

**THE SHIFTS OF PLOT AND THE MAIN CHARACTER
CHARACTERIZATION OF THE NOVEL *PERSUASION* BY
JANE AUSTEN TO THE FILM *PERSUASION* BY CARRIE
CRACKNELL**

THESIS

By:

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

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THESIS

Presented to:

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

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MALANG
2023**

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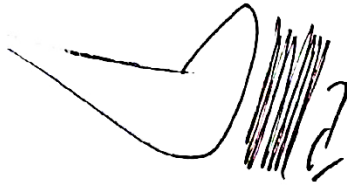
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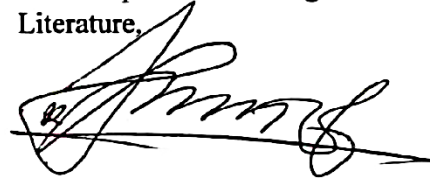
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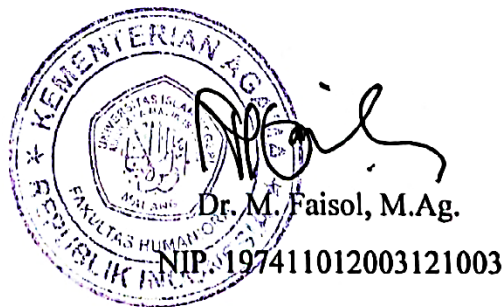
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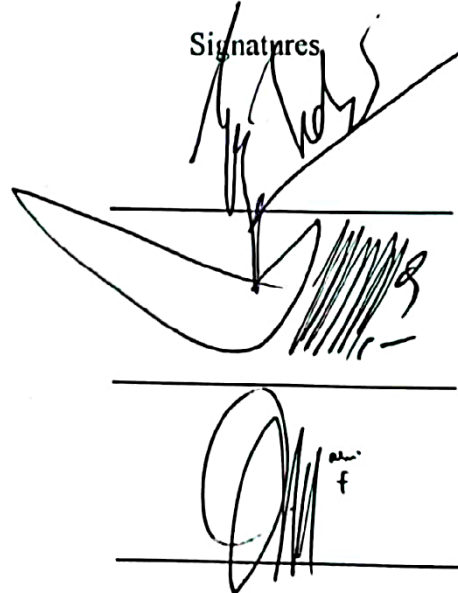
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MOTTO

“بِسْمِ اللَّهِ، تَوَكَّلْتُ عَلَى اللَّهِ، لَا حَوْلَ وَلَا قُوَّةَ إِلَّا بِاللَّهِ”

In the name of Allah, I put my trust in Allah, there is no power and strength except with Him,

“We are not late, we are right on the timeline of our own lives”

(Rain)

Disce quasi semper victurus vive quasi cras moriturus.

DEDICATION

This thesis is specially dedicated to:

- My beloved parents, Mr. Khaerul Huda and my beloved mother, Mrs. Elli Wilianti, for all their support both materially and enthusiastically to continue my education until I can complete my final college assignment well.
- My beloved grandfather who has cared for, educated and raised me with love so that I can live to this day.
- My younger brother and sister, Sofyan and Aisyah. This dedication is especially for the happiness and success to both of you.
- My beloved friends, Dayinta Briliana Safitri, Elfirda Maulidia, Ika Nikmatin Ulya, Safina Zulfarida Arini, Charline Margia, Melani Oktarina, Syaima, Emma, Devita, Dyah, Rere, and Zaidan for their support, encouragement and enthusiasm.
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This research is dedicated to all those mentioned above, my personal growth, and development. Thank you for participating in this significant milestone in my academic journey.

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Therefore, the researcher would like to express profound gratitude and extend heartfelt appreciation to the following individuals and groups who have played a significant role in the successful completion of this research:

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2. Dr. M. Faisol, M.Ag., the esteemed Dean of the Faculty of Humanities at Universitas Islam Negeri Maulana Malik Ibrahim Malang.
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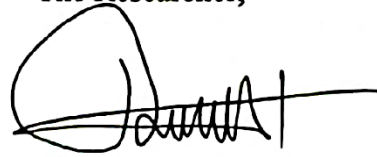
support have been instrumental in completing this thesis. Additionally, the researcher would like to thank Mrs. Vita Nur Santi, M.Pd., as academic supervisor, for her valuable advice and assistance throughout the research process.

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enthusiasm. and your love which hopefully has no limits will give me strength to achieve anything in life. Amin.

Malang, December 6th, 2023

The Researcher,

A handwritten signature in black ink, consisting of a large, rounded initial 'D' followed by several loops and a long horizontal stroke extending to the right.

Derin Nanggari Putri

ABSTRACT

Putri, Derin Nanggari. (2023). The Shifts of Plot and The Main Character Characterization of The Novel Persuasion by Jane Austen to The Film Persuasion By Carrie Cracknell. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University Malang. Advisor: Dr. Siti Mashithoh, M. Hum.

Keywords: ecranization, shift of plot, character, characterization

Transforming a novel into a film, known as ecranization, involves three main processes: reduction, addition, and variation. As a result, ecranization often produces films that differ from the original novel. This study focuses on adapting Jane Austen's "Persuasion" into a 2022 film by Carrie Cracknell. It examines how the ecranization process, involving reduction, addition, and variation, has influenced the portrayal of the main character, Anne, and the plot development. The findings reveal significant shifts in storylines, including excluding certain narratives and characters, adding new scenes and storylines, and changing how the story is presented. These alterations have notably impacted Anne's characterization, deviating from the original novel. The study delves into the shift in plot elements, highlighting the changes in exposition, complications, crisis, climax, and resolution between the novel and the film. Overall, this research sheds light on the transformative nature of ecranization and its impact on cinematic adaptations. It emphasizes the complexity of adapting literary works to the screen and the creative decisions involved. In conclusion, the organization of "Persuasion" is a compelling example of the intricate process of adaptation, showcasing the multifaceted nature of mechanization and its ability to reframe narratives and characters in cinematic adaptations.

مستخلص البحث

بوتري ، ديرين نانغاري (٢٠٢٣) تحويل حبكة وتوصيف رواية الإقناع لجين أوستن إلى فيلم الإقناع لكاري كراكنيل. أطروحة البكالوريوس. برنامج دراسة الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: د. سيني ماشيتوه ، م. هوم

الكلمات المفتاحية : رواية ، فيلم ، حبكة ، توصيف وتحويل إلى فيلم

يتضمن تحويل الرواية إلى فيلم، المعروف باسم "الإكرنة"، ثلاث عمليات رئيسية: الاختزال والإضافة والتنوع. كنتيجة ل، غالبًا ما تنتج تقنية "الإكرنة" أفلامًا تختلف عن الرواية الأصلية. تركز هذه الدراسة على تحويل رواية "الإقناع" لجين أوستن إلى فيلم من إخراج كاري كراكنيل عام ٢٠٢٢. وهو يدرس كيف أثرت عملية التحول الرقمي، التي تنطوي على التخفيض والإضافة والتنوع، على تصوير الشخصية الرئيسية، آن، وتطور الحبكة. تكشف النتائج عن تحولات كبيرة في أحداث القصة، بما في ذلك استبعاد روايات وشخصيات معينة، وإضافة مشاهد وقصص جديدة، وتغيير طريقة تقديم القصة. أثرت هذه التعديلات بشكل ملحوظ على توصيف آن، وانحرفت عن الرواية الأصلية. تتعمق الدراسة في التحول في عناصر الحبكة، مع تسليط الضوء على التغيرات في العرض والتعقيدات والأزمة والذروة والحل بين الرواية والفيلم. بشكل عام، يسلط هذا البحث الضوء على الطبيعة التحويلية للتحول إلى التكنولوجيا الحديثة وتأثيرها على التعديلات السينمائية. إنه يؤكد على مدى تعقيد تكييف الأعمال الأدبية مع الشاشة والقرارات الإبداعية المتضمنة. وفي الختام، يعد تنظيم "الإقناع" مثالاً مقنعاً على عملية التكيف المعقدة، حيث يعرض الطبيعة المتعددة الأوجه للميكنة وقدرتها على إعادة صياغة السرد والشخصيات في تعديلات سينمائية.

ABSTRAK

Putri, Derin Nanggari (2023) Pergeseran Plot dan Penokohan Tokoh Utama Dalam Novel Persuasion karya Jane Austen ke Film Persuasion karya Carrie Cracknell. Skripsi Sarjana. Prodi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Siti Mashithoh, M. Hum

Kata kunci: ekranisasi, pergeseran plot, karakter, karakterisasi

Proses mengubah sebuah novel menjadi film dikenal sebagai ecranization, melibatkan tiga proses utama: reduksi, penambahan, dan variasi. Sebagai hasilnya, ecranization seringkali menghasilkan film-film yang berbeda dari novel aslinya. Studi ini berfokus pada adaptasi novel "Persuasion" karya Jane Austen menjadi film pada tahun 2022 yang disutradarai oleh Carrie Cracknell, dan mengkaji bagaimana proses ecranization, yang melibatkan reduksi, penambahan, dan variasi, telah memengaruhi penggambaran tokoh utama, Anne, serta perkembangan alur cerita. Temuan menunjukkan pergeseran signifikan dalam alur cerita, termasuk penghilangan narasi dan karakter tertentu, penambahan adegan dan alur cerita baru, serta perubahan dalam presentasi cerita. Perubahan-perubahan ini secara nyata memengaruhi karakterisasi Anne, menjauh dari novel aslinya. Selain itu, studi ini mendalami pergeseran elemen-elemen alur cerita, menyoroti perubahan dalam eksposisi, komplikasi, krisis, klimaks, dan penyelesaian antara novel dan film. Secara keseluruhan, penelitian ini memberikan pemahaman tentang sifat transformatif ecranization dan dampaknya pada adaptasi film. Ini menekankan kompleksitas dalam mengadaptasi karya sastra ke layar serta keputusan kreatif yang terlibat. Sebagai kesimpulan, adaptasi "Persuasion" menjadi sebuah film melibatkan perubahan substansial yang secara signifikan mempengaruhi plot dan penokohan tokoh utama.

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CHAPTER I

INTRODUCTION

This chapter consists of background of the study, problem of the study, significance of the study, scope and limitations and definition of key terms.

A. Background of the Study

Novels and films are two different media. The novel conveys a story by narrating words that the reader will visualize through imagination. In contrast, the film conveys a story to the audience through images and sound (Audiovisual) that the audience sees through the glass screen (Wulandari, 2017). The novel's history, a literary work, has an older history than the history of the film. However, the cinema world is growing rapidly along with current technological developments. As time passes, films and literary works are equally in demand by many people until a phenomenon of turning literary works into films emerges. This transformation of literary works into film form has continued for some time. So many famous films are adapted from literary works.

Changing literary works into film form has occurred in Hollywood and Indonesian films. Several famous Hollywood films are adaptations of literary works, including *Harry Potter* by JK Rowling, *Little Women* by Louisa May Alcott, *Twilight* by Stephenie Meyer, *Divergent* by Veronica Roth, *The Old Man's Sea* by Ernest Hemingway, *12 Year enslaved person* by David Wilson, and *The Davinci Code* by Dan Brown. In Indonesia, the transformation of literary works into films has also been carried out for a long time, around 1951. Since that year, so many

famous films in Indonesia have been adapted from literary works, including *Hafalan Shalat Delisa* by Tere Liye, *Surat Kecil Untuk Tuhan* by Agnes Davonar, *Bumi Manusia* by Pramoedya Ananta Toer, *Laskar Pelangi* by Andrea Hirata. Ika Natassa's *Critical Eleven*, Donny Dhiringantoro's *5cm*, and Dewi Lestari's *Perahu Kertas*.

In changing a novel or literary work into a film, there is a process in it. Visualizing words in audiovisual form is a challenging process. The process requires imagination in its cultivation. A reader of literary works has his imagination in depicting or visualizing a story. Meanwhile, when a literary work is adapted into a film, what is presented in the film is the imagination of the director. In adapting the novel to the film, it will be changing. These changes are reasonable because novels and films are two different media. The change of the media of words in the novel into the media of images and sound in the film has brought about many changes in various aspects (Asfani, Menjamin, Setiawan, & Waluyo, 2022).

The process of converting a novel into a film is called ecranization. Eneste (1991: 60) says that ecranization can be interpreted as a process of transformation from a novel into a film form. This process is a process of transitioning reading facilities into spectacle facilities. Ecranization is the sailing, transferring, or appointment of a novel or literary work into a feature film (Eneste, 1991). The transfer of the vehicle from novels to films inevitably causes many changes. In the process of changes that occur in ecranization, there are three, namely reductions, addition, and variation; the reduction process is the process of cutting elements or reducing elements that exist in the novel, and addition is the addition of elements

that are not in the novel. Variation is the variation of elements that exist in the novel. (Eneste: 1991) Ecranization products are sometimes different from what is in the novel, not as detailed as the novel, and there are some changes in characterization and plot in the film that are different from the novel. The changes in characterization and plot researchers found in the novel *Persuasion* by Jane Austen when the novel was adapted into a film with the same title by Carrie Cracknell. The process of adapting the novel *Persuasion* by Jane Austen into the film *Persuasion* by Carrie Cracknell will be the object of study in this research.

Persuasion is the final work in the long history of novelist Jane Austen. The novel *Persuasion* tells the story of a young woman of noble descent who is persuaded to let go of her lover and fails to be engaged to her lover because of caste differences. The main character in the novel is named Anne Elliot, who is told to reunite with her former lover after eight years of separation. This *Persuasion* novel is so popular that it has often been adapted into a film. The first film was released in 1995 with the same title by director Roger Michell; the second film was released in 2007 with the same title by director Adrian Shergold, then the third most recent film among all the *Persuasion* novel adaptations was released in 2022 with the same title by director Carrie Cracknell. The last *Persuasion* film was quite popular this year, with the lead role of Dakota Johnson as Anne Elliot and Cosmo Jarvis as Federick Wentworth. This film received much criticism as well as praise. Several articles explained that this film was a failed product of literary adaptation, and several other articles stated that this film was very interesting and worth watching. This problem attracts researchers to examine the film from the *Persuasion* novel.

The selection of Jane Austen's novel *Persuasion* and Carrie Cracknell's *Persuasion* Film is based on several reasons. The first reason is that the novel is a novel that has a long history in the world of literature. It has been studied through many aspects, so this novel is one of the most important literary works in the world of literacy. Second, this novel has been brought to the big screen many times with the same title and different directors, so this novel has a very interesting story that has been filmed many times. Furthermore, third, the last *Persuasion* film by director Carrie Cracknell has caused many pros and cons for the audience and is even considered a product of adaptation failure; these criticisms are based on the fact that there are so many differences between the novel and the film that the audience assumes that the film is a film that failed in adapting Jane Austen's novel *Persuasion*.

So many articles or theses have discussed the novel *Persuasion*. Aprisetwati Lumbantoruan and Winda Evyanto (2021), in their study entitled *Analysis of love and belonging needs in persuasion novels by Jane Austen* discusses the need for love and affection for the main character in the novel Anne Elliot. The article uses a literary psychology approach with the theory of the hierarchy of needs by Abraham Maslow. Furthermore, in the article, the researchers focus on how Anne, the main character in *Persuasion*, tries to fulfill the need for love and affection that she wants from her family, friends, and people around her.

