

**TRANSFORMATION OF THE PLOT AND CHARACTERIZATION
OF THE HUNGER GAMES FROM NOVEL TO FILM**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2024**

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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
2024**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“Transformation of The Plot and Characterization of The Hunger Games from Novel to Film”** is my original work. I do not include any materials previously written or published by another person except those cited as references and written in the references. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, October 11th 2024

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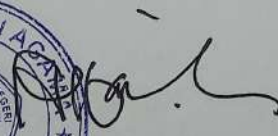
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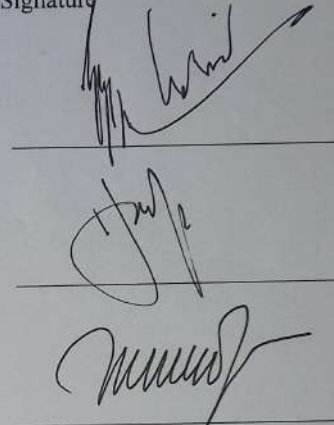
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MOTTO

"لَا يُكَلِّفُ اللَّهُ نَفْسًا إِلَّا وُسْعَهَا"

Allah Does not require of any soul more than what it can afford

-QS. Al-Baqarah: 286-

DEDICATION

This thesis is specially dedicated to:

- My one and only love, Mrs. Fitriyani, for all her support that she has given, in terms of material and also all the prayers that she has offered for me to achieve at the point of completing the final assignment of college.
- My younger sisters, both Syafa Aulia Azzahraa and Kayla Aulia Rahman. I dedicated this one especially to the two of you as a thank you for supporting me emotionally during the work on this thesis.
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- And lastly, me, myself and I. Thank you to myself who never gives up and never runs out of patience in perfecting this thesis until it is finished, for the strong shoulders will always sustain the magnitude of the storm you face.

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ABSTRACT

Azzahraa, Rachma Syifa Aulia (2024). Transformation of The Plot and Characterization of The Hunger Games from Novel to Film. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University Malang. Advisor: Hafidhun Annas, M. Hum.

Keywords: ecranization, transformation of plot, character, characterization

Many films that are adapted from novels go through many changes. This phenomenon may be seen in the film *The Hunger Games*, as well as the novel with the same title. This study aims to analyze the differences, similarities, and variations that occur between novels and films, with a focus on the plot and main character, Katniss Everdeen. The researcher applies Pamusuk Eneste's ecranization theory. The process of ecranization, which entails the conversion of a novel into a film, consists of three primary steps: reduction, addition, and variation. This study employs a literary criticism method. The results obtained after analyzing are as follows. In the reduction section, data is found in each part of the narrative structure. One example of a reduction in the plot, Katniss receiving a gift from district 11. Then, as an example of reduction in the main character's characterization is the lack of Katniss internal monologues. In the addition section, data is found in each part of the narrative structure. One such example of addition to the plot, the number of scenes added shows gamemakers. Furthermore, the addition to the main character's characterization is Katniss rebellious nature. In the variation section, data is found on each part of the narrative structure. One example of variation on the plot, the way Katniss got the Mockingjay pin. To conclude, the organization of "*The Hunger Games*" is a compelling illustration of the complex process of adaptation, illustrating the multifaceted nature of mechanization and its capacity to reframe narratives and characters in cinematic adaptations.

مستخلص البحث

الزهران، رحما سيفاً أوليا (2024). تحويل حبكة وتوصيف ألعاب الجوع من رواية إلى فيلم. أطروحة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المستشار: حافظ حنس، م. هوم.

