences in Characterization between The Novel and The Movie<br><i>Where The Crawdads Sing</i> ..... | 16        |
| B. The Change of Characterization between The Novel and The Movie <i>Where<br/>The Crawdads Sing</i> .....     | 61        |
| <b>CHAPTER V: CONCLUSION AND SUGGESTION.....</b>   | <b>67</b> |
| A. Conclusion .....  | 67        |
| B. Suggestion .....  | 68        |
| <b>BIBLIOGRAPHY .....</b>  | <b>69</b> |
| <b>CURRICULUM VITAE.....</b>   | <b>71</b> |

## CHAPTER I

### INTRODUCTION

In this chapter, the researcher will present the introduction of the study. These consist of the background of the study, problems of the analysis, the significance of the study, scope and limitations, and the definition of key terms. The researcher also mentions several previous studies in this chapter.

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

In Indonesia, there are several movies adapted from novels, such as *Perahu Kertas* by Dewi Lestari, *Ayat-Ayat Cinta* by Habiburrahman El Shirazy, *Dilan* by Pidi Baiq, etc. Many literary works have also been transferred from novels to movies, such as *Harry Potter* by J.K. Rowling, *The Fault in Our Stars* by John Green, and *Crazy Rich Asian* by Kevin Kwan. Apart from novels, several movies have also been adapted from video games, such as *The Angry Birds Movie 2* (2019) by Thurop Van Orman, *Detective Pikachu* (2019) by Rob Letterman, *Sonic the Hedgehog* (2020) by Jeff Fowler, *Sonic the Hedgehog 2* (2022) by Jeff Fowler, and *Werewolves Within* (2021) by Josh Ruben, etc. There are several movies also adapted from short stories, such as *The Call of Cthulhu* (2005) by Andrew Leman, *From Beyond* (1986) by Stuart Gordon, *The Muppet Christmas Carol* (1992) by Brian Henson, *The Invisible Man* (2020) by Leigh Whannell, and *The Mist* (2007) by Frank Darabont, etc. Most films adapted from literary works are quite popular among the public. Literary works such as novels, short stories, and other written literary works can make readers imagine. How the characters in

the story are depicted in their imagination based on the descriptions, they read in literary works. Therefore, the film adaptation attracts readers' interest to satisfy their imagination. Even so, the transfer of the vehicle from a literary work to a movie is quite complicated. In the process, a novel whose story is very long and complete is turned into a movie that only lasts approximately one to two hours. The existence of reduction, addition, and variation also triggers cons from readers and viewers. Often a problem in converting literary works into movies. Their dissatisfaction causes this example; the main character depicted in the novel is beautiful and has blonde hair. However, in the form of visual or film adaptation, the actor who becomes the main character is unsuitable based on the novel's description.

The object of this study are two literary works, namely the novel and the film adaptation of the novel. The novel *Where the Crawdads Sing* is a murder mystery novel written by American author Delia Owens and published in 2018 by G.P Putnam's Sons. This novel won the New York Times Fiction Best Sellers and Bestselling Author 2019-2020. Overall this novel tells the life of a girl named Kya Clark. It depicts the twists and turns of the life and adventures of a young girl who grows up isolated in the swamps of North Carolina. Since childhood, Kya was abandoned by the people she loved, namely her family. Therefore, it make her choose to live in solitude and fight for her own life. In addition, Kya is also suspected of being a suspect in the murder of Chase Andrews, a local celebrity of Barkley Cove, a fictional coastal town of North Carolina. Furthermore, the film adaptation has the same title as the novel, *Where the Crawdads Sing* 2022, an



American mystery thriller romantic drama movie. Directed by Olivia Newman from a screenplay by Lucy Alibar and produced by Reese Witherspoon and Lauren Neustadter.

The analysis in the study of literary works of film adaptations of this novel aims to see changes in a literary work from a text to a visual perspective. So with these changes, meaning in a literary work, both novels, and movies, can be adequately achieved. It will be crucial for research on this literary work to be carried out. To find out how the meaning of the novel can be conveyed well in the film adaptation. As we have seen, a natural distinction must exist between movie and novel. Therefore, this research was carried out to avoid disappointment from those who enjoy literary works.

In addition, research using comparative studies in the film adaptation of the novel entitled *Where Crawdads Sing* is deemed necessary. Besides, this literary work has yet to be researched using ecranisation theory. So, this research will be beneficial for readers. In addition, this literary work is quite popular even though it includes a new film adaptation, which was released in 2022. Likewise, the novel is only four years apart and was published in 2018.

There are several previous studies related to this research. The researcher found three previous studies using the same novel but different theories. *First*, Gustaman & Lololawang (2021), in their research, reveals the struggle in the novel. The author only analyzes the struggles of the main characters in the novel. *Second*, Swastika (2021) discusses the main characteristics of the individuation process experienced by Kya Clark in Delia Owens' *Where the Crawdads Sing*.

And also discusses the strategies to achieve the individuation process that Kya Clark uses. Grow up alone, isolated in a rough hut in a wild coastal swamp in North Carolina. *Last*, Lailatussyifa (2021) wrote a thesis that examined the types of violence experienced by Kya. A girl forced to grow up alone, isolated in a rough hut in a wild coastal swamp in North Carolina.

In addition, the researcher also found several previous studies with the same focus, ecranisation from novels to movies. The first, in the research of Nugrahani et al. (2019), the object is the novel *Laskar Pelangi* and its function as an educational medium, which aims to describe the public acceptance of the novel and its function as an educational medium. Furthermore, Triswela (2017) analyzed Plot ecranisation. The object of his research is the novel and movie *Breaking Dawn* by Stephanie Meyer. This study is to find the differences between the plots in the novel and the movie based on Eneste's theory. Later on, Istadiyantha (2017) found that the title of the movie and the names of the main characters are the same as the novel, the vehicle from novel to movie has separated and distinguished the characteristics of the media itself from each. Rides, new vehicles, and movie rides.

Furthermore, Aspriyanto & Hastuti (2019) their research used the novel *Murder on the Orient Express* in its film adaptation. This study aims to determine and analyze the process of ecranisation of the characters in the novel and film adaptation. Then, Pujo & Tetty (2022) in their results showed that there were sixteen findings for film adaptation, three findings for the plot, four findings for setting, and eight findings for characters, each of which is divided into the

intrinsic elements of the film and novel. After that, Hidayat & Weda (2021) study aims to determine the narrative structure that occurs in the novel and movie. Using the narrative structure Caroline Denton's (2007) theory and approach to Comparative Literature based on aspects of narrative structure. Then, Elbetri et al. (2021) study results indicate that in the study of ecranisation from novels to films, there are changes, additions, and subtractions consisting of plot, setting, and characters. Moreover, Putri (2021) analyzed the ecranisation process of intrinsic elements in the novel and movie *Five Feet Apart* by Rachael Lippincott. Then, Shofa (2018) focuses his research problem on how the classical western narrative structure is constructed in the plot of the novel and the movie *To Kill a Mockingbird*.

Comparative studies in the transfer of vehicles from novels to movies have been carried out quite a lot. Based on several previous studies, this research will focus more than just looking for changes in the creation process that occur from novels to movies. So, this research is not only to reveal the reduction, addition, and variation that occur in the transfer of vehicles from novel to movie. Then, this research also has another objective. To find out how much does the movie change the characterizations of the novel *Where The Crawdads Sing* (2018).

## **B. Problems of the Study**

Based on the explanation of the background of study, the researcher intends to narrow the focus of this study by dividing the problems into two questions:

1. What are the differences in characterization between the novel and the movie *Where the Crawdads Sing*?
2. How does the movie change the characterization of the novel *Where the Crawdads Sing*?

### **C. Significance of the Study**

Practically, this research can be used as a reference or guide for other researchers such as students, lecturers, and even scholars interested in researching the comparative study of characterization from the novel to the movie *Where The Crawdads Sing* using Eneste's theory (1991). This thesis can also help readers who are in the process of their studies.

### **D. Scope and Limitation**

This study uses Eneste's (1991) Ecranisation theory to analyze reduction, addition, and variation. In this study, the researcher examines the ecranisation process of the intrinsic elements of the novel to the movie. The researcher focuses on analyzing the process of ecranisation in the characterization between the novel *Where the Crawdads Sing* by Delia Owens and the movie *Where the Crawdads Sing* by Olivia Newman. Then, the researcher also analyzes how much does the movie change the characterization of the novel *Where the Crawdads Sing*.

### **E. Definition of Key terms**

The researchers define words that are frequently used in this study in order to help readers avoid ambiguity and gain a better understanding.

Adaptation is an adjustment to new goals and targets to give meaning to a literary work. Adaptation also can be said to change from a literary work to another genre with new target audiences. For example, novels to films, video games to films, short stories to films, etc. Adaptation is redecorating with variations without imitating or copying, adapting means arranging, changing, and making it appropriate (Hutcheon, 2006: 7). Hutcheon considers that loyalty to the source is no longer productive because it only results in loss and boredom.

Ecranisation, in general, can be interpreted as a transfer of vehicles from novels to movies which, of course, will have changes in terms of characters, plots, themes, etc. Ecranisation can be interpreted as a transformation process from a novel into a movie form, including addition, reduction, and variation (Eneste, 1991: 60).

## CHAPTER II

### REVIEW OF RELATED LITERATURE

In this chapter, the researcher will discuss the approaches and theories that will be applied to this research. This literature review is intended to support and answer the problems in this study. The researcher will provide an explanation about the comparative study on the film adaptation of the novel. The theory used is the ecranisation theory put forward by Eneste Pamusuk.

#### **A. Film Adaptation**

According to George Bluestone, a pioneer of the study of film adaptation, through his book *Novels into Film* (1957) says 'The Two Ways of Seeing' or 'two ways of seeing' is concerned with the basic similarities and differences in seeing a film by reading a literary work, as well as the search for relationships between the two media (Bluestone, 1957: 1). Bluestone assesses and tries to show the basic characteristics that distinguish the novel genetically from the film. Novel is a linguistic medium, while film is a medium with a visual approach. Although there are differences in similarities between the two, in reality, the differences are much more striking. It is this difference that is a real challenge for filmmakers to solve. Fundamentally, novels and films also have differences in the way of viewing, materials and origins, both the conventions and the audience.

According to Bluestone (1957), what's interesting when looking at these two mediums is that they are 'obviously compatible, but secretly hostile', so he and the adapters see a challenge and great potential to differentiate between the

two mediums, because with differences there are, precisely the tension between adapted forms has the possibility to be translated more creatively and constructively, because the adapter is not just a translator, but a new writer (Jenkins, 2007: 15).

The phenomenon of film adaptation can not be separated from a well-known early work. The success of a novel is often the starting point for the birth of a successful film as well. This often becomes a reference for the birth of new successes that change shape, both from novels to films and vice versa.

### **B. Eneste Theory of Ecranisation (1991)**

According to Eneste, 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). Eneste divides the process of ecranisation into three parts, namely addition, reduction, and variation.

#### **a. Addition**

Additions are new things that will appear in the film that is not in the novel. The addition process can occur in the realm of the story, plot, characterizations, setting, and atmosphere. According to Davies (2011), moviemakers can change the duration by adding scenes as long as they respect the original work. For example, in a film, there will be a change in duration if there are additional characters in the film. According to Eneste, a director has his reasons for making additions to his film because additions are important to the film (1991: 64). The additions will create a new appearance that will make the film adaptation much more interesting.

**b. Reduction**

The reduction process can be carried out on literary works in their intrinsic elements, such as story, plot, character, setting, and atmosphere (Eneste, 1991). Due to the cutting process, some things that are revealed in the novel can be found in the movie. Thus, there will be cuts or omissions in a literary work in the process of being transformed into a movie.