The next article that also examines *Persuasion* novels is *Types of hedonism on the main character Sir Walter Elliot in the novel Persuasion by Jane Austen* by Enggin Valufi and Retno Budi Astuti (2020). The article discusses the types of hedonism in the main character, especially the character Sir Walter Elliot. The

article uses a psychological approach using Weijers' theory as the main theory. In this article, the researcher found that Sir Walter Elliot performed two types of hedonism: aesthetic and selfish.

Nuraini Syndy, Saprudin, and Fenty Sukmawati (2022), in their article entitled *Marriage based on social class in the novel of Persuasion by Jane Austen* uses sociological approaches specifically on the theory of social class by M. Arifin Noor. This article analyzes the main characters, Anne Elliot and Frederick Wentworth, and the problems they faced because of social classes. In this article, the author found several conclusions about the character Anne and Wentworth in the novel and their journey to have a happy ending in their marriage.

An article entitled *Vanity, Grief and Mary Musgrove* by Anneli Olsson Hagman (2020) discussed a character named Mary Musgrove from the novel *Persuasion*. Mary is the last sister of the main character. In this article, the researcher uses a psychological approach with psychoanalytic theory by Sigmund Freud. The researcher focuses on the analysis of Mary, who is not the main character, that has complex problems, starting from her marriage problems, problems with herself, and also problems with her social life.

Another article that discusses *Persuasion* is by Youssef Agdal (2019). In this journal *Gender and Mobility in Jane Austen's Persuasion* the researcher discusses women's issues. In this article, researchers examine how women's mobility is hindered by their economic dependence on men shown in the novel *Persuasion*.

Furthermore, after so many studies have examined the novel *Persuasion* from various approaches such as psychology, sociology, feminism, and so on, in this

research, the researcher is interested in analyzing *Persuasion* novel with a structuralism approach by analyzing the plot and characterization but by comparing the plot and characterization in the film *Persuasion* by Carrie Cracknell using ecranisation theory. Furthermore, the researcher is interested in discovering the differences between the novel and film *Persuasion* by using ecranization theory, especially in plot and characterization. There have been many previous studies that examine the differences in a literary work that is filmed based on ecranisation theory. One of them is an article entitled *Ecranisation from Novel to Movie Friends But Married* by Ayudia Bing Slamet and Dittopercussion by Evi Chamalah and Meilan Arsanti (2019), which is the sixth article in this literature review. In this article, the researcher used the theory of ecranization by Eneste. In this research, the researcher found a difference in the plot between the film and the novel *Friends But Married*. The researcher found that the film and the novel experienced a reduction, addition, and variation of the plot in orientation, complication, and resolution phase, except in the conclusion phase, there is no reduction.

The next article on ecranization theory is entitled *The Analysis Ecranisation of Peter's characterization affected by his conflicts in the novel and in the film entitled The Chronicles of Narnia: Prince Caspian* by Deasmabella Charima (2020). The researcher uses Eneste's ecranization theory, Abraham's characterization theory, and Sayuti's conflict theory in this journal. In this research, the researcher found a difference in the characterization conflict between the film and the novel *The Chronicles of Narnia: Prince Caspian*. The researcher found that the film and the novel experienced reduction, addition, and variation of the characterization conflict.

An article entitled *From Novel to Film Dilan 1990: An ecranisation study* by Arrie Widhayani, Sarwiji Suwandi, and Retno Winarni (2018). The article uses the theory of ecranization by Eneste. In the article, the researcher found that the form of the novel organization of the Dilan 1990 film contained new reductions, additions, and variations from the story's content and the elements that formed the story.

Then, the article entitled *Comparison between of the Bumi Manusia novel by Pramoedya Ananta Toer and Bumi Manusia film by Hanung Bramantyo* by Novia Nur Asfani, Sumaiya Menjamin, Budhi Setiawan and Herman J. Waluyo (2022). In this article, the researcher uses Eneste's ecranization theory. The researcher found that the novel organization of the film Bumi Manusia experienced a reduction, addition, and variation in the plot and setting of the story.

Istadiyantha (2017), in her article, entitled *Ecranisation, From Textual Tradition to Cinema: The Infidelity Against The Values of Literary Writing?* The article also uses Eneste's ecranization theory. The researcher found a difference between a movie and a novel in this research. The researcher found that the film and the novel experienced reduction, addition, and variation, which are conveyed in the scenes and dialogues in the film.

Then what distinguishes this research from previous research is the novelty of the object, where the object in this research is a new *Persuasion* film released in 2022. The main topic discussed in this research is the shifts in plot and characterization in the novel *Persuasion* by Jane Austen and the film *Persuasion* by Carrie Cracknell. The topic will be discussed using a structuralism approach

with plot theory, characterization theory, and ecranisation theory. Eneste (1991: 61-66) says that the transfer of a novel to a film will inevitably lead to a process of shrinking, adding, and varying changes. One example of shrinkage in films is that several events in the novel are not shown in the film. In the process of adding, several additional scenes seem to kill the characterization of the characters in the novel, such as the scene when Anne cries and shows her attitude and dialogue about how broken she is because of a broken heart, it destroys Anne's Anne's character who was built as a calm, and steadfast woman in the face of stress. Varied changes also occur, especially in the story's plot, where some events are not ordered according to the novel in the film. This study will discuss some of these changes further and in detail.

B. Problem of the Study

Based on the background of the study, a research question can be drawn as follows:

1. What are the plot and the main character's characterization in the novel *Persuasion* by Jane Austen?
2. What are the plot and the main character's characterization in the film *Persuasion* by Carrie Cracknell?
3. How did the shift of plot and the main character's characterization from the novel *Persuasion* by Jane Austen to the film *Persuasion* by Carrie Cracknell happen?

C. Significances of the Study

Academically, this research is intended to expand the theoretical aspects of plot, characterization, and ecranization. This research will explain how the ecranization process occurs in adapting the novel to the film. This research is also intended for English literature students interested in studying this topic.

Practically, this research aims to provide new insights for the community about how the process of adapting novels to films is expected, and it is hoped that people can understand the process of adapting novels to films.

D. Scope and Limitation

This study focuses only on the analysis of the plot and characterization of the main characters Anne Elliot as the main character of the novel *Persuasion* by Jane Austen and the plot and characterization of the main characters Anne Elliot of the film by Carrie Cracknell. The researcher did not have discussed another character and other aspects such as setting, background, etc.

E. Definition of Key Terms

To avoid differences between researchers and readers in understanding the terms used in this study, it is necessary to limit the terms:

1. Film

Film is a live image which is also often called a movie. Film collectively is often called cinema, cinema itself comes from the word kinematic or motion (Eneste, 1991: 60).

2. Novel

Novel is a long prose essay that contains a series of stories from a person's life with the people around him by highlighting the character and nature of the actor (Muliadi, 2017: 1).

3. Plot

Plot is a plan or basis for a story, which is based on conflicting human motivations, with actions resulting from believable and realistic human responses. (Robert and Jacobs, 1987: 10-11).

4. Characterization

Characterization is the creation of imaginary people so that they exist for the reader as living people (Holman and Harmon, 1985: 81).

5. Ecranization

The process of changing, refining or transferring a novel into a film (Eneste, 1991: 61).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter includes general insight into the theories related to this research. First, the researcher will explain the basic understanding or perception of the ecranization theory, novel, film, and theory of plot character and characterization.

A. STRUCTURALISM

Literary work is a description of events that are experienced by an individual or a certain group of people in life which is the creation of an author. In literary works there are various things that can be studied, be it from the characters, plot, etc. However, in order to understand a literary work objectively and understand the meaning of a literary work, literary works can be studied based on the building blocks of the literary work itself. The building blocks of literary works are also called intrinsic elements. Approach that examines literary works based on their building elements is a structural approach or also called structuralism. According to Semi in (Sudrajat, 2015: 23) states that the structural approach is also called the objective approach, because it believes that responding to literary works objectively must be based on an understanding of the literary work itself.

Structuralism views text as a structure. Structural is an approach that views a literary work as seen from the work itself, consisting of building elements. In line with the opinion above, the structural approach is an intrinsic approach, namely discussing the work on the elements that build literary works from within (Suwarno, 2012: 23). Another opinion according to Nurgiyantoro (2010: 36), the structure of

literary works also suggests the understanding of the relationship between elements (intrinsic) which are reciprocal, mutually determining, mutually influencing which together form a unified whole. Structural analysis of literary works, which in this case is fiction, can be done by identifying, studying, and describing the functions and relationships between the intrinsic elements of the fiction concerned. First identify and describe, for example, how the circumstances of the events, plots, characters and characterizations, setting, point of view and so on. After trying to explain how the function of each of these elements in supporting the overall meaning, and how the relationship between the elements so that together form a cohesive totality-meaning. Structural analysis of literary works can be carried out in the following stages:

- a. Identify and describe the intrinsic elements that build literary works, such as themes, characterizations, plot, setting, point of view, language style and message.
- b. Explain how the function of each of these elements in supporting the overall meaning of literary works.
- c. Connecting these elements so that together they form a coherent totality of meaning.

Based on these structuralism theories, it can be stated that structure is something that is structured or built and structural is matters relating to the structure so that structuralism theory pays attention to the analysis of the elements in literary works and those related to it. In a novel there are several intrinsic elements, namely theme, characterization, setting, plot, language style, point of view and message.

According to Nurgiyantoro (1998:70), the theme is the basis of the story or the general idea in a story. Other intrinsic elements such as characterization, setting, plot/plot build the theme. Therefore, to understand the theme of a story, be it a novel or a short story, it is necessary to understand all the other intrinsic elements.

B. NOVEL AND ITS INTRINSIC ELEMENTS

a) Novel

Literary work is a medium for expressing ideas, ideas and opinions of the author, both explicitly and openly as well as implicitly and hiddenly. According to Wellek and Warren (1993:14) literary works are imaginative works in the medium of language whose aesthetic function is dominant. Literary works as a result of human creativity apart from providing entertainment are also loaded with values, both the value of beauty and the value of life teachings. Literary work can also be interpreted in general as a written work in any form. In language, literature comes from the Latin *littura* or *litteratura* which means writing in the form of letters. In another definition, literary works also include texts that are spoken or sung. Literature is classified into fiction and non-fiction literature such as poetry or prose. However, in a more complex form, sastra can be in the form of novels, prose, and dramas.

Prose in literature is often referred to as fiction. Prose or fiction has the meaning of a narrative work that tells something that is fictitious, imaginary, not based on reality or can also mean a reality that is born based on fantasy. In general, prose/fiction means a fictional story in which the story has aspects of character, plot,

theme, and storytelling center, all of which are produced by the author's imagination. Muliadi (2017: 1) says that fiction or prose is "a type of literary genre, in addition to other genres. Other genres that are meant are poetry and drama. Prose includes literary works called short stories, serial stories, and novels.

The novel is a form of literary work in which every appearance reflects the condition of a particular society. A novel usually tells about human life in its interaction with the environment and with each other. The novel is a form of literary work which is also called fiction. The novel is a literary work that is imaginatively creative in nature which packs complex human life issues with various conflicts, so that the reader gains new experiences about life. Novels can express something freely, present something in more detail, and involve more complex problems (Nurgiyantoro, 1995:11).

All the speakers on various branches of literature above, what will be the focus of this research is the object of literature in the form of a novel. The novel chosen by the researcher in this study is *Persuasion* by Jane Austen. Jane Austen is a very famous English novelist. Her works are very popular, one of which is *Persuasion*. *Persuasion* is the last work of Jane Austen before she stopped writing. This novel raises many social issues, women's issues, etc. Some previous studies have discussed this novel. First, the journal entitled *Analysis of Love and Belonging Needs in Persuasion novels by Jane Austen* by Aprisetwati Lumbantoruan and Winda Evyanto (2021). The journal discusses the need for love and affection for the main character in the novel, Anne Elliot. The journal uses a literary psychology approach with the theory of the hierarchy of needs by Abraham Maslow. Moreover,

in the journal, the researchers found how Anne, who is the main character in *Persuasion*, tries to fulfill the need for love and affection that she wants to get from her family, friends, and people around her.

b) Intrinsic Element of Novel

1. Plot

The meaning of plot is often equated with the term plot or storyline. The plot contains elements of the storyline or rather events after events that follow one after another based on cause and effect. The clarity of the plot can mean the clarity of the story to be understood. On the other hand, the plot of a work of fiction is complicated and it is difficult to identify the causal relationship between the events, making the story difficult to understand. Understanding the plot, thus needs to require critical power, sensitivity to thoughts and feelings, attitudes and serious responses.

Robert and Jacob's define plot is a plan or basis for a story, which is based on conflicting human motivations, with actions resulting from believable and realistic human responses. According to Robert and Jacobs (1987: 10-11) there will be the following aspects in the plot: Exposition, Complication, Crisis, Climax, and Resolution. According to Robert and Jacobs (1987:10-11):

a. Exposition.

Exposition is the lying out, the putting forth, of the material in the story. the main characters, their backgrounds, their characteristics, goals, limitations, and potentials. It presents everything that is going to be important in the story.

b. Complication.

The complication marks the onset of the major conflict in the story. The participants are the protagonist and the antagonist, together with whatever the ideas or values they represent, such as good and evil, individualism and collectivization, childhood and age, love and hate, intelligence and stupidity, knowledge and ignorance, freedom and slavery, desire and resistance, and the like.

c. Crisis.

The crisis is the turning point, the separation between what has gone before and what will come after. In practice, the crisis is usually a decision or action undertaken in an effort to resolve the conflict. It is important to stress, however, that the crisis, though a result of operating forces and decisions, may not produce the intended results.

d. Climax.

The climax is the high point in the action, in which the conflict and the consequent tension are brought out to the fullest extent. Another way to think of climax is to define it as that point in a story in which all the rest of the action becomes inevitable.

e. Resolution or denouement.

The resolution (a releasing or untying) or denouement (untying) is the set of action bringing the story to its conclusion. The major actions are completed and the final action, the walking, underscores the note of finality (1987-9-11).

2. Character and Characterization

In a story, there are always characters created by the author and described as experiencing events or actions in various events in the story. In general, the character is in human form. Meanwhile, characterization is the presentation of the character's character and the creation of a character's image. Then in characterization there are terms of character and characterization. Character is the attitude of the characters described by the author in a story or literary work. while characterization is an attempt to display the character or character of the characters in a story or literary work. M.H Abrams defines character as a person who is presented in a dramatic or narrative work, which is interpreted by readers as endowed with moral qualities and character expressed in what they do and act (Abrams, 1981: 20-21).

Characterization is the creation of imaginary people so that they exist for the reader as living people (Holman and Harmon, 1985. 81). There are three basic ways of characterization in fiction according to Holman and Harmon:

- a) The author's explicit presentation of character to direct the exposition, either in an introductory block or piecemeal throughout the work, is illustrated by action.
- b) Presentation of the character in action with little or no explicit comment by the author, with the hope that the reader can deduce the actor's attributes from the action.
- c) Presentation from within the character, without commentary about the character by the author, about the impact of actions and emotions on the

character, with the hope that the reader will get a clear understanding of the character's attributes. (1985:81)

3. **Setting**

The setting or scene of the story is often also called the background of the story, which is a description of the time, place and atmosphere in which a story occurs (Wiyanto, 2002:28). According to (Nurgiyantoro, 2010: 217) setting makes events in literary works more concrete so as to help readers operate their imagination. In line with this, according to Abrams (Nurgiyantoro, 2010: 216) the setting or setting is also referred to as the fulcrum, suggesting the notion of place, time relationships, and the social environment in which the events that are told occur. This setting is closely related to the character or actor in an event. Therefore the setting really supports the plot of the story.