الكلمات المفتاحية: *ecranization*، تحويل الحبكة، الشخصية، التوصيف

تمر العديد من الأفلام المقتبسة من الروايات بالعديد من التغييرات. يمكن رؤية هذه الظاهرة في فيلم *The Hunger Games*، وكذلك الرواية التي تحمل نفس العنوان. تهدف هذه الدراسة إلى تحليل الاختلافات والتشابهات والاختلافات التي تحدث بين الروايات والأفلام، مع التركيز على الحبكة والشخصية الرئيسية، كاتنيس إيفردين. يطبق الباحث نظرية الجمجمة لباموسوك إنيس. تتكون عملية *ecranization*، التي تستلزم تحويل رواية إلى فيلم، من ثلاث خطوات أساسية: الاختزال والإضافة والاختلاف. توظف هذه الدراسة منهج النقد الأدبي. النتائج التي تم الحصول عليها بعد التحليل هي كما يلي. في قسم الاختزال، توجد البيانات في كل جزء من الهيكل السردى. أحد الأمثلة على انخفاض قطعة الأرض، تلقي *Katniss* هدية من المنطقة 11. ثم، كمثال على الحد من توصيف الشخصية الرئيسية هو عدم وجود مونولوجات *Katniss* الداخلية. في قسم الإضافة، توجد البيانات في كل جزء من البنية السردية. أحد الأمثلة على الإضافة إلى الحبكة، يظهر عدد المشاهد المضافة لصانعي الألعاب. علاوة على ذلك، فإن الإضافة إلى توصيف الشخصية الرئيسية هي طبيعة *Katniss* المتمردة. في قسم الاختلاف، توجد بيانات عن كل جزء من الهيكل السردى. أحد الأمثلة على الاختلاف في الحبكة، الطريقة التي حصل بها *Katniss* على دبوس *Mockingjay*. في الختام، يعد تنظيم "ألعاب الجوع" مثالا مقنعا لعملية التكيف المعقدة، مما يوضح الطبيعة متعددة الأوجه للميكنة وقدرتها على إعادة صياغة الروايات والشخصيات في التعديلات السينمائية.

ABSTRAK

Azzahraa, Rachma Syifa Aulia (2024). Transformasi Plot dan Karakterisasi The Hunger Games dari Novel ke Film. Tesis Sarjana. Departemen Sastra Inggris, Fakultas Humaniora, Maulana Malik Ibrahim Universitas Islam Negeri Malang. Penasihat: Hafidhun Annas, M. Hum.

Kata kunci: ekranisasi, transformasi plot, karakter, karakterisasi

Banyak film yang diadaptasi dari novel mengalami banyak perubahan. Fenomena ini dapat dilihat dalam film *The Hunger Games*, begitu juga dengan novel dengan judul yang sama. Penelitian ini bertujuan untuk menganalisis perbedaan, persamaan, dan variasi yang terjadi antara novel dan film, dengan fokus pada plot dan karakter utama, Katniss Everdeen. Peneliti menerapkan teori ekranisasi Pamusuk Eneste. Proses ekranisasi, yang memerlukan konversi novel menjadi film, terdiri dari tiga langkah utama: pengurangan, penambahan, dan variasi. Penelitian ini menggunakan metode kritik sastra. Hasil yang diperoleh setelah dianalisis adalah sebagai berikut. Di bagian reduksi, data ditemukan di setiap bagian struktur narasi. Salah satu contoh pengurangan plot, Katniss menerima hadiah dari distrik 11. Kemudian, sebagai contoh pengurangan karakterisasi karakter utama adalah kurangnya monolog internal Katniss. Di bagian penambahan, data ditemukan di setiap bagian struktur narasi. Salah satu contoh penambahan plot, jumlah adegan yang ditambahkan menunjukkan pembuat game. Selain itu, tambahan karakterisasi karakter utama adalah sifat pemberontak Katniss. Di bagian variasi, data ditemukan pada setiap bagian struktur narasi. Salah satu contoh variasi pada plot, cara Katniss mendapatkan pin Mockingjay. Sebagai kesimpulan, organisasi "The Hunger Games" adalah ilustrasi yang menarik dari proses adaptasi yang kompleks, menggambarkan sifat mekanisasi yang beragam dan kapasitasnya untuk membingkai ulang narasi dan karakter dalam adaptasi sinematik.

Table of Contents

STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET.....	ii
LEGITIMATION SHEET	iii
MOTTO	iv
DEDICATION.....	vi
ACKNOWLEDGEMENT	vii
ABSTRACT	viii
مستخلص البحث.....	ix
ABSTRAK.....	x
Table of Contents.....	xi
CHAPTER I.....	1
INTRODUCTION	1
A. Background of the Study.....	1
B. Problems of study.....	8
D. Scope and Limitation	9
E. Definition of Key Terms	9
CHAPTER II	11
LITERATURE REVIEW	11
B. Novel and its Intrinsic Elements	12
a. Novel.....	12
b. Intrinsic Element of Novel	14
1. Plot	14
2. Character and Characterization	16
3. Setting	17
4. Theme.....	17
5. Point of View	18
6. Tone and Style.....	18
7. Message.....	18
C. Film	19
D. Ecranization	19
1. Reduction	21
2. Addition.....	21
3. Variation.....	22