According to Eneste, there are several reasons underlying the reduction or cutting of elements of literary works. First, the assumption is that certain scenes and characters in literary works do not need to be shown in movies because they are considered less important. In addition, the novel's setting may not be transferred entirely to the movie. Second, the beliefs of moviemakers who present these elements can disrupt the story in the movie. Third, there are technical limitations of movie or movie medium, so not all parts of a scene or story in a literary work can be presented in a movie. Finally, the reason is related to the limited duration of the movie.

**c. Variation**

Variation may be the third change in transforming literary works into movies. This change occurs more often in the process of transforming literary works into movies. Variations can occur in story ideas, storytelling styles, and so on. Several factors influence the variation, including the media, audience questions, and the screening duration. According to Eneste (1991), In ecranisation, moviemakers should make variations in their movies.



To create the impression that the movie based on the novel is not original. Another definition is from Stanton (2007) who states that modification or Variation usually means a novel that we read in a matter of days according to the agreed duration. As a result of this duration, the director adapts a novel by modifying parts of the story that tend to be too wordy or not to his liking. In addition, modifications are usually used to attract the audience's attention and according to market needs.

### **C. Intrinsic Elements**

In literary works such as novels, dramas, movies, and poetry, there is one element, namely the intrinsic element. Even, this intrinsic element indirectly has a big influence on building the story. Some intrinsic elements in novels and movies such as themes, plots, characters, characterizations, points of view, and messages contained in a novel and movie. The perfection of a story is influenced by these intrinsic elements. In this research, the researcher will discuss one of the intrinsic element that will be examined in this research, namely characterization.

#### **a. Characterization**

In character, there must be something to do with characterization. It can be said that a story must have characters and characterizations to support what the story tells. Characters and characterizations cannot be separated from the plot. According to Jannidis (2013), the audience always asks and wonders what will happen to the characters in the story. Character is one of the points that is no less important in literary works because it contrasts with the person as an individual in the real world. The author represents the message conveyed by the character

through appearance, conversation, action, and others. Characters have an identity to show to the audience. Characterization is the act of creating and describing characters. Characterization includes both descriptions of a character's physical attributes as well as the character's personality. The way that characters act, think, and speak also adds to their characterization.

## CHAPTER III

### RESEARCH METHOD

In this section, the researcher will explain the research methods and techniques used to gather and analyze the data in this study. The researcher divided this chapter into four sections: research design, data source, data collection, and data analysis. Therefore, the readers will understand how the study was conducted.

#### **A. Research Design**

The researcher uses literary criticism in this research. The Source of this study is the novel *Where The Crawdads Sing* by Delia Owens which was published in 2018 and the film adaptation *Where The Crawdads Sing* by Olivia Newman which was released in 2022. 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 (Klarer, 2013: 77). This study applies related theories, such as the ecranisation theory by Pamusuk Eneste to analyze the ecranisation process (addition, reduction, variation) in characterization between novels and films. As well as analyzing how much the film changes the characterization of the novel.

#### **B. Data Source**

The data source used in this thesis is the novel *Where The Crawdads Sing* by Delia Owen, which Olivia Newman filmed released under Columbia picture.

The novel was published in 2018, and the film was in production in 2022, only four years apart. This novel has 57 chapters on 343 pages, and the film's duration is 125 minutes. Then the researcher uses screenshots, words, phrases, conversations or sentences in the novel and movie as the data.

### **C. Data Collection**

In collecting data, the researcher goes through several stages when analyzing the ecranisation process of characterization in novels and films. First, the researcher read the novel *Where the Crawdads Sing* by Delia Owen and watched the movie by Olivia Newman. Second, the researcher identified the appropriate data for this research, including sentences, utterances, behavior, and pictures the characterization that shows the ecranisation process. Finally, the researcher observes how much the film changes the characterization of the novel.

### **D. Data Analysis**

In this section, the data collected is used to answer the problem formulation. In this research, the data analysis technique includes the following steps: 1. Determine the characterization of each character in the novel and film 2. Compare the characterization between the novel and film 3. Determine the ecranisation process in the characterization using Eneste Pamusuk's theory 4. Explain each ecranisation process involved has been found 5. Analyze how much the film changes the characterization of the novel.

## CHAPTER IV

### FINDINGS AND DISCUSSION

In this chapter, the researcher focuses on presenting all the existing data and describes the results of the analysis of the novel and the movie *Where The Crawdads Sing*. First, the researcher analyzes the characterization by ecranisation proces, namely addition, reduction, and variation that occur in the novel and the movie. Second, the researcher discusses the data found by the researcher in the novel and movie. Finally, the researcher conclude how does the movie changes to the characterization of the novel.



#### A. The Differences in Characterization between the Novel and the Movie *Where the Crawdads Sing*

To understand data collection, the researcher presents a table with the following explanation:

- a. Addition = **A**
- b. Reduction = **R**
- c. Variation = **V**
- d. Chapter = **C**
- e. Page = **P**

**Tabel 4.1 Ecranisation of Kya's Characterization**

| Content |  | Alteration |   |   |
|---------|--|------------|---|---|
|         |  | A          | R | V |
| Novel   | 1. <b>Kya Clark (Chatherine Danielle Clark)</b><br>“Tall for her age, bone skinny, she had deep-tanned skin and straight hair, black and thick as crow wings.” | √          | √ | √ |

|                    |  |  |  |  |
|--------------------|--|--|--|--|
|                    | <p>(C1/P5)<br/> “Where ya been, marsh hen? Where’s yo’ hat, swamp rat?” (C4/P25)<br/> “Yes, I am. She is a very talented naturalist, artist, and writer. One of our favorite authors.”(C52/P305)<br/> “Yes, I have. She is a shy, gentle person, I believe. She prefers to be alone in the wilderness; it took some time for me to convince her to come to Greenville. Certainly she would avoid a crowd of people.”(C52/P308-309)<br/> “Once out of the store, head down, she scurried like a robber-ferret to the pier.”(C29/P193)<br/> “Kya, nobody I know could’ve lived out here alone like this. Most kids, even the guys, would’ve been too scared.” Chase said. (C24/P155)</p> |  |  |  |
| <p><b>Film</b></p> | <div data-bbox="427 853 783 1070">  <p>(00:22:19)</p> </div> <div data-bbox="783 853 1139 1070">  <p>(01:43:38)</p> </div>  |  |  |  |

Sources: (Owens, 2018) & (Newman, 2022)



Catherine Danielle Clark or known as “Kya” is the main character in the story *Where the Crawdads Sing*. As the main character, from the beginning the story is immediately presented about Kya's life. Kya is tall for her age, thin, has dark brown skin, and has straight, thick black hair like raven wings, which is described directly by the author (C1/P5). Kya is a girl who lives on the edge of the swamp, that's why people in Barkley Cove call her "Marsh Girl". The people's view of Kya is very different, Kya is considered a strange and scary person. Kya was ostracized by the residents, even by her friends at school (C4/P25). This makes Kya not dare to interact with the people around her. But on the other hand, Kya is a talented writer, even though she didn't go to school, she was able to become a naturalist, artist, and became one of the favorite writers as conveyed

directly by Mr. Robert Foster (C52/P305). The editor also said that Kya is a shy, gentle person, and prefers to be alone in the forest/swamp (C52/P308-309). Even when she went to the shop, Kya immediately ran like a robber-ferret to the pier." (C29/P193). From the age of ten, Kya was left alone by her family, she lived alone in a swamp. Kya is very brave, even men cannot live alone and survive in a swamp like Kya (C24/P155).

After undergoing adaptation to film, Kya's characterization underwent a process of ecranisation, namely addition, reduction, and variation. In the film *Where The Crawdads Sing*, the character experiences variations in her physical appearance. Kya is shown as a tall and thin woman, but has white skin, wavy hair and a brownish black color (00:22:19). Not like the one described in the novel, who has straight black hair and is thick like a raven's wings. Apart from that, Kya's characterization has also been added to the film. Kya is described as a figure who is very shy, very gentle, very smart, according to the testimony given by Mr. Robert Foster at the trial (01:43:38). The next reduction in Kya's characterization is that there is no figure of Kya who is like a robber-ferret to the pier shown in the film.

**Tabel 4.2 Ecranisation of Ma's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p><b>2. Ma (Mrs. Julienne Maria Jacques)</b></p> <p>“Ma hugged her—“Good morning, my special girl”—and the two of them moved about the chores, dancelike.” (C1/P5)</p> <p>“I brought them in case you were still here. Rosemary sent these to me. She said that for years, day and night, Ma painted us.” (C33/P219)</p> | √          | √ | - |

|             |   |  |  |  |
|-------------|---|--|--|--|
|             | <p>“Who had left the shack? Not Ma. She never let the door Slam”. (C1/P1)</p> <p>“Yet she had fallen for the same ruse as Ma: leapfrogging sneaky fuckers.”(C30/P197)</p> |  |  |  |
| <b>Film</b> |  <p>(00:12:28)</p>   |  <p>(00:12:13)</p> |  |  |

Sources: (Owens, 2018) & (Newman, 2022)




Ma has the long name Mrs. Julianne Maria Jacques, she is described as a loving figure, very nurturing to her children. This can be seen from how she likes to hug and call her child "my special girl." (C1/P5). Apart from that, Ma also likes painting. Throughout her life before she died, Ma painted her five children Missy, Mandy, Murph, Jodie, and Kya (C33/P219). In the novel *Where The Crawdads Sing*, the character Ma is also someone who is gentle and patient. Even when treated rudely, shouted at, and physically hurt by Pa. However, as time goes by a person's patience will also run thin so that Ma decides to leave the family and slams the door of the house which Ma never does (C1/P1). Ma also has an innocent character or perhaps could be said to be stupid when it comes to love. Until she was fooled by Pa's tricks like sneaky fuckers (C30/P197).

After being adapted to film, Ma's characterization underwent a process of addition and reduction. In the addition process, apart from liking painting, in the film Ma is shown as a mother who likes telling stories to her children (00:12:28). Then, Ma also often spends time and laughs together (00:12:13). Apart from that,



there is a reduction in Ma's innocent characterization which is not shown in the film.

**Tabel 4.3 Ecranisation of Pa's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>3. Pa (Mr. Jackson Henry Clark)</b></p> <p>“Then, the hustle of getting everybody up and fed. Pa not there. He had two settings: silence and shouting. So it was just fine when he slept through, or didn’t come home at all.” (C1/P5)</p> <p>“They had endured Pa’s red-faced rages, which started as shouts, then escalated into fist-slugs, or backhanded punches, until one by one, they disappeared.”(C2/P8)</p> <p>“Kya screamed as loud as she could and grabbed at Pa’s arm as he slammed the poker across Ma’s chest. Blood popped out on the flowery sundress like red polka dots.”(C33/P214)</p> <p>“Ya don’t know much as a cur-dawg. Useless as tits on a boar hog.”(C2/P11)</p> <p>“Blending in with the fighting, drinking, cussing renegades of the marsh was the easiest thing Jake ever did.”(C16/P100)</p> <p>“Kya, I shouldn’t have left you with that monster. I’ve ached, felt terrible about it for years. I was a coward, a stupid coward. These damned medals don’t mean a thing.”(C33/P216)</p> <p>“After a bit he jerked his line. “Looky here, hon, Ah got us a big un, big as Alabamee!””(C7/P51)</p> | -          | √ | - |
| <b>Film</b>  |      |            |   |   |



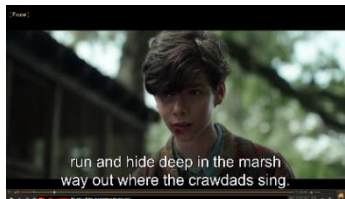
Sources: (Owens, 2018) & (Newman, 2022)

Pa has the long name Mr. Jackson Henry Clark, Pa has a habit of silence and shouting. He never gathers with his family, only sleeps or doesn't even come home (C1/P5). The character Pa is an angry person who likes to hit (C2/P8). Even to the wife he loved, Pa hit Ma until blood flowed down her flowered dress like red polka dots (C33/P214). Not only is his behavior rude, he also likes to say harsh and dirty words that are inappropriate for a father to say to his biological child (C2/P11). Apart from cursing, Pa also likes drinking liquor (C16/P100). In the novel, Pa is also described as a "Monster" which Jodie said directly to Kya. The word monster describes how evil and scary Pa is, to the point that his own son considers his father to be a monster (C33/P216). Of all the characterizations that have been described in the novel about Pa, there is a piece of Pa's loving characterization that can be seen from his conversation with Kya while fishing together (C7/P51).