In addition, the setting also greatly influences the atmosphere, events, main issues in the story, and the theme of the story. Although the setting is intended to identify the situation depicted in the story, the existence of setting elements is essentially not just stating where, when and how the situation took place, but also related to the description of tradition, character, social behavior and the views of society at the time the script was written. From the study of the setting, it can be seen how far the suitability and correlation between the actor and the character of the character with the condition of the community, the social situation and the views of the community, the condition of the area, geographical location, social structure will also determine the character or characteristics of certain figures.

4. Theme

According to The Liang Gie (1976), broadly speaking, a theme is an idea subject matter in the work of art. The main idea of a work of art can be understood or recognized through the selection of subject matter (subject matter) and the title of the work. The subject matter can relate to aesthetic values or the value of life, namely in the form of: natural objects, material objects, atmosphere or metaphor or allegory. Tarigan (1993: 125) suggests that a theme is a certain way of life or a certain feeling about life or a certain set of values that forms or builds the basis/main idea of a literary work.

C. FILM

Film is a live image, also often called a movie. Films, collectively often called cinema. Cinema itself comes from the word kinematics or motion. In language, film (cinema) is cinemathographie which comes from "cinema", "tho" comes from the word phytos which means light, and "graphie" which comes from the word graph which means writing, drawing and image so the meaning is to paint motion with light. So that we can paint motion with light, we have to use a special tool, which we usually call a camera. Bluestone (in Eneste, 1991:18) states, film is a combination of various arts, namely music, fine arts, drama, literature coupled with elements of photography. Eneste (1991:60) states that film is the result of collective work or mutual cooperation. Whether a film is good or not will depend on the harmony of the work of the units in it (producer, screenwriter, director, cameraman, artistic director, sound recorder, players, and others). Therefore, film is an audio-visual medium, and sound also plays a role in it. The film that will be the research

object of this research is a film adapted from a novel with the same title as the novel, namely *Persuasion* by director Carrie Cracnell.

D. ECRANISATION

The word ecranization comes from the French word ecran which means screen. Ecranization is the white-screening or transfer or appointment of a novel into a white screen or film (Eneste, 1991: 60). Ecranization can also be referred to as a process of change, because in the process of translating or transferring from a novel to a film there will be many changes in the process. According to Bluestone (1956) ecranization is a study of the process of whitewashing or transferring a novel (literary work) into a film. Ecranization is also interpreted as a study in the form of adaptation, transfer of discourse, or changes from one type of art to another (Widhayani, Kelvin, & Winarni, 2018).

The transfer of a literary work into a film has a process in it. Novel is a medium that uses words as the main tool in telling a story, while film is a medium that uses pictures and sound as a tool to tell a story. Novels are also individual creations which are the result of individual work while films are the result of group work (Eneste, 1991: 60). In the process of cultivating from novel to film, there will definitely be many changes that occur in it. Aside from the fact that the two are different media, novels and films also have many differences in various aspects. Reading a novel requires imagination, the words written by the author in a novel will be realized by the reader so that the reader will understand what the author wants to convey in the story. While watching a film, the audience will be treated to pictures and sound to understand what story is conveyed in the film. Based on this,

the ecranization process can also be interpreted as a change in the enjoyment process, namely from reading to watching, the audience also has a title that changes from reader to spectator (Eneste, 1991: 61). In reading a novel, readers can read the novel anywhere and anytime and are not limited by a certain time, but in watching a film, the audience can only watch a film in a certain place and at a certain time. Thus, the process of ecranization is also referred to as the process of changing from art that can be enjoyed anytime and anywhere, to art that can only be enjoyed at a certain place and time (Eneste, 1991: 1). Based on all the definitions and explanations of the ecranization process, it can be concluded that the essence of the ecranization or whitewashing of a literary work into a film is the process of change that occurs in it.

The transfer from a novel into a film inevitably results in various changes. Eneste (1991: 61 – 66) explains the changes that occur in the ecranization process, these changes include:

1. Reduction

As explained earlier, ecranization can be interpreted as changing what can be enjoyed for hours or even days into something that can only be enjoyed in about one and a half hours. Therefore, novels that have long stories will experience reduction, shrinking, or cutting when filmed. Reduction means reducing, shrinking or cutting the story elements of literary works in the ecraniation process. Eneste (1991: 61) explains that not everything expressed in the novel will be found in the film. Some of the story, plot, characters, setting and atmosphere of the novel cannot be found in the film. So that in reduction starting from characterizations, storylines

and other story elements in the novel, only the important and crucial parts of the story will be shown in the film. Thus there will be a process of cutting and removing parts of the story in literary works in the ecranization process.

2. Addition

Addition is one of the things that can happen in the process of transforming a literary work into a film. Just as in reduction, the addition process can also occur in various aspects of story building such as characterization, plot, setting, and atmosphere. Eneste (1991: 64) explains that changes in the form of additions in the ecranization process occur because screenwriters and directors have interpreted the novel they are about to film in advance. And in the interpretation process it is possible to make changes in the form of adding several story building elements such as plot, characterizations, setting, even atmosphere.

3. Variation

Varied changes are also possible things to happen in the ecranization process. Variation changes mean that something in the novel is displayed in variations or in other forms in the film. Variable changes can also occur in various aspects of story building such as characterization, plot, setting, atmosphere and story ideas. The process of change varies due to many factors, including limited time duration, media used, etc. According to Eneste (1991: 65-66) in making a novel into a film, the director needs to make variations in the film, so that films based on novels are not as original as the novels.

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher discusses the methodology used in this study. The researcher will discuss data sources and objects from this study, data collection or how data was obtained, and data analysis.

A. Research Design

This research is categorized in literary criticism and classified as an ecranisation study. The purpose of this research is to find out the differences in characterization especially on the main character and plot between Jane Austen's *Persuasion* novel and Carrie Cracknell's *Persuasion* film and how the differences in plots and characterization occur according to the theory of ecranization and how that change can affect the theme of the film. This study uses the theory of ecranization by Pamusuk Eneste with a characterization and plot theory.

B. Data Source

The data source for this study is the text of the novel *Persuasion* by Jane Austen. This novel is the last work of Jane Austen published in one book with other works entitled *Northanger Abbey* on December 20th, 1817 by John Murray. This novel consists of 327 pages. In 2022 this novel was adapted into a film with the same title with a running duration of one hour and forty-nine minutes directed by Carrie Cracknel, in which every scene in the film is also a source of data for this research. The data in this study will be analyzed using the ecranization theory which

includes reduction, addition and variation which are different from the novel, especially in the characterization and plot.

The data objects of this study are sentences or utterances in the *Persuasion* novel by Jane Austen which show data in the form of characterization, and plot. And the next data object is the scene in the film *Persuasion* by Carrie Cracknell which shows the data in the form of plot characterization that different from the novel according to the ecranization theory wich might influence the theme in the film.

C. Data Collection

In collecting data, researcher apply several procedures and go through several stages. the first, reading the novel *Persuasion* by Jane Austen. the second, watching the film *Persuasion* by Carrie Cracknell. then, the third, the researcher went back to viewing and reading *Persuasion* novels and films, then the researcher marking several sentences and sayings in the novels and film scenes which showed differences in the plot and characterizations in the novels and films based on the ecranization process.

D. Data Anlaysia

The analysis will start by giving knowledge and explanation about novel and film, and also the process of ecranization. After the data is collected, the analysis is continued by describing the changes that occur in the transition from the novel to the *Persuasion* film according to Eneste's ecranization theory. The data will be divided into data on changes in reduction, addiction, and variations in the novel and also in the film. the subject of analysis and the changes that occur in the depiction

of characters and storylines from novel to film are the objects of analysis, especially the main characters in the story. Shifts in plot and characterization will be presented in data from the novel, then from the film and then an explanation of how these shifts occur according to the ecranization theory.

CHAPTER IV

FINDING AND DISCUSSIONS

In this chapter, the researcher discusses the findings and analysis of two works using the novel *Persuasion* by Jane Austen (1897) and the film *Persuasion* by director Carrie Cracknell (2022) as research objects. When using quotations in the form of sentences from novels and scenes from films as data, then analyzed and elaborated to produce research findings related to the plot and characterization of the main character, Anne Elliot.

A. Plot and Characters Characterization of the Main Character in the Novel *Persuasion* by Jane Austen

a) Plot

In Jane Austen's *Persuasion* novel, Jane Austen uses a third-person perspective to tell the whole story and plot. Jane Austen's *Persuasion* novel is a mixed plot, with several backward plots at the beginning of the story, then continues with a forward plot until the story ends. According to Robert and Jacobs (1987: 10-11), there will be the following aspects in the plot: Exposition, Complication, Crisis, Climax, and Resolution.

1. Exposition

The story begins seven years after the end of the engagement between Anne Elliot, who is the main character in the story *Persuasion*, and a young man named Frederick Wentworth. The engagement took place in Somersetshire, a village on the British Empire's mainland, where they met again after eight years of separation.

Anne, nineteen years old at that time, fell in love and had a relationship with Wentworth, who was still a naval officer and did not have a high social status. Meanwhile, Anne was the daughter of the noble Elliot family, who owned a plantation in Somersetsire. Their relationship became more distant until Anne accepted a proposal from Wentworth. However, this relationship did not last long. Because of the difference in social status and Wentworth's lack of wealth, Anne's friends and family thought the relationship needed more. This is explained in the novel *Persuasion* in the fourth chapter, as in the following quote:

"Anne Elliot, with all her claims of birth, beauty, and mind, to throw herself away at nineteen -- involve herself at nineteen in an engagement with a young man, who had nothing but himself to recommend him, and no hopes of attaining affluence but in the chances of a most uncertain profession, and no connexions to secure even his farther rise in that profession -- would be, indeed, a throwing away, which she grieved to think of! Anne Elliot, so young; known to so few, to be snatched off by a stranger without alliance or fortune; or rather sunk by him into a state of most wearing, anxious, youth-killing dependance! It must not be, if by any fair interference of friendship, any representations from one who had almost a mother's love, and mother's rights, it would be prevented." (Austen, 1897, P. 37)

In addition, Lady Russell, who was a good friend of Anne's late mother, and Anne also considered her like a second mother to her, also did not approve of Anne's relationship with Wentworth, and she persuaded Anne to break off her engagement with Wentworth.

".. but Lady Russell, whom she had always loved and relied on, could not, with such steadiness of opinion, and such tenderness of manner, be continually advising her in vain. She was persuaded to believe the engagement a wrong thing -- indiscreet, improper, hardly capable of success, and not deserving it. But it was not a merely selfish caution, under which she acted, in putting an end to it. Had she not imagined herself consulting his good, even more than her own, she could hardly have given him up. The belief of being prudent, and self-denying principally for his advantage, was her chief consolation, under the misery of a parting, a final parting; and every consolation was required, for she had to encounter all the additional pain of opinions, on his side, totally unconvinced and unbending, and of his feeling himself ill-used by so forced a relinquishment." (Austen, 1897, P. 38)

Several years after the breakup of Anne and Wentworth's engagement, the Elliot family experienced financial difficulties due to their extravagant spending. They fell into much debt, so they rented out Kellynch Hall. They decided to stay and rent a cheaper house in Bath until their finances improved. Sir Walter, Elizabeth, and Elizabeth's companion, Mrs Clay, look forward to the day before their move to Bath. Anne doubts she will like Bath but cannot go against her family and everyone's approval.

"They must retrench; that did not admit of a doubt. But she was very anxious to have it done with the least possible pain to him and Elizabeth. She drew up plans of economy, she made exact calculations," (Austen, 1897, P. 18)

"Quit Kellynch Hall.' The hint was immediately taken up by Mr. Shepherd, whose interest was involved in the reality of Sir Walter's retrenching, and who was perfectly persuaded that nothing would be done without a change of abode. 'Since the idea had been started in the very quarter which ought to dictate, he had no scruple", (Austen, 1897, P. 20)

As the war against France ends, Admiral Croft and his wife Sophia (Wentworth's sister), have returned home. They are the tenants of Keylinch Hall. Anne felt very uneasy learning that the Wentworth brothers would live in Keylinch.

"-- accidentally hearing of the possibility of Kellynch Hall being to let, and understanding his (Mr. Shepherd's) connection with the owner, he had introduced himself to him in order to make particular inquiries; and had, in the course of a pretty long conference, expressed as strong an inclination for the place as a man who knew it only by description could feel; and given Mr. Shepherd, in his explicit account of himself, every proof of his being a most responsible, eligible tenant." (Austen, 1897, P. 30 - 31)

"With all these circumstances, recollections, and feelings, she could not hear that Captain Wentworth's sister was likely to live at Kellynch without a revival of former pain; and many a stroll, and many a sigh, were necessary to dispel the agitation of the idea." (Austen, 1897, P. 41)

2. Complication

Anne did not go first while Anne's older brother and father moved to Bath. Because Mary, Anne's sister, now married to Charles Musgrove of Uppercross Hall, was ill. Anne was to visit Mary and her family and accompany Mary for some time in Uppercross.

"Something occurred, however, to give her a different duty. Mary, often a little unwell, and always thinking a great deal of her own complaints, and always in the habit of claiming Anne when anything was the matter, was indisposed; and foreseeing that she should not have a day's health all the autumn, entreated, or rather required her, for it was hardly entreaty, to come to Uppercross Cottage, and bear her company as long as she should want her, instead of going to Bath." (Austen, 1897, P. 45)
"I cannot possibly do without Anne," was Mary's reasoning; and Elizabeth's reply was, "Then I am sure Anne had better stay, for nobody will want her in Bath". (Austen, 1897, P. 45)

Wentworth is now a naval captain. He already has rank, status, and wealth. After the war, he was on leave and going to visit his brother in Somersetshire, and stayed there for some time. Moreover, this is where he met his ex-girlfriend Anne.

"He was not Mr. Wentworth, the former curate of Monkford, however suspicious appearances may be, but a Captain Frederick Wentworth, his brother, who being made commander in consequence of the action off St. Domingo" (Austen, 1897, P.36)
"When the Crofts called this morning, (they called here afterwards, did not they?) they happened to say, that her brother, Captain Wentworth, is just returned to England, or paid off, or something, and is coming to see them almost directly;" (Austen, 1897, P. 66 - 67)

The Musgrove family, including Mary, Charles, and Charles' sisters Henrietta and Louisa, welcomed the Croft family and Captain Wentworth to Uppercross. One of the reasons Captain Wentworth settled on land was to find a wife, to marry whoever pleased his heart. He said that in front of Admiral Croft's and Musgrove families.

"A very few days more, and Captain Wentworth was known to be at Kellynch, and Mr. Musgrove had called on him, and come back warm in his praise, and he was engaged with the Crofts to dine at Uppercross by the end of another week. It had been a great disappointment to Mr.

Musgrove to find that no earlier day could be fixed, so impatient was he to shew his gratitude, by seeing Captain Wentworth under his own roof, and welcoming him to all that was strongest and best in his cellars." (Austen, 1897, P. 70)

"It was now his object to marry. He was rich, and being turned on shore, fully intended to settle as soon as he could be properly tempted; actually looking round, ready to fall in love with all the speed which a clear head and quick taste could allow. He had a heart for either of the Miss Musgroves, if they could catch it; a heart, in short, for any pleasing young woman who came in his way, excepting Anne Elliot. This was his only secret exception, when he said to his sister, in answer to her suppositions." (Austen, 1897, P. 81)

At that time, the Musgrove family had two daughters, Henrieta and Louisa. Everyone at that time did not know which of the two girls Captain Wentworth would choose. Both of them are very enthusiastic about getting to know Captain Wentworth; they are unbelievable love rivals.