CHAPTER III.....	23
RESEARCH METHOD	23
A. Research Design.....	23
B. Data Sources.....	23
C. Data Collection.....	24
D. Data Analysis	24
CHAPTER IV.....	25
FINDING AND DISCUSSION.....	25
A. Plot and Katniss Everdeen’s Characterization in the Novel <i>The Hunger Games</i> by Suzanne Collins	25
a) Plot	25
1. Exposition	25
2. Complication.....	27
3. Crisis	29
4. Climax.....	30
5. Resolution	32
b) Katniss Everdeen’s Characterization	33
B. Plot and Katniss Everdeen’s Characterization in the film <i>The Hunger Games</i> by Gary Ross	35
a) Plot	35
1. Exposition	36
2. Complication.....	37
3. Crisis	38
4. Climax.....	40
5. Resolution	42
b) Katniss Everdeen’s Characterization	43
C. The transformation of The Plot and Katniss Everdeen’s Characterization from the Novel <i>The Hunger Games</i> by Suzanne Collins to the Film <i>The Hunger Games</i> by Gary Ross Happened	45
a) The Transformation of Plot.....	45
1. Reduction	45
2. Addition.....	49
3. Variation.....	52
b) The Transformation of Katniss Everdeen’s Characterization.....	56
CHAPTER V	59
CONCLUSION AND SUGGESTION.....	59
A. Conclusion.....	59

B. Suggestion.....	60
BIBLIOGRAPHY	62
CURRICULUM VITAE.....	64

CHAPTER I

INTRODUCTION

This chapter discusses the research background, the problems of the study, the importance of the study, scope, and limitations, and definitions of key terms. The researcher also mentioned previous research.

A. Background of the Study

Over the last few decades, there has been a widespread practice of turning literary works such as novels into the form of films. Harold (2018) said that the most successful films that can attract a large number of audiences on average, are films whose stories are based on literary works, namely novels. Some films are based on literary works, such as *Where The Crawdads Sing* (2022) from the novel *Where The Crawdads Sing* by Delia Owens, *The Devil Wears Prada* (2006) from the novel *The Devil Wears Prada* by Lauren Weisberger, *The Exorcist* (1973) from the novel *The Exorcist* by William Peter Blatty, and *To Kill a Mockingbird* (1962) from the novel *To Kill a Mockingbird* by Harper Lee. In Indonesia, there are also lots of films that are made from literary works. Namely, *Dilan 1990* (2018) was carried out from the novel *Dilan: Dia adalah Dilanku Tahun 1990* by Pidi Baiq who is also the director of the movie, Andrea Hirata's *Laskar Pelangi*, Rintik Sedu (Nadhifa Allya Tsana)'s *Geez & Ann*, and Pramoedya Ananta Toer's *Bumi Manusia* are some of ecranization that has been done on films based on novels. Eneste (1991: 9) said that ecranization has been carried out for a long time in Indonesia, such as in 1951 through film work directed by Huyung entitled *Antara Bumi dan Langit* as

one of the processes of adapting literary works to films. The process of adapting literary works to films continues until nowadays.

Literary works that are made into films are quite attractive to the general public. When readers read literary works, their imagination certainly goes according to the stories they read. Imagination is the main process the director needs when adapting literary works into films. Eagleton (2011: 18) said that one aspect of human spiritual strength that is subjective and unaffected by other people, life's realities, or even the conscious mind itself is imagination. This conception gave rise to the concept of literary autonomy, which serves as an ideal instance of the potential for creativity. As a result, a director's ability to envision is the most important factor in adapting literary works into films to improve the transfer process. The adaptation of a novel into a film takes a high level of imagination. According to Eneste (1991), the creative process of adapting a novel into a film form can take the shape of adding and deleting storylines. This is related to the narrative component, but do not overlook the aesthetic factor.