After being adapted to film, Pa's character became the father of the main character so that Pa's character was quite dominant in the film. Pa's characterization undergoes a process of ecranization reduction. In the film, Pa's characterization is someone who is temperamental towards his family (00:12:53 - 00:13:17). However, the film does not show Pa who likes to drink or is a drunkard as written in the novel.

**Tabel 4.4 Ecranisation of Jodie's Characterization**

| Content |   | Alteration |   |   |
|---------|---|------------|---|---|
|         |   | A          | R | V |
| Novel   | <b>4. Jodie (Jeremy Andrew Clark)</b><br>“The stranger, tall with dark hair, stood on the front step holding the screen door open, five feet from her.” | -          | √ | - |

|                    |  |  |  |  |
|--------------------|--|--|--|--|
|                    | <p>(C33/P213)<br/>         “She smiled to hide the letdown, and he patted the top of her head, gently shushing her to be quiet: if they didn’t wake Pa, they could eat alone. Jodie didn’t know how to make biscuits, and there wasn’t any bacon, so he cooked grits and scrambled eggs in lard, and they sat down together, silently exchanging glances and smiles.” (C2/P8)<br/>         ““Kya, ya be careful, hear. If anybody comes, don’t go in the house. They can get ya there. Run deep in the marsh, hide in the bushes. Always cover yo’ tracks; I learned ya how. And ya can hide from Pa, too.” When she still didn’t speak, he said good-bye and strode across the beach to the woods.” (C2/P9)</p> |  |  |  |
| <p><b>Film</b></p> | <div data-bbox="427 853 786 1050">  <p>I knew I had to find you.</p> <p>(01:30:40)</p> </div> <div data-bbox="791 853 1142 1050">  <p>Kya, you be careful, hear?</p> <p>(00:14:53)</p> </div> <div data-bbox="427 1128 772 1326">  <p>run and hide deep in the marsh<br/>         way out where the crawdads sing.</p> <p>(00:14:57)</p> </div>  |  |  |  |


Sources: (Owens, 2018) & (Newman, 2022)

Jeremy Andrew Clark or known as Jodie is Kya's youngest brother. He is a more dominant character than Kya's other siblings. Jodie's character in the novel is described as a tall man with black hair (C33/P213). Jodie's character is described as a loving and gentle older sister. He was even able to calm Kya who was sad and disappointed after being abandoned by her mother. Jodie also cooks for Kya, even though she can't cook, Jodie still tries her best for her sister (C2/P8). Although in the end Jodie left Kya just like Ma and the other siblings did. However, Jodie still said goodbye to Kya and gave Kya advice to be careful so

she could look after herself. Different from the other siblings, they immediately left without saying goodbye to Kya (C2/P9).

After being adapted into a film, Jodie's character is still shown as a tall man with black hair (01:30:40). However, in the film *Where The Crawdads Sing*, Jodie's characterization is reduced. There is a slight reduction in the message that Jodie conveyed to her sister, Kya when she left the house. In the film, Jodie advised Kya not to take too long like what was written in the novel, only to take the main points (00: 14:53 - 00:14:57). Apart from that, after Ma leaves the house there is no scene of Jodie being gentle and encouraging Kya not to be sad about Ma's departure.

**Tabel 4.5 Ecranisation of Murph's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>5. Murph (Napier Murphy Clark)</b></p> <p>“after Ma left, over the next few weeks, Kya’s oldest brother and two sisters drifted away too, as if by example.” (C2/P8)</p> <p>“You used to laugh the whole time. He would jog and turn circles with you way up there. And one time you laughed so hard you wet your pants right on his neck.” (C33/P223)</p> | -          | √ | - |
| <b>Film</b>  |  <p>(00:14:28)</p>  |            |   |   |

Sources: (Owens, 2018) & (Newman, 2022)

Murph is Kya's oldest brother. He has the long name Napier Murphy Clark. In the novel, not much is explained about this character. Murph also left the house a week after Ma left and didn't say goodbye to Kya. Not even just saying

goodbye C2/P8). From this it can be concluded that Muph has a cool and quiet character, or you could say selfish. He didn't care about the fate of his younger sibling, who at that time needed an older sibling to replace Ma's role. However, there is a Muph character that is different from the previous characters. In the novel that Jodie tells about Murph who always makes Kya laugh. Even when Kya was little, Murph carried her on his shoulders, Kya laughed until she wet her bed and wet Muph's neck (C33/P223). Thus, it can be concluded that Muph is a loving older brother who wants to see his younger sibling laugh and be happy. It's just that circumstances made him decide to leave home and leave Kya.

After being adapted into a film. Muph's character undergoes a reduction process. In the film this character is shown very little, only shown when he leaves the house wearing a brown jacket and carrying a bag in his right hand and he also doesn't say goodbye to Kya (00:14:28). There is a reduction in the loving characterization of Muph that Jodie explains in the novel *Where The Crawdads Sing*. Maybe because this character doesn't have much influence on the film, it doesn't need to be shown in the film.

**Tabel 4.6 Ecranisation of Missy and Mandy's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p><b>6. Missy and Mandy Clark (Kya's Sisters)</b></p> <p>“We were all watching—Ma, Missy, Mandy, and me—and laughed till we cried. Ma had to sit right down on the ground, she was laughing so hard.”</p> <p>Her mind invented pictures to go with the stories. Family scraps and shreds Kya never thought she'd have. Jodie continued. “It was Missy who started feeding the gulls.” (C33/P223)</p> | √          | √ | - |
| <b>Film</b>  | “kya! You'd better not get too far out.” (00:11:48)   |            |   |   |




Sources: (Owens, 2018) & (Newman, 2022)

Mrs. Amanda Margaret Clark and Mrs. Hellen Clark is the full name of Missy and Mandy. They are both Kya's cheerful older sisters. This can be seen from Jodie's story that when Kya was little, they liked to joke with their siblings and Ma when watching television. Even to the point of crying from laughing so hard. Apart from that, Missy is also a gentle and kind person. She cares about animals, she even fed the seagulls before Kya (C33/P223).

After undergoing adaptation into film. The characterization of Missy and Mandy goes through a process of addition and reduction. There is an addition that is shown in the film, they look more jovial. They like to spend time playing together with Kya and painting their nails together with Ma (00:12:13 – 00:12:48). They look very familiar with each other. Even in the film, they are shown to really care about their younger sister, Kya (00:11:48). They don't let their younger siblings play too far, so that nothing untoward happens. However, in the film there is a reduction in the figure of Missy who is kind and an animal lover, as Jodie tells Kya in the novel *Where The Crawdads Sing*.

**Tabel 4.7 Ecranisation of Chase's Characterization**

| Content |  | Alteration |   |   |
|---------|--|------------|---|---|
|         |  | A          | R | V |
| Novel   | <b>7. Chase Andrews</b><br>“His hair was black, like hers, but his eyes were pale blue, his face strong, striking.” (C22/P138) | -          | - | √ |

|                    |   |  |  |
|--------------------|---|--|--|
|                    | <p>“From his pocket Chase pulled out a harmonica. “Oh,” she said, “you play.” The words felt rough on her tongue. “Not very good. But when I got an audience leanin’ against driftwood on the beach . . .” Closing his eyes, he played “Shenandoah,” his palm fluttering on the instrument like a bird trapped against glass. (C23/P147)</p> <p>“He had the sleekest bike—red seat and chrome handlebars, raised up.” (C2/P14)</p> <p>“They had known Chase since he was born. Had watched his life ease from charming child to cute teen; star quarterback and town hot shot to working for his parents. Finally, handsome man wedding the prettiest girl. Now, he sprawled alone, lessdignified than the slough. Death’s crude pluck, as always, stealing the show.(C3/P19)</p> <p>“Chase might bring another woman to the tower.” (C3/P19)</p> <p>“C’mon, Ed. Ya know how Chase was. Tom-cattin’, ruttin’ ’round like a penned bull let out. ’Fore he was married, after he was married, with single girls, married women. I seen randy dogs at a bitch fest better behaved.” (C5/P33)</p> <p>“Chase Andrews even talked to me about marriage, but he married someone else. Didn’t even tell me; I read it in the paper.” (C33/P225)</p> <p>“She reared up, pushing him with both hands. Suddenly he slugged her face with his right fist. A sick popping sound rang out inside her head. Her neck snapped back, and her body was thrown backward onto the ground. Just like Pa hitting Ma.”. (C39/P246)</p> |  |  |
| <p><b>Film</b></p> |  <p>(01:04:33)</p> <p>(00:03:11)</p>  |  |  |

|  |            |            |  |  |  |
|--|------------|------------|--|--|--|
|  | (01:34:53) | (01:05:18) |  |  |  |
|--|------------|------------|--|--|--|

Sources: (Owens, 2018) & (Newman, 2022)




Chase Andrews is a character who is no less important than the main character, Kya. In the novel, Chase's character is described as having black hair with pale blue eyes, and his face is strong and striking (C22/P138). Chase can play the harmonica, being able to play a musical instrument makes a man look romantic (C23/P147). Chase comes from a dignified and wealthy family, he has the sleekest bicycle with a red seat and chrome handlebars. Very prominent compared to his other friends (C2/P14). Not only is he rich, he is very charming and is also a star quarterback, who is of course famous in Barkley Cove (C3/P19). Having good looks and wealth allows him to be a man who likes changing partners or playing with women. As stated by Sheriff Ed when examining Chase's body (C3/P19). Chase's naughty and womanizing character is reinforced by Deputy Joe Purdue's words that Chase is like a bull that has been caged and released. Playing crazy with women, before he gets married and after he gets married (C5/P33). Apart from that, Chase is also a con artist, he is very cunning and good at talking nonsense. He even tricked Kya to get Kya's body, as if he really loved Kya, even though he was already married to someone else (C33/P225). Not only that, Chase is also temperamental like Pa. When he wanted to rape Kya he hit Kya's face with his right hand and her neck snapped back. This caused his body to be thrown backwards onto the ground (C39/P246).

After undergoing adaptation into film. In the film, the characterization of Chase Andrews is still shown as a handsome, dignified figure, Barkley Cove star quarterback, romantic, deceitful, rude. Only in the film *Where The Crawdads*



*Sing* experienced a slight variation in the process of ecranization in my physical appearance, namely my hair was not black but rather brownish. His eyes are also not pale blue but pale brown (01:05:18).