"Charles 'had never seen a pleasanter man in his life; and from what he had once heard Captain Wentworth himself say, was very sure that he had not made less than twenty thousand pounds by the war. Here was a fortune at once: besides which, there would be the chance of what might be done in any future war; and he was sure Captain Wentworth was as likely a man to distinguish himself as any officer in the navy. Oh! it would be a capital match for either of his sisters." (Austen, 1897, P. 99)

Henrietta had been close to her cousin, the priest Charles Hayter, but since Captain Wethworth's arrival, Henrieta turned all her attention to Captain Wentworth. However, it was not only a short time before Henrieta returned to Charles Hayter. Meanwhile, Lousia is enthusiastic about building a friendship with Captain Wentworth. and the road opens wider for the two of them to develop a further relationship, even though it is not certain whether they love each other or maybe it is just mere attraction.

" Charles and Henrietta returned, bringing, as may be conjectured, Charles Hayter with them. The minutiae of the business Anne could not attempt to understand; even Captain Wentworth did not seem admitted to perfect confidence here; but that there had been a withdrawing on the gentleman's side, and a relenting on the lady's, and that they were now very glad to be together again, did not admit a doubt. Henrietta

looked a little ashamed, but very well pleased; Charles Hayter exceedingly happy; and they were devoted to each other almost from the first instant of their all setting forward for Uppercross." (Austen, 1897, P. 117)

Anne still loves Wentworth; every meeting with him requires preparation for her emotions, making them awkward. They always met at Upper Cross Hall and Upper Cross Cottage, where they lived for some time. Then, one day, Anne overheard Louisa and Captain Wentworth's conversation, and he told Wentworth that Charles Musgrove had first proposed to Anne, and Anne had rejected him. This news shocks Wentworth, and Anne realizes that Captain Wentworth has not yet forgiven her for allowing herself to be persuaded to end their engagement all those years ago. So their meetings now and then cause much awkwardness and make both of them uncomfortable with each other.

"They had no conversation together, no intercourse but what the commonest civility required. Once so much to each other! Now nothing! There had been a time, when of all the large party now filling the drawing-room at Uppercross, they would have found it most difficult to cease to speak to one another." (Austen, 1897, P. 84)

"Now they were as strangers; nay, worse than strangers, for they could never become acquainted. It was a perpetual estrangement." (Austen, 1897, P. 84)

3. Crisis

Anne, Wentworth, Mary and her husband and children, and Henrieta and Louisa accompanied Captain Wentworth to meet two of his fellow officers, Captains Harville and Benwick, at the coastal town of Lyme Regis. At that time, Louisa and Captain Wentworth close relationship seemed very good, while Anne still had difficulty coming to terms with this.

"A letter from his friend, Captain Harville, having found him out at last, had brought intelligence of Captain Harville's being settled with his family at Lyme for the winter; of their being, therefore, quite unknowingly, within twenty miles of each other. Captain Harville had

never been in good health since a severe wound which he received two years before, and Captain Wentworth's anxiety to see him had determined him to go immediately to Lyme. He had been there for four-and-twenty hours. His acquittal was complete, his friendship warmly honoured, a lively interest excited for his friend, and his description of the fine country about Lyme so feelingly attended to by the party, that an earnest desire to see Lyme themselves, and a project for going thither was the consequence." (Austen, 1897, P. 123 - 124)

"and to Lyme they were to go -- Charles, Mary, Anne, Henrietta, Louisa, and Captain Wentworth." (Austen, 1897, P. 124)

Captain Benwick's naval friend Captain Wentworth mourns the death of his fiancée, Captain Harville's sister, and he appreciates Anne's sympathy and understanding, aided by their mutual admiration for the Romantic poet.

"While Captains Wentworth and Harville led the talk on one side of the room, and by recurring to former days, supplied anecdotes in abundance to occupy and entertain the others, it fell to Anne's lot to be placed rather apart with Captain Benwick; and a very good impulse of her nature obliged her to begin an acquaintance with him. He was shy, and disposed to abstraction; but the engaging mildness of her countenance, and gentleness of her manners, soon had their effect; and Anne was well repaid the first trouble of exertion. He was evidently a young man of considerable taste in reading, though principally in poetry; and besides the persuasion of having given him at least an evening's indulgence in the discussion of subjects, which his usual companions had probably no concern in, she had the hope of being of real use to him in some suggestions as to the duty and benefit of struggling against affliction, which had naturally grown out of their conversation." (Austen, 1897, P. 131)

Anne caught the attention of Mr. William Elliot. One day in Lyme, Anne met him. Sir William Elliot is Anne's cousin and a wealthy widower who is the heir to Kellynch Hall despite breaking off ties with his father many years ago.

"When they came to the steps leading upwards from the beach, a gentleman, at the same moment preparing to come down, politely drew back, and stopped to give them way. They ascended and passed him; and as they passed, Anne's face caught his eye, and he looked at her with a degree of earnest admiration which she could not be insensible of. She was looking remarkably well; her very regular, very pretty features, having the bloom and freshness of youth restored by the fine wind which had been blowing on her complexion, and by the animations of eye which it had also produced. It was evident that the gentleman (completely a gentleman in manner) admired her exceedingly. Captain Wentworth looked round at her instantly in a way which shewed his noticing of it. He gave her a momentary glance, a glance of brightness, which seemed to say, 'That man is struck with you, and even I, at this

moment, see something like Anne Elliot again." (Austen, 1897, P. 136 - 137)

On the last morning of her visit, young Louisa suffered a serious concussion on the seawall while under the supervision of Captain Wentworth. Anne calmly organized the others to call for help and remained clear-headed to take action to save Louisa. Captain Wentworth, who was panicking then, was impressed and amazed by Anne's quick thinking and cool head, but on the other hand, Captain Wentworth felt guilty for his actions with Louisa. Moreover, afterward, he thought again about his feelings for Anne. Due to her fragile condition, Louisa was forced to be cared for at the Harville family home in Lyme for months.

"Captain Wentworth, who had caught her up, knelt with her in his arms, looking on her with a face as pallid as her own, in an agony of silence." (Austen, 1897, P. 144)

"Anne, attending with all the strength, and zeal, and thought, which instinct supplied, to Henrietta, still tried, at intervals, to suggest comfort to the others, tried to quiet Mary, to animate Charles, to assuage the feelings of Captain Wentworth. Both seemed to look to her for directions." (Austen, 1897, P. 145)

"It now became necessary for the party to consider what was best to be done, as to their general situation. They were now able to speak to each other and consult. That Louisa must remain where she was, however distressing to her friends to be involving the Harvilles in such trouble, did not admit a doubt. Her removal was impossible. The Harvilles silenced all scruples, and, as much as they could, all gratitude. They had looked forward and arranged every thing before the others began to reflect." (Austen, 1897, P. 147 - 148)

4. Climax

After Louisa's accident, Anne joined her father and sister in Bath, accompanied by Lady Russell, while Louisa and her parents stayed at Lyme Regis for her recovery. In the aftermath and after the situation had calmed down, Captain Wentworth did not visit Louisa; he went away for some time to see his older brother in Shropshire.

"An hour's complete leisure for such reflections as these, on a dark November day, a small thick rain almost blotting out the very few objects ever to be discerned from the windows, was enough to make the sound of Lady Russell's carriage exceedingly welcome; and yet, though desirous to be gone, she could not quit the Mansion-house, or look an adieu to the Cottage, with its black, dripping, and comfortless veranda, or even notice through the misty glasses the last humble tenements of the village, without a saddened heart." (Austen, 1897, P. 158)

"Louisa was now recovering apace. Her mother could even think of her being able to join their party at home, before her brothers and sisters went to school again. The Harvilles had promised to come with her and stay at Uppercross whenever she returned. Captain Wentworth was gone for the present, to see his brother in Shropshire" (Austen, 1897, P. 173)

After Anne had remained in Bath for some time, Anne found that her father and sisters were flattered by the attentions of their cousin William Elliot, thinking that if he married Elizabeth, the family fortunes would be restored.

"Here were funds of enjoyment! Could Anne wonder that her father and sister were happy" (Austen, 1897, P. 177)

"But this was not all which they had to make them happy. They had Mr. Elliot too. Anne had a great deal to hear of Mr. Elliot. He was not only pardoned, they were delighted with him." (Austen, 1897, P. 178)

However, William praised Anne more and paid more attention to Anne than to Elizabeth. Although Anne wants to like William, his thoughtfulness and behavior, she finds his character opaque and difficult to judge.

"She felt a great deal of goodwill towards him. In spite of the mischief of his attentions, she owed him gratitude and regard, perhaps compassion. She could not help thinking much of the extraordinary circumstances attending their acquaintance, of the right which he seemed to have to interest her, by everything in situation, by his own sentiments, by his early prepossession. It was altogether very extraordinary; flattering, but painful. There was much to regret." (Austen, 1897, P. 250)

Anne visits Mrs Smith, her old school friend, now a widow living in Bath under difficult circumstances. From her, Anne discovers that beneath William's charming veneer, she is a cold and calculating opportunist who drove Mrs. Smith's late husband into debt as executor for her husband. Moreover, William did nothing to improve Mrs Smith's situation. Although Mrs. Smith believed William was

genuinely interested in Anne, she felt his main aim was to prevent Mrs. Clay from marrying Sir Walter, as a new marriage might mean a new son succeeding him as heir to Kellynch Hall.

"the resolution of coming back to Bath as soon as possible, and of fixing himself here for a time, with the view of renewing his former acquaintance and recovering such a footing in the family as might give him the means of ascertaining the degree of his danger, and of circumventing the lady if he found it material. This was agreed upon between the two friends as the only thing to be done; and Colonel Wallis was to assist in every way that he could. He was to be introduced, and Mrs. Wallis was to be introduced, and everybody was to be introduced. Mr. Elliot came back accordingly; and on application was forgiven, as you know, and re-admitted into the family; and there it was his constant object, and his only object (till your arrival added another motive), to watch Sir Walter and Mrs. Clay. He omitted no opportunity of being with them, threw himself in their way, called at all hours; but I need not be particular on this subject. You can imagine what an artful man would do; and with this guide, perhaps, may recollect what you have seen him do." (Austen, 1897, P. 268 - 269)

Admiral Croft and his wife arrived at Bath with the news that Louisa was engaged to Captain Benwick. Anne heard the news, too. Captain Wentworth went to Bath to settle some business there. Then, he saw Anne's close relationship with her cousin William. His jealousy was triggered when he saw William trying to seduce Anne.

"The Crofts must be in Bath! A circumstance to interest her. They were people whom her heart turned to very naturally." (Austen, 1897, P. 210)

"Mary need not have feared her sister's being in any degree prepared for the news. She had never in her life been more astonished. Captain Benwick and Louisa Musgrove! It was almost too wonderful for belief, and it was with the greatest effort that she could remain in the room, preserve an air of calmness, and answer the common questions of the moment. Happily for her, they were not many. Sir Walter wanted to know whether the Crofts travelled with four horses, and whether they were likely to be situated in such a part of Bath as it might suit Miss Elliot and himself to visit in; but had little curiosity beyond." (Austen, 1897, P. 214)

"Is not this song worth staying for?" said Anne, suddenly struck by an idea which made her yet more anxious to be encouraging." (Austen, 1897, P. 248)

"No!" he replied impressively, 'there is nothing worth my staying for'; and he was gone directly." (Austen, 1897, P. 248)

5. Resolution

Anne has convinced herself not to continue her relationship with her cousin William, and Anne is also convinced that Captain Wentworth still has feelings for her. After various misunderstandings, Anne met Captain Wentworth, and they met, at one point, along with several other people. Anne talks to Captain Harville about Captain Benwick.

"... I am not sorry, indeed, to make it over to another. He undertakes it' (looking towards Captain Wentworth); 'he is writing about it now.' And with a quivering lip he wound up the whole by adding, 'Poor Fanny! she would not have forgotten him so soon!" (Austen, 1897, P. 301)

"No," replied Anne, in a low, feeling voice, 'that, I can easily believe." (Austen, 1897, P. 301)

"It was not in her nature. She doated on him." (Austen, 1897, P. 301)

"It would not be the nature of any woman who truly loved." (Austen, 1897, P. 301)

"Captain Harville smiled, as much as to say, 'Do you claim that for your sex?' and she answered the question, smiling also, 'Yes. We certainly do not forget you so soon as you forget us. It is, perhaps, our fate rather than our merit. We cannot help ourselves. We live at home, quiet, confined, and our feelings prey upon us. You are forced on exertion. You have always a profession, pursuits, business of some sort or other, to take you back into the world immediately, and continual occupation and change soon weaken impressions." (Austen, 1897, P. 301 - 302)

Captain Wentworth listened to the sentimental conversation. And then, before leaving, Captain Wentworth left a letter for Anne, and from that letter, it was clear that both of them, Anne and Captain Wentworth, still loved each other. Anne chased Captain Wentworth, who had just left and resolved their respective misunderstandings, after which the two got married and had a happy ending.

"Who can be in doubt of what followed? When any two young people take it into their heads to marry, they are pretty sure by perseverance to carry their point, be they ever so poor, or ever so imprudent, or ever so little likely to be necessary to each other's ultimate comfort. This may be bad morality to conclude with, but I believe it to be truth; and if such parties succeed, how should a Captain Wentworth and an Anne Elliot,

with the advantage of maturity of mind, consciousness of right, and one independent fortune between them, fail of bearing down every opposition? They might, in fact, have borne down a great deal more than they met with, for there was little to distress them beyond the want of graciousness and warmth. Sir Walter made no objection, and Elizabeth did nothing worse than look cold and unconcerned. Captain Wentworth, with five-and-twenty thousand pounds, and as high in his profession as merit and activity could place him, was no longer nobody. He was now esteemed quite worthy to address the daughter of a foolish, spendthrift baronet, who had not had principle or sense enough to maintain himself in the situation in which Providence had placed him, and who could give his daughter at present but a small part of the share of ten thousand pounds which must be hers hereafter." (Austen, 1897, P. 321)

b) Anne Elliot's Characterization

Anne Elliot is the main character in Jane Austen's novel *Persuasion*. The novel tells the story of eight years of separation from her former lover, Frederick Wentworth. In the novel, Anne is described as a beautiful, elegant, charismatic woman with a good temperament. Anne is said to be the middle child in the noble Elliot family. She lives with his father and older sister, who are narcissistic and arrogant. However, Anne's character is different from her father and sisters. As in the following novel quote:

"but Anne, with an elegance of mind and sweetness of character, which must have placed her high with any people of real understanding, was nobody with either father or sister; her word had no weight; her convenience was always to give way -- she was only Anne." (Austen, 1897, P. 10)

In this quote, it is explained that Anne has good character and a good temperament. She is different from her family, and she is also often ignored by his family because she is considered to have very different opinions and thoughts. Anne is described as a very beautiful character, but her beauty slowly fades over time. Anne is still very beautiful even though she is described as thinner and haggard several years later.