This creative process was used by Gary Ross in the adaptation of the novel into the film, by the title *The Hunger Games*. This research focused on the process of moving from a Suzanne Collins's novel to a film directed by Gary Ross. The novel *The Hunger Games* is a dystopian young adult novel written by one of the famous writers, Suzanne Collins, and published in 2008 by Scholastic. The novel received numerous honors, including the California Young Reader Medal, and was named one of Publishers Weekly's "Best Books of the Year" for 2008. The story revolves about Katniss Everdeen, a sixteen-year-old girl from District 12, who

chooses to compete in the annual Hunger Games in place of her younger sister Primrose. *The Hunger Games* is a televised event in which one boy and one girl, known as tributes, from each district, compete to the death until only one survivor remains. Katniss must navigate the dangerous arena, confronted with both physical and moral hurdles, while also dealing with her love for her fellow tribute, Peeta Mellark, who is also from District 12. Throughout the novel, Katniss becomes a symbol of resistance to the repressive Capitol, inspiring hope and revolt among the people of Panem. Furthermore, the film adaptation has the same title as the novel, *The Hunger Games* 2012, a science fiction dystopian adventure film.

The selection of Suzanne Collins's novel *The Hunger Games* and Gary Ross's *The Hunger Games* Film as objects in this study was based on several reasons. The first reason is that the novel has a long history in literature and has been studied from various points of view. This makes it one of the most important literary works in literature. Second, film adaptations of novels often face difficulties retaining the core of the story while adapting it to a new medium. The researcher wanted to investigate how the plot of the film and the main character, Katniss Everdeen, from the novel were altered. Furthermore, lately *The Hunger Games* is being discussed again because of more or less the similarity of its depiction with the situation that is happening in Palestine. As a result, cited in Rahayu et al. (2015) the fact that movies are not just entertainment makes the analysis of popular products like commercial movies important.

The purpose of this analysis in the study of literary works of film adaptations of this novel is to see how a literary work evolves from a textual to a visual

standpoint. With these alterations, meaning in a literary work, including novels and films, can be appropriately accomplished. It will be critical that research on this literary work be conducted. To determine how the novel's message can be effectively represented in a film adaptation. As we have seen, there must be a natural separation between movies and fiction. As a result, this investigation was conducted to avoid disappointing those who like literary works.

Furthermore, a study using comparative studies in the cinematic adaptation of the novel *The Hunger Games* is considered required. Furthermore, this literary work has yet to be investigated utilizing ecranization theory. Thus, readers will benefit from this research. Furthermore, although a new film adaptation of this literary work was launched in 2012, it remains highly popular. Similarly, the novels are four years apart and were published in 2008.

The researcher has found at least five previous studies related to this research. The five previous studies used the same novel in this study, but the theories used were different. First, Baker & Schak (2019), in their research entitled *The Hunger Games: transmedia, gender and Possibility*, reveals that although transmedia offers few opportunities for change, opportunities for change that benefit women are very limited. The study looked at the difficulty of maintaining progressiveness when *The Hunger Games* was turned into movies and products that customers bought, especially in terms of racial and gender representation. Second, Dzikriya (2019), in his research entitled *Analysis of Actantial Model in Suzanne Collins's The Hunger Games*, successfully analyzed how plot elements structure the overall plot structure of *The Hunger Games*, providing insight into narrative

construction and story resolution. This research uses the theory of Greimas structuralism. Third, Jose (2023), in his research entitled *An Exploration through a psychoanalytic lens reveals that Suzanne Collins's novel The Hunger Games portrays themes of courage and self-defense*, examined the novel's protagonist Katniss's bravery and ability to defend herself by applying a psychoanalytic lens. Fourth, Boonyaruksa (2023), in his research entitled *An Analysis of Feminism and Class Inequality: A case study of Katniss Everdeen in The Hunger Games*, examined how feminists have portrayed Katniss Everdeen. Class disparity in the book and the evolution of Katniss' feminist traits from the start to the finish of the film by using Marxist feminism theory. Last, Bendahmane & Frid (2021), in their article entitled *From the Novel to the Screen: Exploring Individualism and Propaganda Through The Hunger Games Franchise*, examines how entertainment and propaganda are used in *The Hunger Games* series. covers the representation of capitalism in *The Hunger Games* universe, as well as the themes of the individual's fight against tainted systems and the transition from the book to the film version.