**Tabel 4.8 Ecranisation of Mrs. Pansy Price's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>8. Mrs. Pansy Price</b></p> <p>“Never mind her. You cain’t go blamin’ yo’ sins on somebody else, even swamp trash.”(C2/P14)</p> <p>“As the sheriff and deputy wove among the tables toward the counter, they heard Miss Pansy Price of Kress’s Five and Dime say to a friend, “It coulda been that woman lives out in the marsh. Crazy ’nough for the loony bin. I jus’ bet she’d be up to this kinda thing . . .” (C8/P55)</p>  |            |   |   |
| <b>Film</b>  | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>(00:20:43)</p> </div> <div style="text-align: center;">  <p>(00:05:35)</p> </div> </div> <div style="text-align: center; margin-top: 20px;">  <p>(00:05:38)</p> </div> | -          | √ | √ |

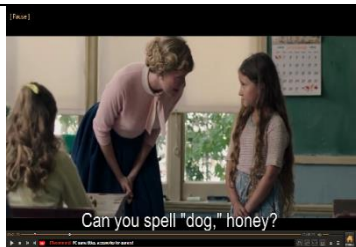

Sources: (Owens, 2018) & (Newman, 2022)

Mrs. Pansy Price is a cloth and sewing equipment seller in Barkley Cove. In the novel, the character Mrs. Pansy is a person who likes to put other people down, this was reinforced when Chase almost hit Kya and herself. She calls Kya “Swamp Trash” (C2/P14). Apart from that, when she also accused Kya of Chase's

death, she even called Kya crazy (C8/P55). So, it can be concluded that Mrs. Pansy has a bad character. She belittles and slanders other people.

After being adapted to film, the characterization of Mrs. Pansy is a character who likes to blame people or slander people even though she herself doesn't know the proof (00:05:35 – 00:05:38). But in the film the character undergoes a process of ecranisation reduction. The scene where she calls Kya "Swamp Trash" when Chase almost hits her is not shown (00:20:43).

**Tabel 4.9 Ecranisation of Mrs. Arial's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>9. Mrs. Arial (Teacher)</b></p> <p>“Come now, dear, don’t be shy.”<br/>Kya stood. “Miss Catherine Danielle Clark,” she said, because that was what Ma once said was her whole name.<br/>“Can you spell dog for us?”<br/>Staring at the floor, Kya stood silent. Jodie and Ma had taught her some letters. But she’d never spelled a word aloud for anybody. Nerves stirred in her stomach; still, she tried. “G-o-d.” Laughter let loose up and down the rows.<br/>“Shh! Hush, y’all!” Mrs. Arial called out. “We never laugh, ya hear me, we never laugh at each other. Y’all know better’n that.”C4/P23)</p> | -          | √ | - |
| <b>Film</b>  | <div style="display: flex; justify-content: space-around;">   </div> <p>(00:21:23 - 00:21:31)</p>   |            |   |   |

Sources: (Owens, 2018) & (Newman, 2022)

Mrs. Arial is a teacher. In the novel *Where The Crawdads Sing*, she is described as a very kind and loving character. This statement can be seen from

how she treats Kya, who is going to school for the first time. Mr Arial calls Kya "dear". She also stopped her students from laughing at Kya because she couldn't spell the word "DOG". No one is allowed to laugh at each other (C4/P23).

After being adapted into film, the character Mrs. Arial is undergoing a reduction process. In the film he is still shown as a kind teacher. She calls Kya "Honey". However, the character Mrs. Arial experienced a short conversation with Kya in front of the class. Mrs. Arial to stop the students who were laughing at Kya like in the novel (00:21:23 - 00:21:31).

**Tabel 4.10 Ecranisation of Mrs. Singletary's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p><b>10. Mrs. Singletary</b></p> <p>“Mrs. Singletary’s hair was cut short, curled tight, and colored purple as an iris in sunlight.” (C2/P14)</p> <p>“Mrs. Singletary seemed to soften. “Okay, then. Git on with ya.” (C2/P15)</p> | -          | √ | - |
| <b>Film</b>  | -   |            |   |   |


Source: (Owens, 2018)

Mrs. Singletary is the cashier at Piggly Wiggly. In the novel she is described as a woman who has tightly curled hair, is short, and is dyed purple like a rainbow (C2/P14. Mrs. Singletary is a kind and understanding woman. She tries to understand and not judge Kya who can't count when asked about money to pay for the mashed corn Kya bought at Piggly Wiggly (C2/P15).

After being adopted into a film. Mrs. Character Singletari underwent a reduction process because she was not featured in the film *Where The Crawdads Sing*. Maybe the reason the director deleted this character was because she didn't

play a very important role, so if she deleted it it wouldn't change the storyline of the film.

**Tabel 4.11 Ecranisation of Benji and Steve's Characterization**



| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>11. Benji and Steve</b></p> <p>“Benji Mason and Steve Long, both ten, both blond, started up the damp staircase on the morning of October 30, 1969.”</p> <p>“Jesus Christ!” Benji said.</p> <p>“My God, it’s Chase Andrews.”</p> <p>“We better git the sheriff.”(C3/P17)</p> | -          | √ | - |
| <b>Film</b>  |  <p>(00:02:56)</p>   |            |   |   |

Sources: (Owens, 2018) & (Newman, 2022)

Benji Mason and Steve Long are the boys who found Chase's body. They are ten years old and have blonde hair. They are two kids who are relatively smart for their age because they immediately called the Sheriff when they saw someone who was lifeless (C3/P17).

After being adapted to film, the characters Benji and Steve underwent a reduction process. As described in the novel, they appear to be ten years old and have blonde hair. However, their conversation was erased when they found Chase's body and decided to report it to the Sheriff. In the film, they were just cycling and stopped near the tower because they saw people lying down. There was no conversation between them, but suddenly the Sheriff came with Deputy Joe. Even though it's not shown directly, they are still smart boys (00:02:56).

**Tabel 4.12 Ecransation of Sherif Ed Jackson's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p><b>12. Sheriff Ed Jackson</b></p> <p>“Hefty and of medium height, he had reddish hair, his face and arms splotched with pale freckles,”</p> <p>“But Jackson mostly ignored crimes committed in the swamp. Why interrupt rats killing rats? But this was Chase.” (C3/P18)</p> <p>“Ma’s father contacted the sheriff in Barkley Cove to ask if Ma’s children were all right, but his office said they didn’t even try to keep track of the marsh people.” (C33/P218)</p>                                   | -          | √ | - |
| <b>Film</b>  | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>The absence of footprints does not, by itself, prove there was a crime.</p> <p>(00:58:11)</p> </div> <div style="text-align: center;">  <p>I thought Chase Andrews would have more common sense.</p> <p>(00:03:06)</p> </div> </div> |            |   |   |

Sources: (Owens, 2018) & (Newman, 2022)

Sheriff Ed has the long name of Sheriff Ed Jackson. In the novel *Where The Crawdads Sing*, he is described as having a strong physique and being of medium height. His hair was reddish and his face and arms had pale spots. Sng Sheriff has an arrogant character, he often ignores the crimes that occur in the swamp. However, because this is Chase's case, involving a prominent person in Barkley Cove, he wants to handle the case of Chase's death in the swamp (C3/P18). He also once ignored Ma's father's request to ask if Ma's children were okay (C33/P218). It can be concluded that the Sheriff is an unprofessional person. He puts aside things that he thinks are not important. Even though everyone has the right to have their rights respected and protected.

After being adopted into the film, the character of the Sheriff underwent a process of addition and reduction. First, he is still shown as in the novel, namely large, medium height, and has reddish hair (00:03:06). Second, it is shown in addition to the Sheriff's consistent characterization that Chase's death was a criminal act, even at the trial he continued to say the same thing (00:58:11). Lastly, there is no scene shown that strengthens the figure of the Sheriff as an irresponsible and arrogant person as described in the novel.

**Tabel 4.13 Ecranisation of Dr. Vern Murphy's Characterization**

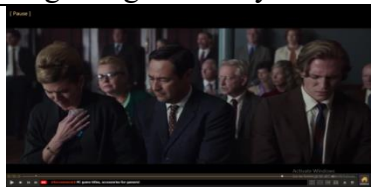
| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p><b>13. Dr. Vern Murphy</b></p> <p>“Limbs of oak and wild holly screeched against the patrol truck as the sheriff maneuvered down the sandy track with Dr. Vern Murphy, lean and fit with graying hair, the town's only physician, sitting beside him. Each man swayed to the tune of the deep ruts, Vern's head almost banging against the window. Old friends about the same age, they fished together some and were often thrown onto the same case. Both silent now at the prospect of confirming whose body lay in the bog. (C3/P18)</p> | -          | √ | - |
| <b>Film</b>  | -   |            |   |   |

Source: (Owens, 2018)

Dr. Vern Murphy is a friend of the Sheriff. They were quite close, went fishing together and often worked on the same cases. In the novel he is the first doctor who helps the Sheriff deal with Chase's death. In the novel, this character is described as a man with a thin body and gray hair (C3/P18).

After being adapted into a film, the character Dr. Vern Murph is not featured in the film. So it can be concluded that this characterization underwent a reduction process.

**Tabel 4.14 Ecranisation of Sam Andrew's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>14. Sam Andrew (Chase's Father)</b></p> <p>“Sam didn't say a word. He never was a talker, but this'll do him in.” (C8/P52)</p> <p>“Kya remembered how when she was a girl, he shoed her away from the window as though she might frighten away real customers”. (C26/P173)</p> | -          | √ | - |
| <b>Film</b>  |  <p>(01:52:15)</p>  |            |   |   |


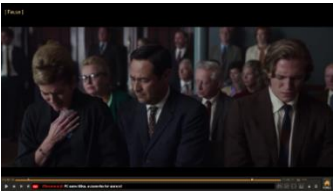
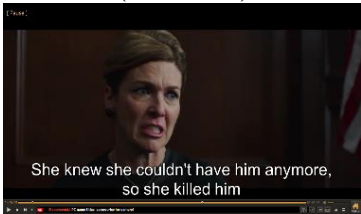
Sources: (Owens, 2018) & (Newman, 2022)

Sam is Chase Andrew's father, in the novel he is described as having a quiet nature. He doesn't like to talk much (C8/P52). However, from his quiet nature, it turns out that he is also an arrogant figure. When Kya was little, Sam once threw Kya out of the window as if Kya didn't belong in the Western Auto. He thinks Kya is different, as if he can scare his customers (C26/P173).

After being adapted to film, the character Sam underwent a reduction process. In the film, Sam is not shown as arrogant towards Kya, even towards his co-stars in the film. He is only shown as a man who is quiet or doesn't talk much. In fact, he didn't say anything during the trial (01:52:15).

**Tabel 4.15 Ecranisation of Patti Love's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>15. Patti Love (Chase's Mother)</b></p> <p>“Even in this sullen setting, Patti Love, dressed in the finest black silks, seemed preoccupied with her own appearance and importance. She sat straight with her glossy purse perched on her lap, dark hair swept into</p> | -          | - | √ |

|                    |  |  |  |  |
|--------------------|--|--|--|--|
|                    | <p>the perfect bun under a hat, tipped just so, with dramatic black netting obscuring her eyes.”</p> <p>“Mrs. Andrews, I know this is difficult for you, so I’ll be as brief as possible. Is it true that your son, Chase Andrews, wore a rawhide necklace hung with a shell?”</p> <p>“Yes, that’s true.”</p> <p>“And when, how often, did he wear that necklace?”</p> <p>“All the time. He never took it off. For four years I never saw him without that necklace.” (C50/P293)</p> |  |  |  |
| <p><b>Film</b></p> | <div data-bbox="438 674 799 864">  <p>(00:29:49)</p> </div> <div data-bbox="807 674 1142 864">  <p>(01:52:15)</p> </div> <div data-bbox="438 898 799 1111">  <p>(01:20:25)</p> </div>   |  |  |  |

Sources: (Owens, 2018) & (Newman, 2022)

Patti Love is the owner of Western Auto who is none other than Chase Andrews' mother. In the novel *Where The Crawdads Sing*, this character is described as someone who is confident and likes to be the center of attention. She was dressed in the finest black silk, preoccupied with her own appearance and interests. At trial Patti Love testified about the seashell worn by Chase before his death. She sat up straight with her shiny purse in her lap, her black hair pulled into a perfect bun under her hat. Even when she was grieving, she still had time to think about her appearance (C50/P293). That's Patti Love, she doesn't want her appearance to be competed with by others, she must always look perfect and dramatic.