"A few years before, Anne Elliot had been a very pretty girl, but her bloom had vanished early; and as even in its height, her father had found little to admire in her (so totally different were her delicate features and mild dark eyes from his own), there could be nothing in them, now that she was faded and thin, to excite his esteem. He had never indulged much hope, he had now none, of ever reading her name in any other page of his favourite work." (Austen, 1897, P. 11)

In the novel, she is also described as an intelligent woman who upholds moral values. She emphasizes honesty, justice, and responsibility. As explained in the following quote:

"Every emendation of Anne's had been on the side of honesty against importance. She wanted more vigorous measures, a more complete reformation, a quicker release from debt, a much higher tone of indifference for every thing but justice and equity." (Austen, 1897, P. 18)

Apart from having an extraordinarily good character and upholding high moral values, Anne is also described as a figure who can be trusted and relied on by everyone. Many people trust Anne and share their secrets with Anne, and many also rely on Anne for opinions, advice, and other things. As in the following quote,

"One of the least agreeable circumstances of her residence there was her being treated with too much confidence by all parties, and being too much in the secret of the complaints of each house." (Austen, 1897, P. 59)

Another example that supports that Anne is very reliable is when the character named Louisa has an accident; Anne is the one who takes control to direct everyone about what they should do and also calms everyone down.

"Is there no one to help me?" were the first words which burst from Captain Wentworth, in a tone of despair, and as if all his own strength were gone." (Austen, 1897, P. 144)
"Go to him, go to him," cried Anne, 'for heaven's sake go to him. I can support her myself. Leave me, and go to him. Rub her hands, rub her temples; here are salts: take them, take them.'" (Austen, 1897, P. 144)
"Captain Benwick obeyed, and Charles at the same moment disengaging himself from his wife, they were both with him; and Louisa was raised up and supported more firmly between them, and everything was done that Anne had prompted, but in vain; while Captain Wentworth, staggering against the wall for his support, exclaimed in the bitterest agony –." (Austen, 1897, P. 144)

"Anne, attending with all the strength, and zeal, and thought, which instinct supplied, to Henrietta, still tried, at intervals, to suggest comfort to the others, tried to quiet Mary, to animate Charles, to assuage the feelings of Captain Wentworth. Both seemed to look to her for directions." (Austen, 1897, P. 145)

Apart from that, Anne was never arrogant even though she was the daughter of a noble family; she always judged people based on their character, not their social status. Anne also does not choose her friends; she can hang out with anyone she thinks has noble character.

"Her kind, compassionate visits to this old schoolfellow, sick and reduced, seemed to have quite delighted Mr. Elliot. He thought her a most extraordinary young woman; in her temper, manners, mind, a model of female excellence. He could meet even Lady Russell in a discussion of her merits; and Anne could not be given to understand so much by her friend, could not know herself to be so highly rated by a sensible man, without many of those agreeable sensations which her friend meant to create." (Austen, 1897, P. 206)

B. Plot and Characters Characterization of The Main Character in the Film

***Persuasion* by Carrie Cracknell**

a) Plot

The novel *Persuasion* is by the famous 18th-century writer Jane Austen. This novel was made into a film several times in different periods and with different directors. One of them, and the newest, is the film *Persuasion* Carrie Cracknell.

In the film *Persuasion* (2022), the entire story takes the perspective of the main character, Anne Elliot, played by Dakota Johnson, in this film. The main character, Anne, carries the narration throughout the film, making the audience feel as if they are interacting with the main character, Anne Elliot. The plot of the film as a whole is progressive, featuring many scenes that are abridged so that it is quite different from the original novel, but this film is still very enjoyable to enjoy.

According to Robert and Jacobs (1987: 10-11), there will be the following aspects in the plot: Exposition, Complication, Crisis, Climax, and Resolution.

1. Exposition

The exposition section begins with a scene of Anne and Captain Wentworth kissing on the hill. This scene is the opening scene in the film *Persuasion* by Carrie Cracknell. The scene takes place without a conversation between the two characters in the scene. There is only a prologue from Anne which explains that she was almost married, but because of someone's persuasion, she was forced to let go of Wentworth, who at that time was still a sailor without wealth, rank or luck. This explanation can be seen in the image below:

(Carrie Cracknell's *Persuasion*, 2022, 0:00:00 – 0:02:25)



Then the scene continues by taking place at Keylinch Hall. In this scene, Anne introduces her family and relatives one by one, and Anne also explains their characters. Anne also introduced how her father and brother behaved. This scene is just a monologue from Anne. And several brief conversations between Anne, her older sister, and her father. This explanation can be seen in the image below:

(Carrie Cracknell's *Persuasion*, 2022, 0:01:58 – 0:04:15)



Then the next scene is when debt collectors come to take things from Keylich because Elliot's family has a lot of debt so they have to save and rent out Keylich Hall. In this scene there is also a conversation between Lady Russell, Mr. Shepherd, Elizabeth, Mr. Elliot and Anne. The conversation explains that Anne's family had to rent out Keylinch Hall to an admiral who was an acquaintance of Mr. Shepherd. The explanation is in the image below:

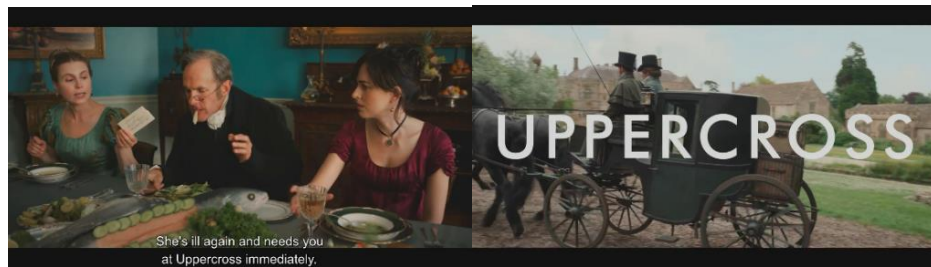
(Carrie Cracknell's Persuasion, 2022, 0:04:15 – 0:06:51)



2. Complication

The complication of the Persuasion story in the novel is when Anne's family moves to Bath. As in the scene below when Anne's family is eating together and discussing their move to Bath, but because Marry sent a letter that Marry was sick, Anne had to stay at Uppercross for a while. Anne went to Uppercross in her family's horse-drawn carriage as in the picture below:

(Carrie Cracknell's Persuasion, 2022, 0:11:28 – 0:19:47)



Not long after Anne settled at Uppercross, she was reunited with her former lover, Captain Federick Wentworth, who was visiting Somersetshire to visit his brother and stayed there for a time. as in the scene below, when Anne was eating with her sister and brother-in-law, suddenly Captain Wethworth came into their midst, and this really shocked Anne who looked confused as in the following picture:



(Carrie Cracknell's Persuasion, 2022, 0:24:05 – 0:26:22)

Since their first meeting at Uppercross Cottage after their long separation, they have seen each other frequently, and very awkward feelings have arisen between them, as in the scene below. Anne still remembers her love for Wentworth; However, while at Uppercross, Wethworth developed a close relationship with one of the Musgrove family's daughters, Louisa Musgrove, as in the dancing scene below:

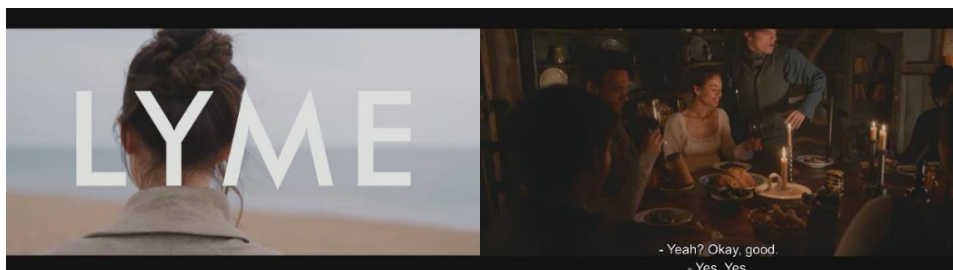
(Carrie Cracknell's Persuasion, 2022, 0:27:00 – 0:33.00)



3. Crisis

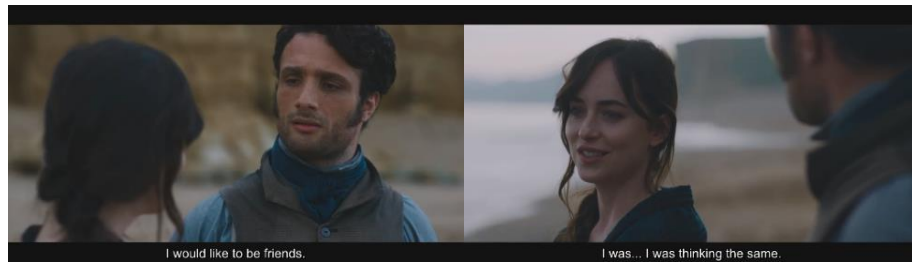
Sometime later, Anne, Louisa, Henrieta, Marry, Charles, and Captain Wethworth went to Lyme to visit Captain Wethworth's relatives who were in Lyme. While there, they enjoyed the views of the Lyme coastline. They became well acquainted with Captain Wenthworth's relatives, namely Captain Harvile, his wife, and Captain Benwick. as in the scene image below:

(Carrie Cracknell's Persuasion, 2022, 0:46:08 – 0:51:45)



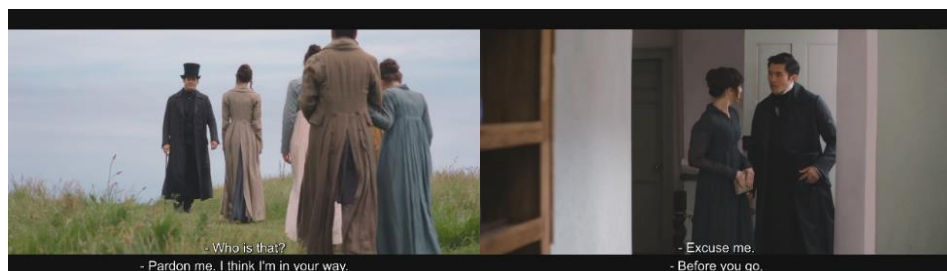
While in Lyme, Anne had a chance to talk with Captain Wentworth to clear up the awkwardness and misunderstanding between them, and they decided to be good friends, even though for Anne, this did not improve the already awkward situation between them. as in the scene image below :

(Carrie Cracknell's Persuasion, 2022, 0:53:40 – 0:58:20)



In Lyme, they also crossed paths and met William Walter Elliot, a distant cousin of the Elliot family, and the heir to the Elliot family property. They met when they passed each other on a road above the hills, as in the following scene:

(Carrie Cracknell's Persuasion, 2022, 0:51:50 – 0:53:06)



On the last visit to Lyme, the careless and lovesick Louisa, Captain Wentworth, fell off a cliff and suffered such a severe injury to her head that it rendered her unconscious for some time. Everyone panicked and decided that Louisa would be cared for at Captain Harvile's house until she recovered. Then Anne had to return to Uppercross with captains Wethworth and Henrieta to break the news to the Musgrove family. Meanwhile, Mary, Charles, and Louisa settled in Lyme. As in the scene image below:

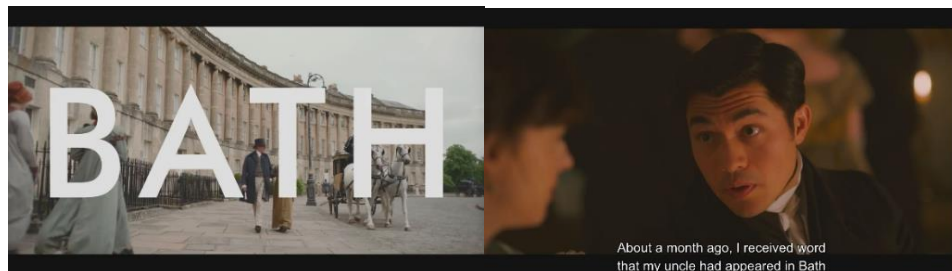
(Carrie Cracknell's Persuasion, 2022, 1:02:16 – 1:04:10)



4. Climax

After Louisa's accident, Anne joined her sister and father in Bath. There, she discovered that her family was making friends with her cousin William Elliot. As in the scene image below:

(Carrie Cracknell's Persuasion, 2022, 1:09:55 – 1:15:00)



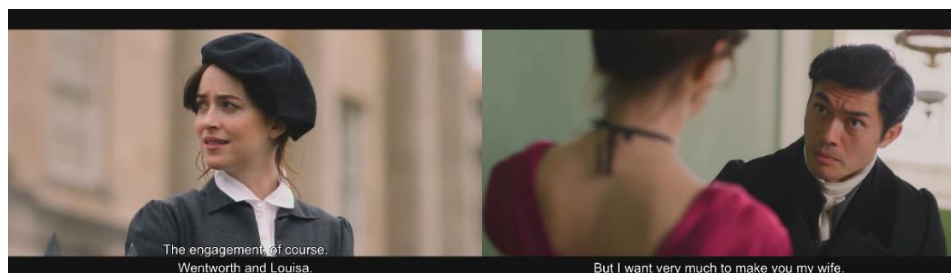
Anne's family was also friendly with her cousin, Lady Dalrymple, and her daughter, Miss Carteret. Moreover, they visited their distant cousin several times at her house. As in the scene below, when Anne and her family and cousins are visiting the house of Lady Dalrymple and Miss Carteret:

(Carrie Cracknell's Persuasion, 2022, 1:16:30 – 1:18:55)



Not long after Anne was in Bath, Anne received news that Louisa would soon be married. Anne thought Louisa would marry Captain Wentworth, breaking Anne's heart. However, on the other hand, Anne is also developing quite intense closeness with her cousin William. As in the scene image below:

(Carrie Cracknell's Persuasion, 2022, 1:20:00 – 1:30:40)



Anne met Captain Wentworth once while walking with her sister and cousin. A short, quite awkward encounter between the two. Anne was still stuck in her thoughts that Captain Wentworth would marry Louisa. Meanwhile, on the other hand, Captain Wethworth also thought that Anne and her cousin William were in a special relationship. As in the scene image below:

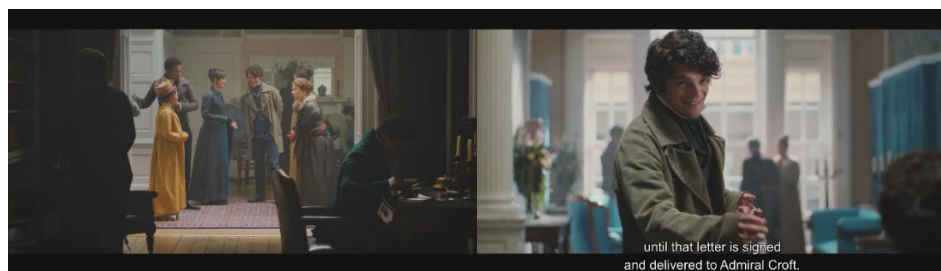
(Carrie Cracknell's Persuasion, 2022, 1:23:39 – 1:17:45)



5. Resolution

Later, the two of them met again at the Lyme reunion. There, Anne met Captain Wentworth, Captain Harvile, and other relatives. Anne was still devastated because she had not yet accepted that Captain Wentworth would soon be married. Anne did not talk much with Captain Wentworth while Captain Wentworth was in a hurry to leave and was writing a letter to say goodbye to her brother and Admiral Croft. As in the scene image below :

(Carrie Cracknell's Persuasion, 2022, 1:33:15 – 1:34:15)