After being adapted into film, Chase's mother's character underwent a variation excretion process. In the film, she is still shown as someone who is confident and likes to be the center of attention. Of course, this statement was strengthened by Patti Love's appearance during the trial. However, there are variations regarding their appearance. In the film, she has brown, slightly blonde hair in a bun. Dress in black and wear accessories such as necklaces, earrings and bracelets (00:29:49). Even though it is slightly different from the description in the novel, the variations in Patti Love's appearance make her much more elegant without reducing her glamour. Apart from that, there were variations in Patti Love's demeanor during the trial. In the film, this character is presented as much more arrogant and dramatic. This statement can be seen from how when she sat in court she wiped her eyes with a handkerchief, even though she was not crying (01:52:15). And how she conveyed it when she was a trial witness, shouting and exaggerating (01:20:25).

**Tabel 4.16 Ecranisation of Mrs. Sally Culpepper 's Characterization**



| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>16. Mrs. Sally Culpepper (Truant Officer)</b></p> <p>“A tall woman emerged from the car, unsteadily maneuvering in high heels just like Ma had done along the sandy lane. They must be the orphanage people come to get her.” (C4/P21)</p> <p>“Hello, dear, I’m Mrs. Culpepper. You’re all grown up and ready to go to school, aren’t ya?” and “That’s fine, dear, you look just fine.” (C4/P22)</p> | -          | √ | - |
| <b>Film</b>  | -  |            |   |   |

Source: (Owens, 2018)

Mrs. Sally Culpepper is a truant officer. In the novel she is described as a tall woman with a neat appearance and wearing high heels (C4/P21). She has a gentle and kind character. This statement can be seen from how she tries to persuade Kya gently and calls her "dear" so that Kya wants to go to school (C4/P22).

After being adapted into the film, the character Mr. Sally Culpepper went through the process of ecranisation reduction. In the film, these characters are not shown or removed from the story. This can happen because if the character is removed it will not affect the course of the story.

**Tabel 4.17 Ecranisation of Deputi Joe Purdue's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p><b>17. Deputi Joe Purdue</b></p> <p>“a small man with thick sideburns,” (C5/P31)</p> <p>“Dang it, Joe. We’re not here for a biology lesson. Get back to work.” (C34/P228)</p>  |            |   |   |
| <b>Film</b>  | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>(00:03:56)</p> </div> <div style="text-align: center;">  <p>(00:07:08)</p> </div> </div> | -          | √ | √ |

Sources: (Owens, 2018) & (Newman, 2022)



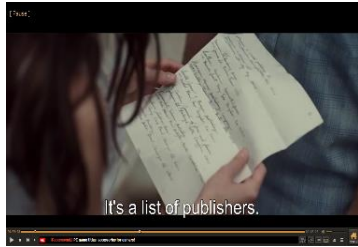
Deputy Joe Purdue is the Sheriff's partner in handling the case of Chase Andrews' death. In the novel he is described as a small man with thick sideburns (C5/P31). As the sheriff's partner, he should have focused because Chase's death case was not an ordinary death case. However, when carrying out his duties, he

often does not focus and instead focuses on other things that interest him. Until the Sheriff reprimanded Joe for his lack of focus (C34/P228).

After being adapted to film, the character of Joe Purdue underwent a reduction and variation process. There are variations in Joe's changing physical characteristics. In the film, he is shown as a tall man and does not have thick sideburns as described in the novel (00:03:56). Then there is a reduction in Joe's characterization who cannot focus on handling a case. On the other hand, in the film he is shown to be very fast and precise. He was able to find a red wool hat which could be used as evidence to strengthen the suspicion that Kya killed Chase (00:07:08).

**Tabel 4.18 Ecranisation of Tate Walker's Characterization**

| Content |  | Alteration |   |   |
|---------|--|------------|---|---|
|         |  | A          | R | V |
| Novel   | <b>18. Tate Walker</b>   |            |   |   |
|         | “She saw he was thin, his golden curls stuffed under a red baseball cap.” And “Her face was grim as she approached, but he smiled at her, warm and open, and touched the brim of his hat like a gentleman greeting a fine lady in a gown and bonnet.” (C6/P37) |            |   |   |
|         | “He guided her—even after she waved that she knew her way” (C6/P39)  | -          | - | √ |
|         | “You know, I could teach you to read.” (C15/P91)   |            |   |   |
|         | “If I can take a few samples, I’ll find out about a publisher, see what they say.” (C27/P185)  |            |   |   |
|         | “The calmness of the boy. She’d never known anybody to speak or move so steady. So sure and easy.” (C6/P39)  |            |   |   |
|         | “She thought about the boy. Kind yet strong, like Jodie.” (C7/P44)   |            |   |   |

|             |   |  |  |  |  |
|-------------|---|--|--|--|--|
| <b>Film</b> |  |  |  |  |  |
|             | (00:17:19)  | (00:35:25)   |  |  |  |
|             |  |  |  |  |  |
|             | (00:52:28)  |  |  |  |  |

Sources: (Owens, 2018) & (Newman, 2022)

Tate Walker is Kya's co-star who also dominates the storyline in the novel. He was described directly by Kya, as having a thin body and blonde curly hair. Then in the novel he has a calm and warm vibe, he even greets Kya well as if giving respect to his woman (C6/P37). Tate is a very kind, smart and helpful man. He once accompanied Kya when she got lost and didn't know the way home (C6/P39). He was even willing to happily teach Kya to read (C15/P91). Not only that, he also helped Kya find a publisher to publish the book (C27/P185). Apart from having a very calm character, he is also a person who is very consistent in what he says and does (C6/P39). A kind yet strong figure is Tate. This attitude is also shared by Jodie (C7/P44).

After being adapted into film, Tate's character is still shown as a kind, helpful and smart man. In the film he also helps Kya when she gets lost (00:17:19), teaches Kya to read (00:35:25), and helps Kya to find a publisher for Kya's book (00:52:28). However, there is a variation process of ecranisation that

occurs in the film with Tate's character. First, the physical changes to Tate's hair. In the film he is shown as having blonde hair but not curls. This could be because the director thought that straight hair would be more suitable compared to Kya's character with wavy hair in the film *Where The Crawdads Sing*.

**Tabel 4.19 Ecranisation of Mr. Johnny Lane's Characterization**



| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>19. Mr. Johnny Lane</b></p> <p>“She knew the owner, Mr. Johnny Lane, always referred to her family as swamp trash,” (C6/P39)</p> <p>“Mr. Lane saw Kya coming. “Git on outta here, ya little beggar-hen. Marsh trash.” (C7/P46)</p> <p>“Mr. Lane called out, “This ain’t right.” (C54/P322)</p> | -          | √ | - |
| <b>Film</b>  | -  |            |   |   |

Source: (Owens, 2018)

Mrs. Johnny Lane is the owner of Sing Oil. He always calls Kya's family "Swamph Trash" (C6/P39). Having a condescending attitude towards other people, that's Mr. Lane. In fact, he was also very rude, he once kicked Kya out and again cursed her as "Swamph Trash" (C7/P46). Mr Lane doesn't seem to like Kya at all, maybe because Kya doesn't come from a dignified family. During the trial, when the judge decided that Kya was not guilty and was released, Mr. Lane looks unhappy and continues to accuse Kya (C54/P322).

After being adopted in film form, this character underwent a process of extinction reduction. Mr Lane was not removed from the cast of the film *Where The Crawdads Sing*. It could be because the character is only a supporting actor who doesn't play an important role. So it doesn't change the course of the story in the film.

**Tabel 4.20 Ecranisation of Scupper's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p><b>20. Scupper (Tate's Father)</b></p> <p>“His father, a large man with mountain shoulders and thick red hair and a beard, threw his hand in the air.” (C6/P40)</p> <p>“Scupper tousled Tate's hair. “How's it, son? Thanks for coming by.” (C6/P40)</p> <p>”Then she looked at Scupper. She'd never been introduced to him, but knew from his eyes who he was. She nodded a soft thank-you, and to her surprise, he put his hand on her shoulder and squeezed gently.” (C54/P323)</p> | -          | - | √ |
| <b>Film</b>  | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>(00:39:46)</p> </div> <div style="text-align: center;">  <p>(00:40:07)</p> </div> </div>   |            |   |   |

Sources: (Owens, 2018) & (Newman, 2022)

Scupper is Tate Walker's father. The character Scupper is described as a large father with straight shoulders and thick red hair and beard (C6/P40). The closeness between Scupper and his son is very close. He is a person who really loves his child. Even though he doesn't directly express his affection for Tate, it can be seen from how he treats Tate well when he arrives, namely by ruffling Tate's hair (C6/P40). Not only to Tate, Scupper is also kind and gentle to Kya. During the trial he placed his hand gently on Kya's shoulder (C54/P323).

After being adapted to film, Scupper's character underwent a variation process. First, it lies in its physical characteristics. In the film he is not shown as a big man with straight shoulders, his hair is not red but gray (00:39:46). The closeness between son and father is very clear in the film. Second variation, There

is a slight variation in the film, if in the novel Scupper ruffles Tate's hair. But in the film scupper taps Tate on the shoulder (00:40:07).

**Tabel 4.21 Ecranisation of Tate's mom and Criane's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <b>21. Tate's Mom and Cariane (Tate's Sister)</b><br>"Finally, very softly he said, "I think they went to Asheville to buy my birthday present. There was this certain bike I wanted, had to have it. The Western Auto didn't carry them, so I think they went to Asheville to buy that bike for me." (C17/P114) | -          | - | - |
| <b>Film</b>  | "I think they went to Asheville to buy my birthday present. There was this bike I wanted, and Western Auto didn't carry it... so I think they went to Asheville to buy that bike for me." (00:44:08-00:44:20)  |            |   |   |


Sources: (Owens, 2018) & (Newman, 2022)

Cariane is Tate's Sister. Tate's mother and younger sister had died in an accident. At that time they went to Asheville to buy Tate's birthday present. From what Tate told Kya, it can be concluded that both characters are sincere and loving. They are willing to sacrifice themselves for Tate's happiness (C17/P114).

After being adapted to film, the two characters were not found to have had an ecranisation process in the film *Where The Crawdads Sing*.

**Tabel 4.22 Ecranisation of Pearl's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <b>22. Pearl (Chase's Wife)</b><br>"The girl, Pearl Stone, beautiful, richlooking, with a pearl necklace and lace blouse. The one his arm had been around. Always wears pearls". (C29/P193) | -          | - | - |

|             |   |  |  |  |
|-------------|---|--|--|--|
| <b>Film</b> |  <p data-bbox="523 510 667 546">(01:26:45)</p> |  |  |  |
|-------------|---|--|--|--|

Sources: (Owens, 2018) & (Newman, 2022)

Pearl is Chase Andrews' wife. In the novel *Where The Crawdads Sing* she is shown as a woman who can be said to be perfect. She is very beautiful, rich-looking, with a pearl necklace and lace blouse and she always wears pearls (C29/P193).

After being adapted into a film, Pearl's character also did not undergo an ecranisation process. The appearance is still beautiful and perfect. Looking very distinguished, she also always wears pearls (01:26:45).

**Tabel 4.23 Ecranisation of Mr. Jumpin's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p data-bbox="427 1285 639 1317"><b>23. Mr. Jumpin</b></p> <p data-bbox="427 1339 1145 1592">“The owner, an old black man, sprang up from his chair to help them—the reason everybody called him Jumpin’. His white sideburns and salt-andpepper hair framed a wide, generous face and owl eyes. Tall and spare, he seemed to never stop talking, smiling, or throwing his head back, lips shut tight in his own brand of laugh.” (C9/P56)</p> <p data-bbox="427 1599 1145 1733">“Ain’t we lucky. Here comes a nigger walkin’ to Nigger Town.” Kya looked down the path, and there, walking home for the evening, was Jumpin’.” (C16/P93)</p> <p data-bbox="427 1740 1145 1845">“And each time she came to his wharf, she saw her book propped up in the tiny window for all to see. As a father would have shown it.” (C31/P206)</p> <p data-bbox="427 1852 1145 1957">“Kya didn’t laugh. “Jumpin’ has been my best friend, for years my only friend. My only family unless you count herring gulls.”(C33/P222)</p> <p data-bbox="427 1964 1145 1993">“Lawd, he loved ya like his own dawder,” Mabel said.</p> | -          | - | √ |



|             |   |  |  |
|-------------|---|--|--|
|             | "I know," Kya said, "and he was my pa." (C57/P336)                                |  |  |
| <b>Film</b> |  |  |  |
|             | (00:26:59)  | (01:52:37)   |  |
|             |  |  |  |
|             | (01:57:15)  | (00:18:13)   |  |

Sources: (Owens, 2018) & (Newman, 2022)

Mr Jumpin is an old man with black skin, he has white sideburns and salt-and-pepper hair. His face is wide and his eyes are round, his body is tall and straight (C9/P56). He is considered a negro who came to Nigger Town (C16/P93). Jumpin is very proud of Kya, he really loves Kya. Therefore he put Kya's book in a small window so everyone could see it (C31/P206). A very sincere figure is Jumpin', he is very kind and cares about Kya, to the point that Kya considers him a friend who is always there for him (C33/P222). Apart from that, he already considers Kya as his own child. When Jumpin' died and Jumpin's wife was alone, Mabel said that Jumpin always considered Kya like his own child (C57/P336).

When adapted into a film, the character Jumpin underwent a variation ecranisation process. In the film, he is still shown as a sincere person, he helps Kya when she is in trouble like a friend would (00:26:59). Then he is also a loving figure, he protects Kya like what a father should do (01:52:37). Jumpin' really loves Kya like her own child (01:57:15). However, there are physical variations that occur in Jumpin' characters. In the film he is shown not to have white

sideburns and his hair is not salt-and-pepper colored, as described in the novel (00:18:13).

**Tabel 4.24 Ecranisation of Mrs. Teresa White's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p><b>24. Mrs. Teresa White</b></p> <p>“Hey there, get away!” Suddenly Mrs. Teresa White, wife of the Methodist preacher, rushed from the door of the Buster Brown Shoe Shop. (C9/P58)</p> <p>“I saw her in time. Thank you, Jenny. I wish those people wouldn’t come to town. Look at her. Filthy. Plumb nasty. There’s that stomach flu goin’ around and I just know for a fact it came in with them.” (C9/P59)</p> | -          | √ | - |
| <b>Film</b>  | -   |            |   |   |


Source: (Owens, 2018)

Mrs. Teresa White is the wife of the Methodist preacher. She was rude to Kya, she shouted and threw Kya away when she approached her child in front Buster Brown Shoe Shop (C9/P58). Apart from that, she also made fun of Kya in front of other people. She called Kya a dirty woman and there were lots of germs or disease on Kya's body. Mrs. Teresa is very inappropriate for a wife of the Methodist preacher (C9/P59).

After being adapted into a film, the character Mrs. Teresa White is not featured in the film. So it can be concluded that this character is experiencing a reduction process of ecranisation.

**Tabel 4.25 Ecranisation of Mabel's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p><b>25. Mabel (Jumpin’s Wife)</b></p> <p>“Lawd, we gotta do something ’bout that child. Ain’t</p> |            |   |   |

|             |   |   |   |   |
|-------------|---|---|---|---|
|             | nobody gonna buy them fish; I can cook 'em up in stew. Our church can come up wif some clothes, other things for her. We'll tell 'er there's some family that'll trade jumpers for carpies. What size is she?" (C12/74) | √ | - | - |
| <b>Film</b> |   |   |   |   |

Sources: (Owens, 2018) & (Newman, 2022)

Mabel is Jumpin' wife. Just like her husband, she is also a sincere and generous person. This statement is proven by how she helped Kya when her family left her. She is ready to help Kya to fulfill her needs such as clothes and other items (C12/74).

After being adapted to film, Mabel's character is shown as someone who is very generous and sincere. In the film she also gives Kya shoes and other items (00:27:47). However, there is an addition ecranisation process in Mabel's character. In the film she also helps Kya learn to count. This is not explained in the novel (00:28:52).

**Tabel 4.26 Ecranisation of Hall Miller's Characterization**


| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>26. Hall Miller (Tim O'Neal)</b></p> <p>“But, Mr. Miller, may I remind you, this is a murder trial. It cannot get more serious than this, and in these cases we have to be certain. We can't go by shapes or forms that are seen from sixty yards away in the dark. So, please can you tell the court you are certain the person you saw on the night of October 29 to October 30, 1969, was Miss Clark?”</p> <p>“Well, no, I can't be completely sure. Never said I</p> | -          | √ | - |

|             |   |  |  |  |
|-------------|---|--|--|--|
|             | could be completely sure it was her. But I'm pretty—" "That will be all, Mr. Miller. Thank you." (C51/P299-300) |  |  |  |
| <b>Film</b> | -   |  |  |  |

Source: (Owens, 2018)

Hall Miller is Team O'Neal. He was a witness brought by the prosecution. At the trial he testified that he was sure the person he saw on the night of 29 to 30 October 1969 was Kya. Later he was questioned by Tom Milton, but he said he was not completely sure. Never did I say I could be completely sure it was Kya (C51/P299-300). It can be concluded that Hall Miller is fickle or inconsistent with what he believes. After being adapted in film form, Miller's character was not shown or could be said to have undergone a process of ecranisation reduction.

**Tabel 4.27 Ecranisation of Brian, Tim, and Tina's Characterization**


| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <b>27. Brian, Tim, and Tina (Chase's Friends)</b><br>"Here she was standing among the friends she wanted to join. Her mind fought for words, something clever to say that might interest them. Finally, two of them greeted her coolly and turned abruptly away, the others following quickly like a school of minnows finning down the street." (C29/P192) |            |   |   |
| <b>Film</b>  | <br>(01:26:51)   | √          | - | - |

Sources: (Owens, 2018) & (Newman, 2022)

Brian, Tim, and Tina are Chase's friends. In the novel *Where The Crawdads Sing* they are described as arrogant people. They once greeted Kya but were cold and immediately turned their backs on Kya (C29/P192).

After being adapted into film, the characters of Chase's friends underwent a process of Addition ecranisation. In the film, they are shown as someone who is not only arrogant but even mocks Kya as "Marsh Girl". Their gazes at Kya also looked displeased when they met Kya (01:26:51).

**Tabel 4.28 Ecranisation of Mr. Robert Foster's Characterization**


| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>28. Mr. Robert Foster</b></p> <p>“Dressed in a tweed jacket, tie, and khaki pants, Mr. Foster was trim, of medium height, and had a neat beard and kind eyes.” And “Her editor was the only person she knew who didn’t think of her as the Marsh Girl, who had respected her, even seemed awed at her knowledge and talent.” (C52/P305)</p> <p>“Kya stood and thanked Robert for coming all the way from Boston. He smiled. “You just forget about this nonsense and continue your amazing work.””(C54/P323)</p> | -          | - | √ |
| <b>Film</b>  |  <p>(01:52:46)</p>  |            |   |   |

Sources: (Owens, 2018) & (Newman, 2022)

The editor of Kya's books, Mr. Robert Foster. He is described in the novel as slim, of medium height, with a neat beard and a friendly gaze. He is a friendly, honest and kind person. He doesn't know why Kya is considered a "Marsh Girl". He even respects Kya and is amazed at Kya's knowledge and talent (C52/P305).

Mr Robert Foster is a very positive figure, he supports Kya after the trial by smiling (C54/P323). After being adapted into film form, the character underwent a variation process in his physical form. In the film, he is shown to have a large, dashing body, tall and has no beard (01:52:46).

**Tabel 4.29 Ecranisation of Rodney Horn's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>29. Rodney Horn</b></p> <p>“The villagers knew him as quiet and settled, always in bib overalls. Never missed church, but wore his overalls there as well, with a nice fresh shirt ironed and starched stiff as a plank by his wife, Elsie.”(C36/P234)</p> <p>“Yeah, we knew ’er all right. It’s that ’un there, the defendant. The one folks call the Marsh Girl.” (C40/P249)</p> |            |   |   |
| <b>Film</b>  |  <p>(01:36:04)</p>  | √          | - | - |



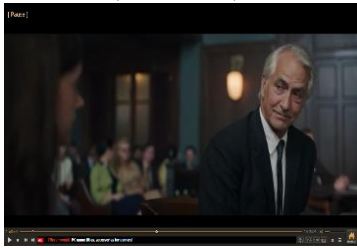
Sources: (Owens, 2018) & (Newman, 2022)

Rodney Horn is a fisherman. The villagers knew him as a quiet and calm person, always wearing overalls. Never missing church, in a nice new shirt, ironed and starched stiff as a board by his wife, Elsie (C36/P234). He was a witness when a fight occurred between Chase and Kya. He has a bad opinion of Kya, that Kya is Chase's killer. Rodney also called Kya "Marsh Girl", even though she was testifying at the trial (C40/P249).

After being adapted to the film, Rodney Horn's character underwent a process of additional ecranisation. Judging from how he delivered it when he was

in court by pointing to Kya, he looks like someone who has an arrogant and rude nature (01:36:04). In contrast to the novel, he is described as a quiet and religious figure.

**Tabel 4.30 Ecranisation of Mr. Tom Milton's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>30. Mr. Tom Milton</b></p> <p>“Judge Sims had appointed a young attorney for Miss Clark, since she had taken no action to do so herself, but when Tom Milton heard of this, he came out of retirement and requested to represent her pro bono.” (C38/P23)</p> <p>“I’ll do my best to get you out, Kya. But don’t give up. And please help me. Like I’ve mentioned before, you need to be engaged, look at the jurors now and then . . .” (C44/P267)</p> <p>“Tom Milton’s very good, Kya. Probably the best lawyer in this part of the state. He’ll get you out of here. Just hang on.” (C44/P271)</p> <p>“Tom Milton, too, exuded confidence and rank with easy movements and stance. A powerful buck, acknowledged as such.” (C51/P297)</p> |            |   |   |
| <b>Film</b>  |  <p>(00:21:04)</p>  <p>(01:51:48)</p>  <p>(01:00:44)</p>   | √          | - | - |

Sources: (Owens, 2018) & (Newman, 2022)

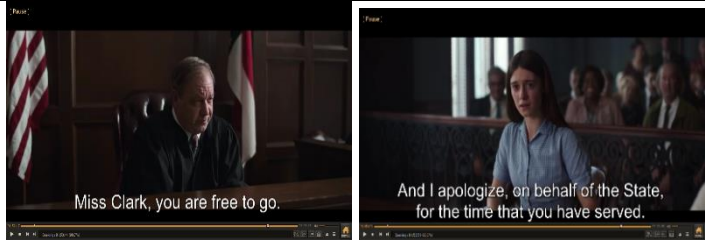
Mr Tom Milton is Kya's lawyer. Has a very kind character. He voluntarily came out of retirement and asked to become Kya's lawyer (C38/P23). Then he is also a very optimistic figure. He was very confident that he could get Kya out. Even though it seemed difficult, he remained confident and encouraged Kya not to give up (C44/P267). Apart from that he is a very good lawyer, the best in the state. This statement was expressed by Tate (C44/P271). Apart from being smart, Tom Milton also has a positive vibe, he can radiate confidence and attitude to the people around him (C51/P297).