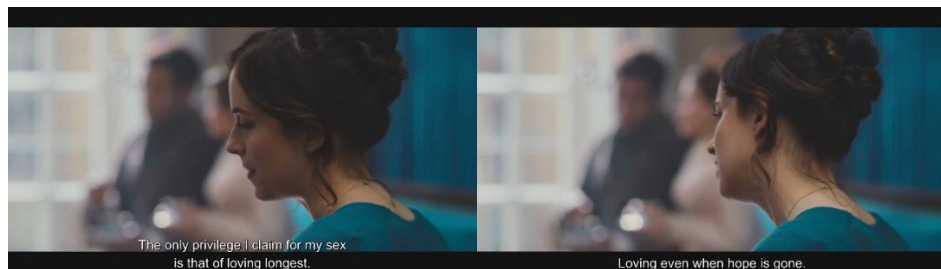
Not far from where Captain Wentworth wrote the letter, Anne was chatting with Captain Harvile. They talked loudly enough so that Captain Wentworth could hear the conversation. Anne and Captain Harvile discuss how men can forget women more quickly, whereas women do not. As in the scene image below:

(Carrie Cracknell's Persuasion, 2022, 1:34:25 – 1:36:48)



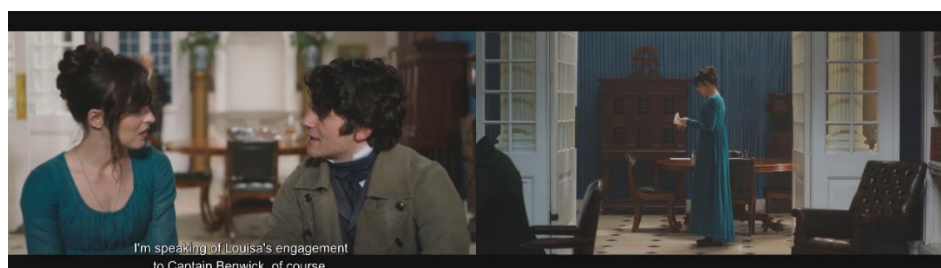
Anne emphasized that women need a long time to forget, and women will still love even if hope has run out. As in the scene image below:

(Carrie Cracknell's Persuasion, 2022, 1:34:25 – 1:36:48)



Anne continued her conversation with Captain Harvile, then discovered that Captain Benwick would marry Louisa, not Captain Wentworth. Hearing this, she turned to look for Captain Wentworth, and she found the confession letter that Captain Wentworth had left just before he left, then Anne read it. As in the scene image below:

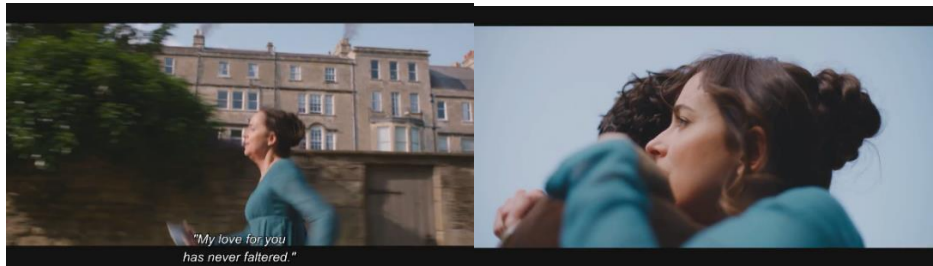
(Carrie Cracknell's Persuasion, 2022, 1:34:25 – 1:38:10)



After reading the letter, Anne ran after Captain Wentworth, who was far away.

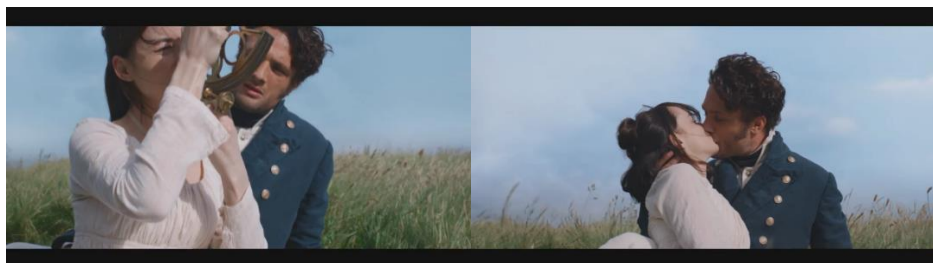
Anne found him, and she ran to hug him. As in the scene image below:

(Carrie Cracknell's *Persuasion*, 2022, 1:38:41 – 1:40:10)



Then, the scene closes with the scene at the film's beginning, when Anne and Captain Wentworth kiss on the hill. Moreover, the scene explains that they are married, deciding to live happily together. As in the scene image below :

(Carrie Cracknell's *Persuasion*, 2022, 1:42:00 – 1:43:17)

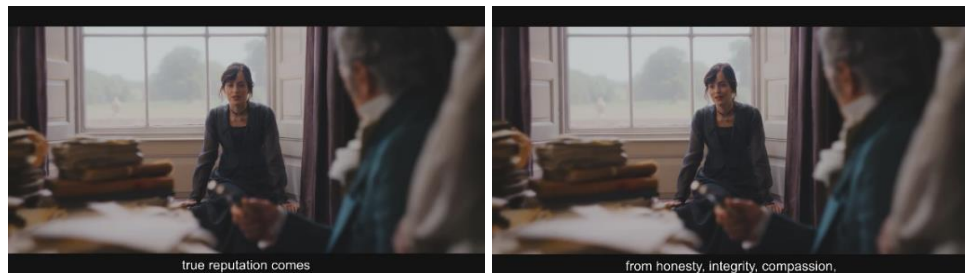


b) Anne Elliot's Characterization

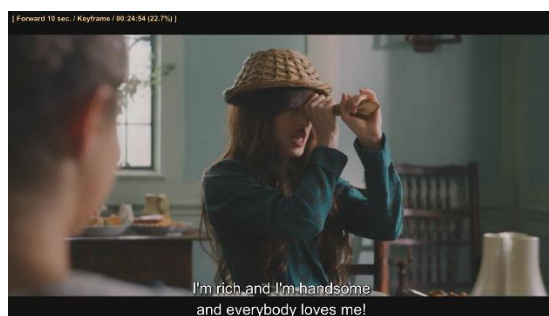
Anne Elliot is the name of the main character in the story *Persuasion*. Anne is said to be the middle child in the noble Elliot family, a noble family with the title of Baronet in the ranks of the British royal nobility. Anne is a calm, gentle, kind, and strong-minded girl. Anne is described as having a good character and behavior towards everyone, and can provide positive energy to the people around her. Anne,

in the film *Persuasion* by director Carrie Cracknell, is a character adapted from the novel with the same title, namely *Persuasion* by Jane Austen. Anne's character in the film *Persuasion* is described as follow:

(Carrie Cracknell's *Persuasion*, 2022, 0:05:28 – 0:05:40)



Anne is described as a wise woman with broad thoughts and mature thoughts and actions. As in the scene image above, which is a scene cut from the film *Persuasion*. In this scene, Anne advises her father, who is in debt. Anne told her father that true reputation comes from honesty, integrity, and concern for fellow human beings. Based on this scene, it can be judged that Anne is a wise woman who upholds moral values in all her actions, and she is not reluctant to advise other people, even her father.



(Carrie Cracknell's *Persuasion*, 2022, 0:24:27 – 0:25:00)

Slightly different from the novel, Anne, in the film *Persuasion*, is depicted as having a humorous side to herself. She has an interesting sense of humor that is quite amusing to the people around her.



(Carrie Cracknell's Persuasion, 2022, 0:23:44 – 0:24:03)

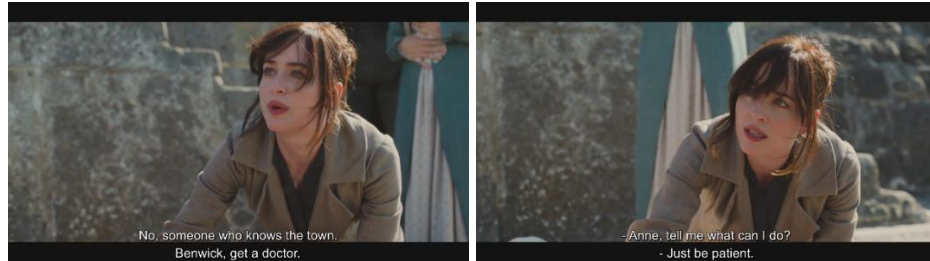
In the film, Anne is also depicted as careless, even though this character is quite different from Anne in the novel. However, Anne's character in this film is quite fun.



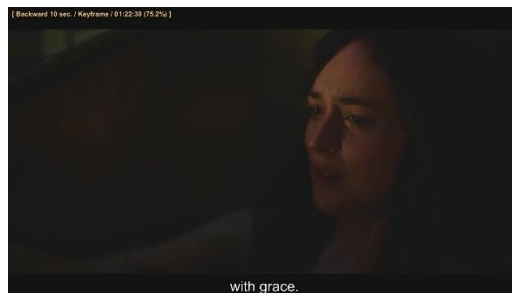
(Carrie Cracknell's Persuasion, 2022, 0:49:48 – 0:50:22)

Anne is also described as having modern thoughts and feelings. She sees things his way and does not think old-fashioned, like when she expresses her opinion regarding the role of a wife in the household, as in the picture above. From this, it can be judged that Anne has a modern mind.

(Carrie Cracknell's Persuasion, 2022, 1:03:40 – 1:04:10)



Anne is also described as a very reliable character. She can remain clear-headed in all situations and take control of others to follow her directions. As in the picture above, when Louisa Musgrove fell from a cliff, and everyone panicked, Anne could still think clearly and directed everyone to do the right thing to help Louisa.



(Carrie Cracknell's Persuasion, 2022, 1:22:15 – 1:23:30)

On the other hand, Anne is also described as a sad character full of sadness. As in the scene cut above, Anne is depicted lamenting her sadness by crying and soaking in the bath. A scene that is quite iconic to express Anne's sadness, loss, and the long-lasting heartbreak she experienced for eight years.

C. The Shift of Plot and Characters Characterization of the Main Character from the Novel *Persuasion* by Jane Austen to the Film *Persuasion* by Carrie Cracknell Happened

a) The Shift of Plot

1. Reduction

There were several reductions in the adaptation process from the novel *Persuasion* by Jane Austen into the film *Persuasion* by Carrie Cracknell. According to Pamusuk Eneste (1991), shrinking is cutting, where only some things in the novel are shown in the film. Some of the stories, plots, characters, settings, and atmosphere in novels are not found in films.

The first reduction in exchanging the novel *Persuasion* by Jane Austen for the film *Persuasion* by Carrie Cracknell is in chapter 3 of the novel. This reduction is found in the plot exposition section in the novel *Persuasion* by Jane Austen. In the novel *Persuasion* by Jane Austen, there is a dialogue between several characters. Conversation between Anne, Sir Walter, Elizabeth, Ms. Clay, and Mrs. Shepherd regarding the naval profession. As in the following data,

"There are few among the gentlemen of the navy, I imagine, who would not be surprised to find themselves in a house of this description.' They would look around them, no doubt, and bless their good fortune,' said Mrs. Clay, for Mrs. Clay was present: her father had driven her over, nothing being of so much use to Mrs. Clay's health as a drive to Kellynch: 'but I quite agree with my father in thinking a sailor might be a very desirable tenant. I have known a good deal of the profession; and besides their liberality, they are so neat and careful in all their ways! These valuable pictures of yours, Sir Walter, if you chose to leave them, would be perfectly safe. Every thing in and about the house would be taken such excellent care of! the gardens and shrubberies would be kept in almost as high order as they are now. You need not be afraid, Miss Elliot, of your own sweet flower-garden's being neglected." (Austen, 1897, P. 27)

In this quote, there is a debate between relevant figures regarding the naval profession. The debate lasts quite a long time in the novel, throughout chapter 3. However, this discussion is not shown in the film.

Then the second Reduction is in Chapter 4. This reduction is found in the plot exposition section in the novel *Persuasion* by Jane Austen. Chapter 4 is a flashback or backward plot in the novel. Tells how Anne Elliot and Frederick Wentworth met eight years ago before the story of *Persuasion* began. Throughout Chapter 4, the beginning of their meeting, their closeness, the progress of their relationship until the end, and the reasons for the breakup of their relationship are told. However, this flashback is not shown in the film. This is explained in the following quote;

"He was not Mr. Wentworth, the former curate of Monkford, however suspicious appearances may be, but a Captain Frederick Wentworth, his brother, who being made commander in consequence of the action off St. Domingo, and not immediately employed, had come into Somersetshire in the summer of 1806; and having no parent living, found a home for half a year, at Monkford. He was, at that time, a remarkably fine young man, with a great deal of intelligence, spirit and brilliancy; and Anne an extremely pretty girl, with gentleness, modesty, taste, and feeling. Half the sum of attraction, on either side, might have been enough, for he had nothing to do, and she had hardly any body to love; but the encounter of such lavish recommendations could not fail. They were gradually acquainted, and when acquainted, rapidly and deeply in love. It would be difficult to say which had seen highest perfection in the other, or which had been the happiest; she, in receiving his declarations and proposals, or he in having them accepted."
(Austen, 1897, P. 36)

Chapter 4 explains Anne and Wethworth's brief engagement relationship, which had to end due to social class and wealth differences. This part is not shown in the film but is only mentioned through a short narration at the film's opening.