After being adapted into the film, Tom Milton's character did not undergo an additional ecranisation process. In the film there is an addition to the character Tom who really appreciates Kya, even when Kya was little (00:21:04). This is never explained in the novel. However, in the film, he is still shown as a very kind-hearted lawyer, which can be seen from how he helped Kya to stand up during the trial (01:51:48). He is also still shown as a lawyer who has a positive aura. This statement can be seen from how he looks at Kya with a smile and makes Kya feel safe and calm (01:00:44).

**Tabel 4.31 Ecranisation of Harold Sims's Characterization**

| Content |  | Alteration |   |   |
|---------|--|------------|---|---|
|         |  | A          | R | V |
| Novel   | <b>31. Harold Sims (The Judge)</b>   |            |   |   |
|         | <p>“He lived in Sea Oaks but had officiated over Barkley Cove cases for nine years. He was generally considered to be a nonsense, levelheaded, and fair arbitrator.” (C38/P242)</p> <p>“The judge told him to announce that anybody of any color or creed could sit anywhere they wanted in his courtroom, and if somebody didn’t like it, they were free to leave. In fact, he’d make sure they did.”</p> | -          | √ | - |



|             |  |  |  |  |
|-------------|--|--|--|--|
|             | (C45/P273)<br>“The judge hammered his gavel. “Silence! Miss Clark, the jury has found you not guilty as charged. You are free to go, and I apologize on behalf of this State that you served two months in jail. Jury, we thank you for your time and for serving this community. Court dismissed.” (C54/P322) |  |  |  |
| <b>Film</b> |  <p data-bbox="624 801 906 837">(01:52:17 – 01:52:21)</p>  |  |  |  |

Sources: (Owens, 2018) & (Newman, 2022)

The Judge, Harold Sims. He lives in Sea Oaks but has presided over Barkley Cove cases for nine years. He is generally considered a person who thinks logically, is level-headed and fair (C38/P242). Judge Sims was so fair, he even had it announced that anyone of any color or creed could sit wherever they wanted in the courtroom, and if anyone didn't like it, they were free to leave (C45/P273). Apart from that, he is a firm and humble person. Even though he is a judge, he still apologizes and thanks Kya for all the injustices Kya received (C54/P322).

After being adapted to film, the character underwent a reduction process. In the film Judge Sims is not shown much, there are many downsizing processes that occur such as the removal of the judge's words during the trial to allow people of all skin colors to sit in the courtroom. However, in the film, he is still shown as a humble judge. He apologized to Kya for what had happened to her when Kya was found not guilty (01:52:17 – 01:52:21).

**Tabel 4.32 Ecranisation of Hank Jones's Characterization**


| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <b>32. Hank Jones (The Bailiff)</b><br>“That’s the bailiff, Hank Jones,” he said as a lanky man of sixty with a hairline that receded past his ears, making his head almost exactly half bald and half not, walked to the front of the room. He wore a gray uniform and a wide belt, hung with a radio, a flashlight, an impressive set of keys, and a holstered Colt six-shooter. (C38/P241) |            |   |   |
| <b>Film</b>  | -   | -          | √ | - |

Source: (Owens, 2018)

Hank Jones is the Bailiff. He is described in the novel as thin, sixty years old with a streak of hair covering his ears, his head almost half bald and half bald. He was dapper, wearing a gray uniform and wide belt, hung with a radio, flashlight, an impressive set of keys, and a holstered Colt six-shooter (C38/P241). After being adapted in film form, this character was not shown in the film. So it can be concluded that this character is experiencing a process of ecranisation reduction.

**Tabel 4.33 Ecranisation of Mrs. Henrietta Jones's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <b>33. Mrs. Henrietta Jones (The Recorder)</b><br>“That’s Miss Henrietta Jones, the bailiff’s daughter, the court recorder,” Tom explained as a young woman, as tall and thin as her father, walked in quietly and sat at a desk near the judge’s bench.” (C38/P241)<br>“Miss Jones stood and faced Kya, unfolded the paper, and read: “We the jury find Miss Catherine Danielle Clark not guilty as charged in the first-degree murder of Mr. Chase Andrews.” Kya buckled and sat. Tom followed.” (C54/P322) |            |   |   |
|              |   | -          | √ | - |


|             |   |  |  |  |  |
|-------------|---|--|--|--|--|
| <b>Film</b> |  <p>(01:48:42)</p> |  |  |  |  |
|-------------|---|--|--|--|--|

Sources: (Owens, 2018) & (Newman, 2022)

Mrs. Henrietta Jones was the Recorder at the trial. She is the daughter of Hank Jones. She is described in the novel as a young woman, as tall and thin as her father (C38/P241). Then Mrs. Jones was the one who read the verdict that Catherine Danielle Clark was not guilty (C54/P322).

After being adapted to film, the character Mrs. Jones underwent a reduction process. She is not introduced in detail in the film, nor does she read the verdict of the trial. In the film she is shown just sitting in front of the judge's table and is not really seen by the camera (01:48:42).

**Tabel 4.34 Ecranisation of Mr. Eric Chastain's Characterization**

| <b>Content</b> |  | <b>Alteration</b> |          |          |
|----------------|--|-------------------|----------|----------|
|                |  | <b>A</b>          | <b>R</b> | <b>V</b> |
| <b>Novel</b>   | <p><b>34. Mr. Eric Chastain</b></p> <p>“The prosecutor, on the other hand, relied on wide, bright ties and broad shouldered suit jackets to enhance his status. He threw his weight by flinging his arms or raising his voice.” (C51/P297)</p> |                   |          |          |
| <b>Film</b>    |  <p>(00:30:58)</p>  | -                 | -        | -        |



Sources: (Owens, 2018) & (Newman, 2022)

Mr Eric Chastain was a prosecutor at the arraignment hearing for Kya Clark. He is described as a the man who relies on wide, bright ties and broad-

shouldered suits to enhance his status and raise his voice (C51/P297). Based on this description, it can be stated that Eric is a person who relies on his rank, he doesn't want to lose to other people and appears arrogant.

After undergoing adaptation to film, the characterization of Mr. Eric Chastain did not experience a significant process of ecransation the characters in the novel are exactly the same as the depiction character when in the novel *Where the Crawdads Sing*. You can clearly see the arrogant characterization of Mr. Eric, he raised his voice, supported by his appearance of relying on his tie, and said loudly that Kya had the motivation to kill Chase (00:30:58).

**Tabel 4.35 Ecranisation of Jacob's Characterization**


| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>35. Jacob (Mr. Frazier)</b></p> <p>“He looked at her with soft eyes. ““Course I can. I’ll do that, Miz Clark; I sho’ will. Can see he’d be mighty good comp’ny.” (C44/P269)</p>  |            |   |   |
| <b>Film</b>  | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>(00:09:39)</p> </div> <div style="text-align: center;">  <p>(00:0:42)</p> </div> </div> | √          | - | √ |

Sources: (Owens, 2018) & (Newman, 2022)

Jacob is the guard of the prison cell occupied by Clark. Jacob is described as male skin kitam, body small. Jacob is a gentle and kind man, he accepts Kya's request to find Sunday Justice with a gentle gaze (C44/P269).

After being adapted to film, Jacob's characterization underwent a process of addition and variation. The first additional part is that Jacob changed his name to Mr. Frazier as a guard prison cell (00:0:42). Second, he is also depicted as a caring figure, he provides chair for Mr. Milton sits in the cell occupied by Kya Clark (00:29:12). Then the variation part lies in his physique, in the film he is shown as having a strong and large body.

**Tabel 4.36 Ecransation of Dr. Steward Cone's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <p><b>36. Dr. Steward Cone (The Coroner)</b></p> <p>“The next witness for the prosecution, Dr. Steward Cone, the coroner, had graying hair cut very short and wore glasses that sat too far down his nose, a habit that forced him to tilt his head back to see through the lenses. As he answered Eric’s questions, Kya’s mind wandered to the gulls.” (C45/P273)</p> <p>“There has been testimony that the defendant knew Chase Andrews for four years prior to his death. So you’re saying that anytime during those four years, when they met wearing those items of clothing, it’s possible the fibers were transferred from the cap to the jacket.”</p> <p>“From what I have seen, yes.”</p> <p>“So, in fact, since the red fibers could have been on his jacket for as long as four years, there’s no evidence whatsoever that Miss Catherine Clark was near Chase Andrews the night of his death?”</p> <p>“From my examination that is correct.” (C45/P277-278)</p> | -          | - | √ |
| <b>Film</b>  |  <p>(01:12:34)</p>   |            |   |   |

Sources: (Owens, 2018) & (Newman, 2022)

Dr. Steward Cone is a officer coroner on duty do autopsy on Chase's body. He was one of the witnesses presented by the prosecutor. In the novel he is described as a man with short, gray hair, wearing glasses that cover his nose (C45/P273). Apart from that, Dr. Steward Tone is also an honest figure. During the trial he stated his statements and answers honestly and truthfully according to what he saw and in accordance with (C45/P277-278). After he adapted to film, characterization of Dr. Steward Cone did not undergo any ecranisation process. He is still shown as an honest person with short, gray hair and wearing glasses (01:12:34).

**Tabel 4.37 Ecranisation of Mr. Lary Price's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <b>37. Mr. Lary Price</b><br>“a man with curly white hair, cut short, and dressed in a blue suit that shone cheaply—and that he drove the Trailways bus on varying routes in this area of North Carolina, the next witness was sworn in.” (C49/P290) | -          | √ | - |
| <b>Film</b>  | -  |            |   |   |

Source: (Owens, 2018)

Mr. Lary Price is a trailways bus driver on various routes in North Carolina. He is described as a man with curly hair, cut short, and white. The way he dresses is very simple. He is also a person witness at trial (C49/P290). After being adapted into a film, the character underwent a reduction process. In the film, the character Mr. Larry Price is not featured or removed in the cast of the film *Where The Crawdads Sing*.

**Tabel 4.38 Ecranisation of Mr. John King's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>38. Mr. John King</b></p> <p>ERIC CALLED HIS NEXT WITNESS, the driver for the 2:30 A.M. bus from Barkley Cove to Greenville on the morning of October 30, a Mr. John King. He testified that the defendant, Miss Clark, was not on the bus, but there was an older lady, “. . . tall like Miss Clark, who had gray hair, short with curls, like a permanent wave.”</p> <p>“Looking at the defendant, Mr. King, is it possible that if Miss Clark had disguised herself as an older lady, she would have looked similar to the woman on the bus?”</p> <p>“Well, it’s hard to picture it. Maybe.”</p> <p>“So it’s possible?”</p> <p>“Yes, I guess.” (C49/P292)</p> | -          | √ | - |
| <b>Film</b>  | -  |            |   |   |

Source: (Owens, 2018)

Mr. John King is one the bus driver at 02.30 that he was traveling on Kya Clark when his journey from Barkley Cove to Greenville on October 30, 1969. He was one of the witnesses called by the prosecutor, Eric. In the novel he is described as having short, gray and permanently curled hair. He said that there was a passenger (C49/P292). After adapted to film, the character Mr. John King is no more is displayed. So it can be concluded that there is a process of ecranisation reduction that character.