Next, the third Reduction is in chapter 5. This reduction is found in the exposition plot section. In Chapter 5, it is told that there was a meeting between the

tenants and the owner of the Keylinch Hall house. However, it is not shown in the film. In the film, Elizabeth and Sir Walter need to meet the tenants. They moved straight to Bath, and Anne welcomed them to Keylinch Hall. As in the following quote,

"This meeting of the two parties proved highly satisfactory, and decided the whole business at once. Each lady was previously well disposed for an agreement, and saw nothing, therefore, but good manners in the other; and, with regard to the gentlemen, there was such an hearty good humour, such an open, trusting liberality on the Admiral's side, as could not but influence Sir Walter, who had besides been flattered into his very best and most polished behaviour by Mr. Shepherd's assurances of his being known, by report, to the Admiral, as a model of good breeding." (Austen, 1897, P. 43)

The next reduction is in chapter 6. This reduction is found in the complication plot section. Only some of chapter 6 is shown in the film, only in explaining why the Musgrove family wanted to welcome Captain Wentworth and be friendly with him. The novel tells that the Musgrove family wanted to welcome Captain Wentworth to thank him immediately. Because one of the children of the Musgrove family had become a marine, and the captain of that child was Captain Wentworth, it was said that the child had died. However, the film did not show a piece of the story about the child who died. The film only shows that the Musgrove family is friendly with Captain Wentworth because Captain Wentworth is close friends with Charles Musgrove. Explanation as in the following quote;

"And I will tell you our reason," she added, "and all about it. I am come on to give you notice that papa and mamma are out of spirits this evening, especially mamma; she is thinking so much of poor Richard! And we agreed it would be best to have the harp, for it seems to amuse her more than the piano-forte. I will tell you why she is out of spirits. When the Crofts called this morning, (they called here afterwards, did not they?) they happened to say, that her brother, Captain Wentworth, is just returned to England, or paid off, or something, and is coming to see them almost directly; and most unluckily it came into mamma's head, when they were gone, that Wentworth, or something very like it, was the name of poor Richard's captain, at one time; I do not know when or where, but a great while before he died, poor fellow! And upon looking

over his letters and things, she found it was so, and is perfectly sure that this must be the very man, and her head is quite full of it, and of poor Richard! So we must all be as merry as we can, that she may not be dwelling upon such gloomy things." (Austen, 1897, P. 66 - 67)

Then, the next Reduction is in Chapter 7. This reduction is found in the complications section of the novel's plot. In the *Persuasion* novel by Jane Austen, it is told that the two daughters of the Musgrove family, namely Henrieta, and Louisa, fell in love with Captain Wentworth. The two become rivals in love, and each other tries to attract the attention of Captain Wentworth. However, these details should be shown in the film. In the film, only Louisa is interested and close to Captain Wentworth. This is explained in the following quote;

"And, in short, he had looked and said every thing with such exquisite grace, that they could assure them all, their heads were both turned by him; and off they ran, quite as full of glee as of love, and apparently more full of Captain Wentworth than of little Charles." (Austen, 1897, P. 72)

The next reduction is in the detailed explanation section regarding Charles Hayter, Henrieta's fiancé. This reduction is found in the complications section of the novel's plot. In chapter 9 of the novel, there is a fairly detailed explanation about Charles Hayter, a distant cousin of the Musgrove family and Henrieta's fiancé. Moreover, the explanation that Henrieta ignored it because Captain Wentworth was described in the novel, precisely in chapter 9, but these two details were not shown in the film. In the film, Charles only appears once, without a detailed explanation about him. Moreover, in the film, it is also not shown that Henrieta ignored Charles and paid attention to Captain Wentworth. As in the following quote:

"Charles Hayter was the eldest of all the cousins, and a very amiable, pleasing young man, between whom and Henrietta there had been a considerable appearance of attachment previous to Captain Wentworth's introduction. He was in orders; and having a curacy in the neighbourhood, where residence was not required, lived at his father's house, only two miles from Uppercross. A short absence from home had

left his fair one unguarded by his attentions at this critical period, and when he came back he had the pain of finding very altered manners, and of seeing Captain Wentworth." (Austen, 1897, P. 97)

Next, Reduction is in chapter 16. This reduction is found in the climax section of the novel's plot. This chapter explains details about the Elliot family, who are close to Mr. Elliot, Colonel Wallis, and his wife. They visited and visited each other several times to establish a close relationship. However, this part is also not shown in the film. The characters of Colonel Wallis and his wife are not shown in the film. An example of the closeness of the Elliot and Colonel Wallis families can be found in the following quote:

"Mr. Elliot, and his friends in Marlborough Buildings, were talked of the whole evening. 'Colonel Wallis had been so impatient to be introduced to them! and Mr. Elliot so anxious that he should!' and there was a Mrs. Wallis, at present only known to them by description, as she was in daily expectation of her confinement; but Mr. Elliot spoke of her as 'a most charming woman, quite worthy of being known in Camden Place,' and as soon as she recovered they were to be acquainted." (Austen, 1897, P. 181 - 182)

The next reduction that also changes the plot of the *Persuasion* story in the film is the disappearance or non-appearance of a character named Mrs. Smith, who was Anne's old friend when they were still at school in the past. This reduction is found in the climax section of the novel's plot. Mrs. Smith is said to be an old acquaintance of Anne's who now has a fairly miserable life because of the death of her husband. Anne's meeting with Mrs. Smith is key to how Anne knows her cousin's true character and goals; Mr. Elliot approaches Anne's family. Anne almost believed Mr. Elliot and had feelings for him, quite shocked to learn of Mr. Elliot. Moreover, Anne learned about this fact through Mrs. Smith, a close friend of Mr. Elliot, when her late husband was still alive. However, the characters and all the stories about Mrs. Smith, who appears in the novel *Persuasion* by Jane Austen, are

not featured in the film *Persuasion* by Carrie Cracknell. Explanation of the character of Mrs. Smith can be seen in the following quote:

"She had called on her former governess, and had heard from her of there being an old school-fellow in Bath, who had the two strong claims on her attention of past kindness and present suffering. Miss Hamilton, now Mrs. Smith, had shewn her kindness in one of those periods of her life when it had been most valuable. Anne had gone unhappy to school, grieving for the loss of a mother whom she had dearly loved, feeling her separation from home, and suffering as a girl of fourteen, of strong sensibility and not high spirits, must suffer at such a time; and Miss Hamilton, three years older than herself, but still, from the want of near relations and a settled home, remaining another year at school, had been useful and good to her in a way which had considerably lessened her misery, and could never be remembered with indifference." (Austen, 1897, P. 197)

Then, Reduction is also found when Mary sends Anne a letter about the closeness of Louisa and Captain Benwick and that they are almost engaged. This reduction is found in the climax section of the novel's plot. From Mary's letter, Anne learned that Captain Wentworth had no longer been close to Louisa since the accident at Lyme occurred. However, this part is not shown in the film. There are plot variations in this part of the story. In the film, Anne learns from Lady Russell that Captain Wentworth and Louisa will be engaged, although the news is untrue. This news made Anne despair of her love for Captain Wentworth, and she persisted with this false news until the end of the story when Captain Harville told her that Captain Benwick would be engaged to Louisa and not Captain Wentworth. However, in the novel, Anne has many hopes for her love for Captain Wentworth and meets him several times to confirm her feelings after Anne receives a letter from Mary. The following quote supports this explanation:

"Mary need not have feared her sister's being in any degree prepared for the news. She had never in her life been more astonished. Captain Benwick and Louisa Musgrove! It was almost too wonderful for belief, and it was with the greatest effort that she could remain in the room, preserve an air of calmness, and answer the common questions of the

moment. Happily for her, they were not many. Sir Walter wanted to know whether the Crofts travelled with four horses, and whether they were likely to be situated in such a part of Bath as it might suit Miss Elliot and himself to visit in; but had little curiosity beyond." (Austen, 1897, P. 214)

The next reduction is in the part when Anne finds out all the characteristics of Mr. Elliot from his friend Mrs. Smith. This reduction is found in the climax section of the novel's plot. In the novel, Anne is said to have been interested in and was even almost persuaded to marry her cousin, Mr. Elliot. However, after he learned of Mr. Elliot, Anne stayed away from her cousin. However, these details should be shown in the film. In the film, only Mr. Elliot and Anne had a close relationship that was not intense enough with their cousin, even though he had asked Anne to marry him, but their closeness was only depicted in a few short scenes. Moreover, the character of Mr. Elliot in the film is depicted as a character who is frank from the start that his goal in approaching Elliot's family is to prevent the marriage of Sir Walter and Mrs. Clay. Details regarding the explanation above can be found in the following quote:

"Anne could just acknowledge within herself such a possibility of having been induced to marry him, as made her shudder at the idea of the misery which must have followed. It was just possible that she might have been persuaded by Lady Russell! And under such a supposition, which would have been most miserable, when time had disclosed all, too late?" (Austen, 1897, P. 274)

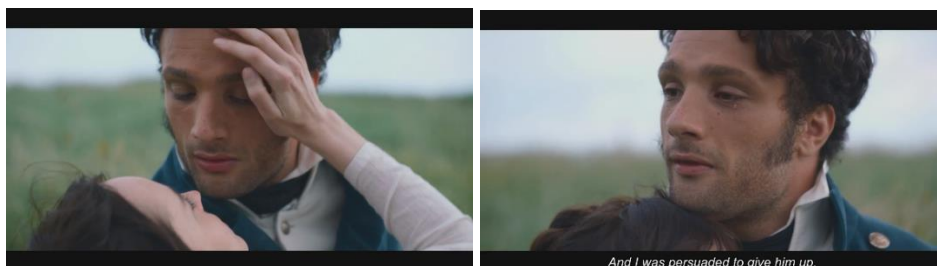
"It was very desirable that Lady Russell should be no longer deceived; and one of the concluding arrangements of this important conference, which carried them through the greater part of the morning, was that Anne had full liberty to communicate to her friend everything relative to Mrs. Smith, in which his conduct was involved." (Austen, 1897, P. 274)

2. Addition

The addition is an addition to the ecranization process. These additions can be in the form of adding characters, stories, and settings in the film that were not originally in the novel, which was the main story source for making the film.

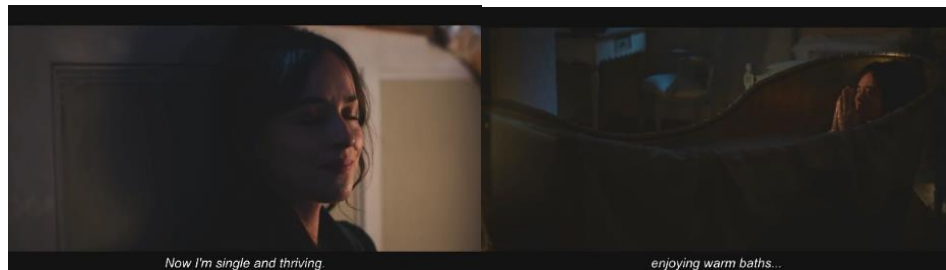
In the film *Persuasion*, there are several additions or additions. This can even be found in the opening of the film. The first scene in the film *Persuasion* by director Carrie Cracknell is between Anne and another man, the main character, Captain Wentworth, who is on a hill, as in the picture above. This scene explains the beginning of Anne's relationship with Wentworth, which failed due to differences in social status. This explanation is explained in more detail in the novel, which takes up a full chapter, but in the film, it is only explained through a scene that lasts approximately 3 minutes. This scene is an additional scene because the original story in Jane Austen's novel *Persuasion* opens with a story that takes place directly at Keylinch Hall and explains the characters in Anne's family one by one. This addition is found in the exposition section of the film. As in the following scene between Anne and Captain Wentworth at the opening of the film which is shown in the image below:

(Carrie Cracknell's Persuasion, 2022, 0:00:00 – 0:02:25)



The next addition is found in the second scene of the film *Persuasion*. This addition is found in the exposition section of the film. This scene is in the form of the main character, Anne, crying and describing how heartbroken she was after separating from her ex-boyfriend Wentworth, as in the picture above. This scene was concluded as an additional scene or addition because this plot did not exist in the novel at all. In the novel, Anne is said to have been heartbroken for eight years, but she is not told to cry a lot and reminisce about her ex-lover as in the film's second scene. As shown in the image below:

(Carrie Cracknell's Persuasion, 2022, 0:01:38 – 0:02:00)



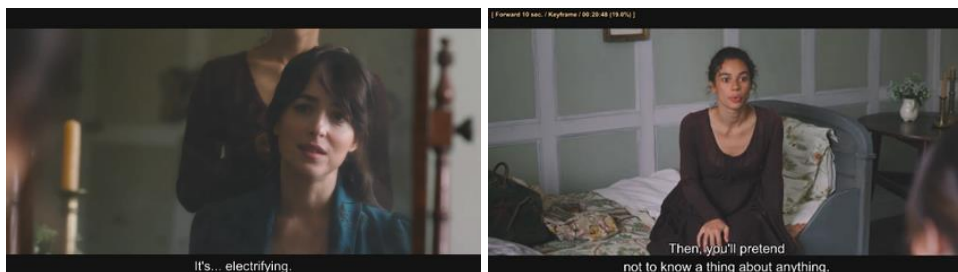
The next addition is in scene 6 of the film. The scene takes place in Anne's room, and she is talking to Lady Russel about how much she still remembers her ex-boyfriend Wentworth even though they have been separated for eight years, as in the picture above. This addition is found in the exposition section of the film. Almost the same as in the second scene, Anne in this scene cries and laments her fate as she still loves and has hope in her ex-boyfriend. This storyline is completely absent from the novel *Persuasion*. As shown in the image below:

(Carrie Cracknell's Persuasion, 2022, 0:06:40 – 0:09:00)



Furthermore, an addition to the persuasion novel is in the 12th scene of the film. This addition is found in the complication section of the film. This conversation scene between Louisa and Anne is not in the novel *Persuasion* but is shown in the film *Persuasion* by Carrie Cracknell. The conversation scene between Anne and Louisa explains that Louisa is trying to teach Anne so she can attract Captain Wentworth's attention. However, Anne was not interested in that. As the image below:

(Carrie Cracknell's Persuasion, 2022, 0:19:49 – 0:21:30)



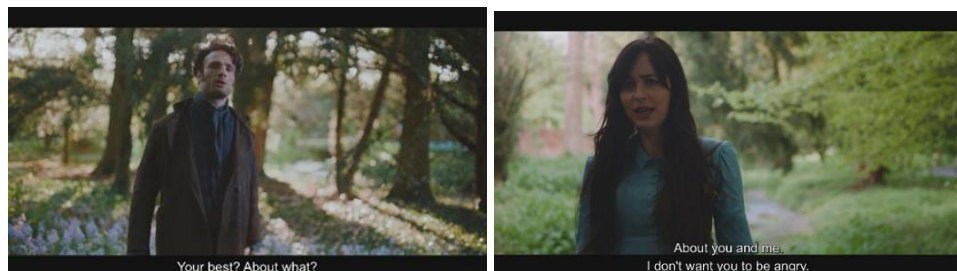
The next addition is in scene 17 in the film. This addition is found in the complication section of the film. Conversation scene between Mary and Anne. In this scene, Anne is depicted as desperate because Wentworth treats Anne awkwardly and formally like a stranger. The scene in this scene is not told in the novel but is shown in the film *Persuasion*. As shown in the image below:

(Carrie Cracknell's Persuasion, 2022, 0:32:40 – 0:34:20)



Scene 18 in the film *Persuasion* is also an addition. This addition is found in the complication section of the film. The conversation between Anne and Captain Wentworth in this scene is an additional story outside the novel. After eight years of separation, a short conversation between the two main characters tries to straighten out the awkwardness between them. As shown in the image below:

(Carrie Cracknell's Persuasion, 2022, 0:35:40 – 0:36:15)



The 20th scene in the film *Persuasion* is also an additional scene. In this scene, Louisa talks to Anne and admits her feelings that she likes Captain Wentworth, and she asks Anne for permission to approach Captain Wentworth. This addition is found in the complication section of the film. From this additional scene, the storyline begins to change slightly from the original story in the novel. In the novel, it is told that the two daughters of the Musgrove family, namely Henrieta and Louisa, both liked Captain Wentworth, so they competed with each other to get Captain Wentworth's attention (as explained in the reduction section). However, starting from this scene in the film, the plot changes slightly so that only Louisa is told she

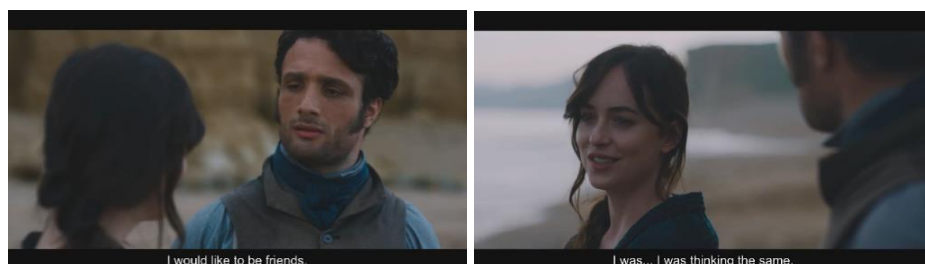
has an interest and is in a relationship with Captain Wentworth. As Shown in the image below:

(Carrie Cracknell's Persuasion, 2022, 0:37:30 – 0:39:30)



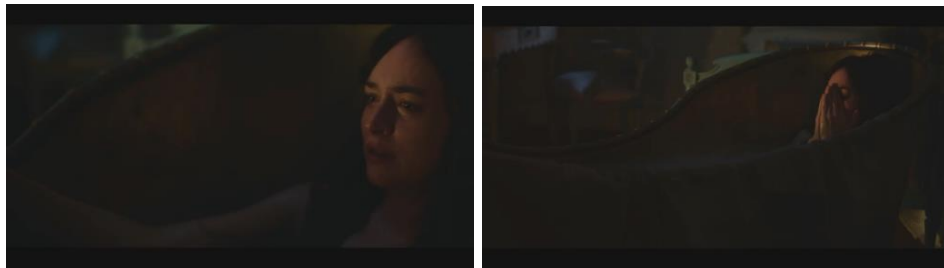
Furthermore, scene 29 in the film *Persuasion* by Carrie Cracknell also had additions. This addition is found in the crisis section of the film. The conversation scene between Anne and Captain Wentworth is also not in the novel but is shown in the film. In this scene, they talk about their past and agree to be friends and clear up all the misunderstandings and awkwardness between them. However, the story in this scene is not in the novel; this scene also slightly impacts the storyline, which shows no longer any love in Captain Wentworth's heart for Anne, so he asks to be friends with Anne. Unlike the case in the novel, Captain Wentworth never asked Anne to be friends and still secretly harbored a few remaining feelings in his heart for Anne. As in the image below:

(Carrie Cracknell's Persuasion, 2022, 0:53:40 – 0:58:00)



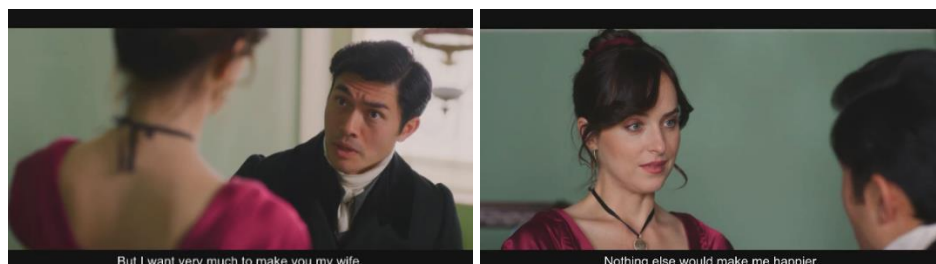
The next addition is in scene 41 of the film. This addition is found in the climax section of the film. This scene is a monologue from Anne expressing her sadness after hearing the news of Captain Wentworth's engagement. The story in that scene is not in the novel at all. Moreover, the scenes in this scene influence the depiction of Anne's character. Moreover, this will be discussed further in the character's characterization section. As in the following image:

(Carrie Cracknell's Persuasion, 2022, 1:22:15 – 1:23:30)



Next, there is another addition in the film scene 44. This addition is found in the climax section of the film. A conversation between Anne and her cousin William. In this scene, William expresses his feelings for Anne and wants Anne to be his wife. The story in this scene is not in the novel. In the novel, Anne's cousin, William, is said to be interested in Anne, but this attraction is not said to go any further than the feelings that are secretly hinted at. As in the following image:

(Carrie Cracknell's Persuasion, 2022, 1:30:00 – 1:30:45)



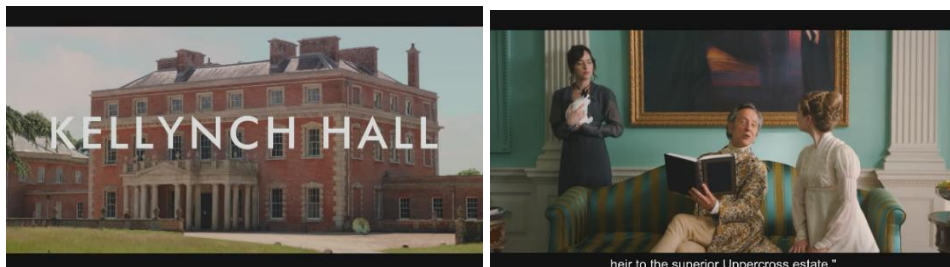
The 50th scene in the film is also outside the novel, the wedding scene of William and Ms. Clay. This addition is found in the resolution section of the film. In the novel, it is said that William's real goal in approaching Elliot's family was to prevent Sir Walter from marrying Ms. Clay. However, in the novel, William is never shown to be close to Ms. Clay. As in the following image:

(Carrie Cracknell's Persuasion, 2022, 1:40:11 – 1:41:30)



3. Variation

(Carrie Cracknell's Persuasion, 2022, 0:01:58 – 0:04:15)



The third scene in the film is a variation of the story to introduce the characters and story to the audience. In the novel, the characters are introduced one by one through the author's narration, which is described in detail in chapters 1 to 2. However, the film only explains it for approximately 5 minutes in the third scene. With Anne as the narrator, Anne introduces the characters in the film one by one, starting from Sir Walter, Elizabeth, Mary, Lady Russell, Mr. Shepherd, and Mrs.

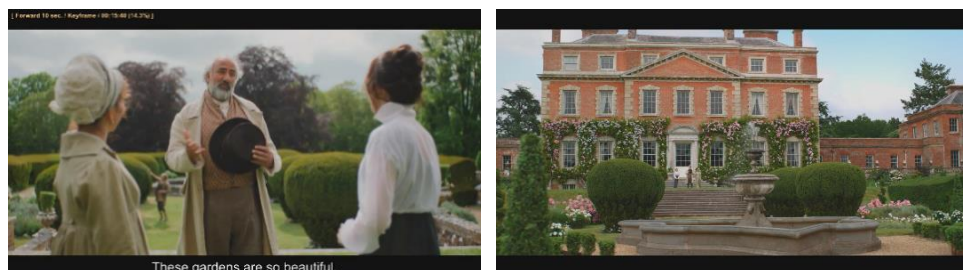
Clay. As in the image above which is part of the exposition in the plot of the film *Persuasion*.

(Carrie Cracknell's *Persuasion*, 2022, 0:04:15 – 0:06:51)



The next variation is in scene 4 of the film. In the novel, the Elliot family is said to have much debt because several expenses do not match the amount of income. This is explained in chapters one and chapter 2, so they have to save money. However, in the film, a scene is shown where debt collectors come to confiscate several items at Keylinch Hall. This scene is a variation that illustrates that Elliot's family has quite a large debt, so debt collectors visit them. As in the image above which is part of the exposition in the plot of the film *Persuasion*.

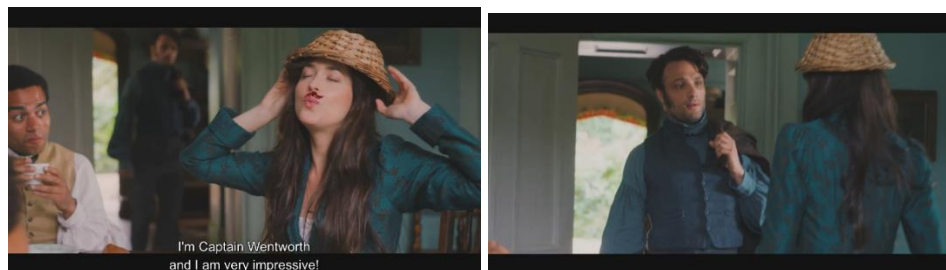
(Carrie Cracknell's *Persuasion*, 2022, 0:13:29 – 0:15:46)



Scene 7 and Scene 8 in the film *Persuasion* are also variations from chapters 5 to chapter 6 in the novel. In this scene, there is a scene where Anne is left by her whole family to go to Bath, and Anne is required to welcome the Admiral and his

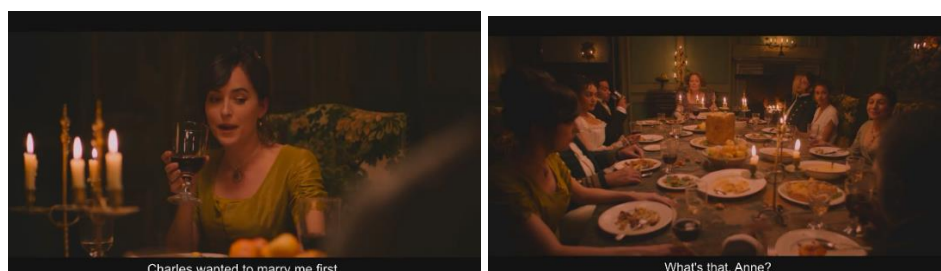
wife, Mrs. Croft, to tour Keylinch Hall. However, in the novel, this is not the case; the people who are told to welcome Admiral Croft and his wife are Sir Walter and Elizabeth, and only after that they went to Bath. In this scene, Anne is also depicted as surprised by the arrival of her ex-lover after finding out from Mrs. Croft that her sister will stay in Somersetshire for some time. In contrast, in the novel, Anne only learns of Captain Wentworth's arrival after being informed by Miss Musgrove. As in the image above which is part of the exposition in the plot of the film *Persuasion*.

(Carrie Cracknell's *Persuasion*, 2022, 0:24:27 – 0:25:00)



Scene 15 in the film *Persuasion* is also a variation scene. The meeting between Anne and Captain Wentworth for the first time after eight years of separation was dramatic. In this scene, Anne is depicted trying to imitate Captain Wentworth ridiculously and embarrassingly. However, unlike in the novel, their first meeting was casual and normal, at dinner with the Musgrove family. As in the image above which is part of the complication in the plot of the film *Persuasion*.

(Carrie Cracknell's *Persuasion*, 2022, 0:28:00 – 0:30:50)



The next variation in the film *Persuasion* is in scene 16; this scene is a scene involving the entire Musgrove family, Anne, and Captain Wentworth. The variation in this scene is when Anne tells everyone that Charles once wanted to marry her. Moreover, everyone responded with surprise to Anne's words. This scene is a variation because, in the novel, it is said that Charles wants to marry Anne, but the author's narration conveys this and needs to be explained clearly through conversations between the characters. This variation affects the audience's image and assessment of Anne's character, which should be different. As in the image above which is part of the complication in the plot of the film *Persuasion*.

(Carrie Cracknell's *Persuasion*, 2022, 1:22:20 – 1:22:11)



The final variation is in scene 40. This scene is a conversation scene between Lady Russell and Anne. In this scene, Lady Russell tells Anne about the engagement of Captain Wentworth and Louisa. Moreover, this is where the *Persuasion* storyline in the film begins to undergo many changes. In the original story in the novel, Anne learns through a letter from Mary that Louisa is to be engaged to Captain Benwick. Then Anne worried about her closeness to her cousin, still trying to determine whether Captain Wentworth's feelings remained for her. However, in the film, after the scene of Anne and Lady Russell's conversation, Anne gets closer to her cousin. She continues to fall because she misunderstood that

she thought Captain Wentworth would really be engaged to Louisa. As in the image above which is part of the crisis in the plot of the film *Persuasion*.

b) The Shift of Anne Elliot's Characterization

Overall, the depiction of Anne's character in the latest film, *Persuasion*, by director Carrie Cracknell, is considered less than perfect and has many differences from Anne's character in the novel. In the story *Persuasion*, Anne is told as a middle child with intelligent and mature feelings and thoughts, good manners, and upholds the values of existing norms. Anne's kindness and patience made this woman a favorite figure with everyone outside her immediate family.



However, in the film *Persuasion* by Carrie Cracknell, there are several significant differences from the novel by Jane Austen. The graceful, charismatic, and flawless character of Anne in the novel is not shown in its entirety in the film how in this film Anne's character experiences changes in variations in the film, such as the scene where Anne is careless and does not write her thoughts in a journal but instead talks to the audience. Anne's character in this film is also described as an

alcoholic; she drinks alcohol to forget her sadness. Meanwhile, in the novel, Anne does not have alcoholism.



Furthermore, Anne is portrayed as a humorous figure in this film. He is described as having a sense of humor, often making funny jokes and entertaining the people around him in the film. Meanwhile, in the novel, Anne's character is sad due to being separated from her lover, which makes her quite 'serious.' So, in this section, Anne's character in the film experiences additions, namely the characterization of Anne's character, which is not in the novel, is shown in the film.



On the other hand, in this film, the depiction of Anne's sadness due to a broken heart after being separated from her ex-boyfriend, Captain Wentworth, for years is overly exaggerated. Anne is depicted as always crying every time she remembers her ex-boyfriend Wentworth. Moreover, Anne developed alcoholism because of her sadness. Anne in the film cries very easily. Quite different from Anne in the novel. In the novel, Anne is still heartbroken and likes to be sad. However, he is described as quite strong and tough, does not cry easily, and does not show his sadness in

front of anyone. In this section, the characterization of Anne's character experiences changes.



Then, a scene in the film shows Anne's character, which is very different from Anne's character in the novel. A dinner scene between the Musgrove family, Admiral Croft's family, Captain Wentworth, and Anne. In the banquet scene, Anne suddenly says in front of everyone that Charles had wanted to marry her before Charles chose to marry Mary. Anne said this and made the dinner atmosphere stiff and awkward. This scene is quite the opposite of Anne's character in the novel, who is calm, graceful, not careless, and respects other people. In the novel, Anne would not do things as strange and embarrassing as in the film. Because Anne said this, Anne hurt the feelings of Charles and Mary and embarrassed the Musgrove family in front of Admiral Croft and Captain Wentworth. Moreover, this scene is also a disgrace to the character of Anne shown in the film, which does not match the Anne in the novel. In this section, the characterization of Anne's character experiences additions to the film.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents conclusions related to this research and suggestions for further analysis. Conclusion of the discussion results in research topic related to the shift in plot and characterization of the main characters in the novel *Persuasion* by Jane Austen to the film *Persuasion* by Carrie Cracknell. Meanwhile, suggestions provide information to other interested researchers researching the same problem.

A. Conclusion

In conclusion, Carrie Cracknell's 2022 film adaptation of "Persuasion" is the third cinematic adaptation of the novel. This story tells the story of Anne Elliot, a member of the prominent Elliot family, and her love story with Frederick Wentworth, an ordinary sailor. The film shows their reunion after eight years, where Wentworth is now a rich navy captain, which then triggers the return of their feelings and a happy marriage.

This research focuses on shifts in the plot and characterization of Anne Elliot in the adaptation process from novel to film. Using Pamusuk Eneste's Ecranization theory, this research identifies reductions, additions, and variations in film adaptations that significantly change the storyline and how the characters are portrayed. These changes, including the absence of important characters, the addition of scenes, and variations in plot elements in the exposition, complication, crisis, climax, and resolution sections, significantly affect the depiction of Anne and

the narrative as a whole. Overall, the adaptation of "Persuasion" into film form brought about significant changes, such as additions, reductions, and variations, that significantly affected the storyline and Anne's characterization. These changes emphasize the transformative nature of the adaptation process and its impact on the character depiction and storyline.

B. Suggestion

The topic of this research is ecranization as applied to the novel, adapted into the film *Persuasion* by director Carrie Cracknell. However, future researcher can use the same object in the form of persuasion novels and films in analyzing other topics. For example, they can analyze by applying sociology and psychoanalysis. In addition, researcher are interested. In using an ecranization approach, you can explore various topics regarding plot, setting, point of view, etc.

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CURRICULUM VITAE



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