**Tabel 4.39 Ecranisation of Mr. Lang Furlough's Characterization**


| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <p><b>39. Mr. Lang Furlough</b></p> <p>“Bald and fubsy, his coat buttoned tight against a round belly, Mr. Lang Furlough testified that he owned and operated the Three Mountains Motel in</p> | -          | √ | - |

|             |   |  |  |  |
|-------------|---|--|--|--|
|             | Greenville and that Miss Clark had stayed at the motel from October 28 until October 30, 1969.”(C52/P303) |  |  |  |
| <b>Film</b> | -   |  |  |  |

Source: (Owens, 2018)

Mr. Lang Furlough is a receptionist at the Three Mountain Motel. He is also a witness that Kya lived at the Motel from 28 to 30 October 1969. In the novel he is described as a bald and talkative man, and has a pot belly (C52/P303). After adapted to film, the character Mr. Lang Furlough underwent a process of reduction ecranisation. He is not shown or removed from the film.

**Tabel 4.42 Ecranisation of Mr. Tomlison's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <b>40. Mr. Tomlison (The Foreman)</b><br>“Mr. Tomlinson, a quiet man who owned the Buster Brown Shoe Shop, stood in the first row. “We have, Your Honor.” (C54/P322) |            |   |   |
| <b>Film</b>  | <br>(01:51:43)  | -          | - | √ |

Sources: (Owens, 2018) & (Newman, 2022)

Mr. Tomlison is Foreman. He owns Buster Brown's Shoe Store. He is described as a quiet man. Mr It was Tomlinson who handed the small piece of paper to the Bailiff, who then handed it to the judge. Then took it from Judge Sims and handed it to Mrs. Jones to read it (C54/P322).

After changing to the film, the character was not explained in much detail. However, there is a variation ecranisation process. Previously in the novel he only



gave the court's verdict. But in the film, he is the one who reads the court decision.

**Tabel 4.41 Ecranisation of Frank's Characterization**

| Content      |  | Alteration |   |   |
|--------------|--|------------|---|---|
|              |  | A          | R | V |
| <b>Novel</b> | <b>41. Frank</b><br>-  |            |   |   |
| <b>Film</b>  | Frank's Friend: "A beautiful wife, good family, cant't think of anyone who'd want to kill chase"<br>Frank: "Come on, you know how Chase was. Tomcattin', ruttin' around like a penned up bull let out."<br>Frank's Friend: "Don't speak ill of the dead, Frank"<br>Frank: "I'm just saying, I could think of a few guys up to it." (00:05:11-00:05:21) | √          | - | - |

Source: (Newman, 2022)

In the novel, Frank's character is not included. After being adapted into a film, this character appeared. So it can be concluded that there is a process of addition ecranisation. In the film, Frank is shown as a resident of Barkley Cove who is also discussing a hot case in a bar. He talked to his friends about Chase having a beautiful wife, a good family. He also said that Chase roamed around like a caged bull. He is just an ordinary resident who expresses his opinion based on what he heard and saw while living in Barkley cove (00:05:11-00:05:21).

**Tabel 4.42 Ecranisation of Sandy's Characterization**

| Content      |   | Alteration |   |   |
|--------------|---|------------|---|---|
|              |   | A          | R | V |
| <b>Novel</b> | <b>42. Sandy</b><br>-   |            |   |   |
| <b>Film</b>  | Sandy: "My brother's told me that Mars Girl's the missink link"<br>Mrs. Pansy: "You know poor Chase Andrews had something going on down in the marsh" | √          | - | - |

|  |  |  |  |  |
|--|--|--|--|--|
|  | Sandy: "Chase Andrews and the Marsh Girl? Now if that ain't asking for trouble." (00:05:40 - 00:05:50) |  |  |  |
|--|--|--|--|--|

Source: (Newman, 2022)

Sandy is also a character who is not included in the novel. After being adapted into a film, it underwent an additional ecranisation process. This character appears in the film as a waitress at the bar where Frank and his friends discuss the case of Chase's death. Se is a figure who is easily influenced when customers discuss Chase and Kya. She also added about Chase's relationship with Kya, which was a problem because he was in a "Marsh Girl" relationship (00:05:40 - 00:05:50).

### **B. The Change of Characterization between the Novel and the Movie *Where the Crawdads Sing***

The first analysis, the researcher can conclude that many changes have occurred from the novel to the film. And how influential the process of ecranisation (addition, reduction, and variation) is in a film adaptation. Researchers found that there were additions, reductions, and variations in the characterization in the film *Where The Crawdads Sing*. Based on the results, it was found that 10 additions, 24 reductions, and 12 variations occurred in the characterization of the film. Apart from that, researchers also found 3 characters that did not undergo any ecranisation process in their characterization, either addition, reduction, or variation. There are additions to the characterization of a film adaptation, usually caused by the director's interpretation to make the film adaptation more interesting than the novel. Then reductions occur in the characterization of an adapted film, usually because things are considered

important or unimportant to be removed from the screening of an adapted film. And also with variations in the characterization of a film adaptation, it can become an icon for the film to look different and not seem to imitate the novel exactly.

The first change process, 10 additions were found that occurred in the characterization in the film *Where The Crawdads Sing*. Some of these characters have experienced slight or even quite significant additions. So, the additions to the film will have an impact on changing the characterization of the novel *Where The Srawdads Sing*. According to researchers, the additions to characterization have a good impact. Characters who experience additions include Kya, Sandy, Ma, Mabel, Mr. To Milton, etc. For example, Kya in the film is shown as a very shy, very gentle, and very smart figure as said directly by Mr. Robert Foster. The addition of "very" does not completely change the characterization of the characters in the novel. However, the addition of these words indirectly adds to the audience's idea that Kya has more characterization than what is told in the novel or give strength to the main character in the film. Another example of the character Sandy is not shown in the novel, then she is shown as a new character as a waitress in a bar who participates in discussing the conflict about Chase's death. She is shown as someone who easily trusts and influenced, and also looks down on people by calling Kya "Marsh Girl". So, the addition of these characters does not reduce the content of the story presented in the novel. The addition of Sandy strengthens the statement of how alienated and despised the main character Kya is by the residents of Barkley Cove described in the novel. In conclusion, the

additions to the film do not change the novel, and the points conveyed in the novel are still conveyed well. The content of the story in the novel is conveyed much better with the addition of characterization.

Second, researchers found 24 reductions that occurred in the characterization of the novel *Where The Crawdads Sing*. There are quite a lot of changes shown in the film. According to researchers, the existence of reductions in adapted films is certainly a natural thing. Because the novel contains 343 pages, it has been condensed into a film that is only 125 minutes. The character who experienced a reduction was Mrs. Teresa White, Dr. Vern Murphy, Hank Jones, Mrs. Singletary, etc. For example, Mrs. Teresa White is the wife of a Methodist preacher in the town of Barkley Cove. She is described in the novel as someone who is rude and likes to put down other people. In the novel, he yells and makes fun of Kya in public. Later in the film, this character was not shown or was removed by the director. The negative characterization of Mr. Teresa White could be said that be not suitable to be shown to the public. Because it is feared that it will offend certain religions. Moreover, in the novel, she is the wife of a Methodist preacher. So, there is a possibility that there is a reduction in the film adaptation to change the story of the novel. However, it does not rule out the possibility that the reduction in the film adaptation will not always affect the storyline of the novel. This can happen because the director is skilled at deciding what is important and what is not important to show in a film adaptation. So with the right decisions the adapted film will be shown well and still get a good response from the audience.

Lastly, researchers found 12 variations that occurred in the film *Where The Crawdads Sing*. The existence of variations in a film adaptation is considered quite important. This is because the presence of variations in a film will make the film not seem the same as the novel. Some of the characters who underwent the variation process are Jacob, Kya, Chase Andrews, Tate Walker, Patti Love, etc. For example, Jacob, the prison cell guard. In the novel, He is described as a figure of small stature and black skin. However, in the film, he is shown as a figure with a dashing appearance. The variation made by the director looks more appropriate for playing the role of the prison cell guard in the film. Because in real life, most guards have a dashing appearance. Apart from that, there were also variations in the name which was original "Jacob" to "Fazier". The name change is thought to be because Jacob's name is less familiar compared the other characters in the novel. So changing the name to "Frazier" it makes the character easier to remember and pronounce. Another example is Kya, this character is shown in the novel as having straight black hair and dark brown skin. In contrast to the film, she is shown as a woman with white skin, brownish-black, and wavy hair. The variations in Kya's physical appearance do not make the novel readers' imaginations come true. However, the presence of these variations in the film makes Kya's character more interesting because she looks prettier than the one depicted in the novel. Besides that, she is also the main character in the story, so this physical variation makes the audience focus more on Kya's character. So, the variations made by the director in the film adaptation do not completely change the storyline in the novel. In fact, it makes the story more interesting and not

monotonous. And there is also a high probability of getting a positive response from viewers and readers.

There are several ecranisation processes, namely 10 additions, 24 reductions, and 12 variations that occur between the novel and the film *Where The Crawdads Sing*. So, it can be concluded that there are many changes in the process of words becoming visual, and the most dominant ecranisation processes in this research are reductions. Reducing, removing, or sorting out parts of a novel that are considered less important or inappropriate to be visualized can make the film adaptation easier for the audience to understand. So, a film adaptation will be more interesting and get a positive response. Therefore, the film will not disappoint the audience.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter contains conclusions and suggestions. The researcher concluded the results of her research, namely a comparative study of characterization between the novel and the movie *Where The Crawdads Sing*. In addition to conclude what has been found, the researcher then provides suggestions to the readers.

#### A. Conclusion

Based on the analysis carried out in the previous chapter, the researcher concluded by referring to the research problems in the comparative study of characterization between the novel and the movie *Where The Crawdads Sing*. First, the researcher concluded that there were differences in characterization between the novel and the film. Researcher found the entire process of ecranisation in characterization in the novel and the film, namely additions, reductions, and variations. Second, several ecranisation processes were found, namely 10 additions, 24 reductions, and 12 variations that occurred in the novel and the film *Where The Crawdads Sing*. Many processes occur in the process of words becoming visual. The most dominant ecranisation process in this research is reductions. In the film adaptation, only parts that are considered important are shown. Due to the limited duration of adapting a novel into a film. The additions of characters in the film, the reductions of characters in the film, and the variations of characters shown by the director in the film aim to achieve the

success of the film adaptation. Therefore, the film adaptation will be more interesting, receive a positive response, and will not disappoint the audience.

### **B. Suggestion**

Based on the conclusions the researcher got. The researcher hopes that the results of this research can increase readers' insight into discussing comparative studies on film adaptations. The researcher suggests to readers that this research can be used by future researchers to develop knowledge about ecranisation theory. However, this research only focuses on one intrinsic element, namely characterization. Therefore, in future research, it is hoped that there will be the addition of several intrinsic elements to the research focus that are considered interesting, such as plot, setting, point of view, etc. Apart from that, the novel and film *Where The Crawdads Sing* also still have an interesting research aspect to study. Because there are still many aspects of research that have not yet been studied. Therefore, the researcher hopes that future researchers will research from various aspects using the same research object.



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## CURRICULUM VITAE



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