Additionally, the researcher is interested in using structuralism to analyze the plot and characterization of *The Hunger Games* novel by comparing it to the plot and characterization of Gary Ross's film *The Hunger Games* using ecranization theory. This is because lots of previous studies have already looked at the novel from a variety of theories, including psychoanalysis, Marxist feminism, and so forth. Numerous earlier research has looked at how a literary work that is filmed differs from the original work using ecranization theory. One of them is an article written by Elbetri et al. (2021), in their article entitled *Novel Analysis to the Film*

Melbourne Rewind contains Reductions, Changes, Variations and Additions, the researchers found that there are changes, additions, and subtractions consisting of plot, setting, and characters in the film form by analyzing it using ecranization theory. The next article is written by Elva & Saptanto (2023), in their article entitled *Ecranization of Narrative Elements: Plot and Characterization Novel to Film Little Women by Louisa May Alcott*, the result of this paper showed the alterations and omissions in the story's beginning and conclusion. The characterization process involves changes to Jo, Meg, and Laurie's personas. The study concluded that ecranization theory has a significant impact on the process of turning books into movies.

Aspriyanto & Hastuti (2020), in their research entitled *Transformation of a Novel Murder On The Orient Express into its Film adaptation using Ecranization study*, also used ecranization theory by Eneste and the result of this paper showed that the ecranization process on the character occurs in reduction, addition, and variation of change. Additionally, Charima (2020) in her article 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*, also showed the reduction, addition, and variation in her articles by using Eneste's theory of ecranization. Furthermore, Rafa Saabira Pribadi & Askurifa'i Baksin (2023), in their study entitled *Analisis Ekranisasi dari Novel ke Film Little Women*, the study's findings center on the ecranization of the novel to the movie "Little Women," which is characterized by narrative shrinkage and variation alterations. Later on, Pujo & Tetty (2022), in their article entitled *Addition, Reduction, and*

Variation of Literary Elements in Alice Adventures in Wonderland I An Analysis of Film Adaptation, showed the study's conclusions indicate that there are sixteen conclusions for the film adaptation, three conclusions for the story, four conclusions for the location, and eight conclusions for the characters. These conclusions are categorized into the essential components of the movie and the novel *Adventures in Wonderland I*.

Therefore, the difference between this research and earlier research is The primary focus of this study is the changes in plot and characterization found in Suzanne Collins's novel *The Hunger Games* and Gary Ross's film adaptation of the same title. This research discussed using structuralism utilizing characterization, plot, and ecranization theories. According to Eneste (1991: 61-66), adapting a book into a movie will unavoidably result in a process of shrinking, adding, and varying changes. The omission of several episodes from the novel is one instance of shrinkage in film. As the book gets smaller, several events that were removed seem to kill the personality of the characters. For example, in the book, it is said that Katniss received the bread gift from District 11 following Rue's death, but in the movie, it is not mentioned. Numerous other modifications also take place, particularly in the story's storyline, where certain events are rearranged in the movie from the novel. This study go into more depth on a few of these changes.

B. Problems of study

Based on the background of the research above, this study focused on investigating:

1. What are the plot and Katniss Everdeen's characterization in the novel *The Hunger Games* by Suzanne Collins?
2. What are the plot and Katniss Everdeen's characterization in the film *The Hunger Games* by Gary Ross?
3. How did the transformation of the plot and Katniss Everdeen's characterization from the novel *The Hunger Games* by Suzanne Collins to the film *The Hunger Games* by Gary Ross happen?

C. Significances of study

In the study of the main character and plot transformation in the novel by the title *The Hunger Games*, it is expected both a theoretical and practical point of view provide some benefits.

1. Theoretically

The goal of this study is to advance the theoretical understanding of ecranization, characterization, and plot. This study clarified the ecranization process, which is the process of turning a novel into a movie. Students of English literature who are interested in this subject are also the target audience for this research.

2. Practically

In practical terms, the goal of this research is to give the community fresh perspectives on what to anticipate from the novel-to-film adaptation process,

with the ultimate goal of helping people comprehend it, especially the novel *The Hunger Games* by Suzanne Collins and this research also expected to enlarge the satisfaction with a film adapted from novels, especially the film *The Hunger Games* by Gary Ross.

D. Scope and Limitation

This study focuses only on the analysis of the plot and characterization of the main characters Katniss Everdeen as the main character of the novel *The Hunger Games* by Suzanne Collins and the plot and characterization of the main character Katniss Everdeen in the film by Gary Ross. The researcher did not discuss another character and other aspects such as setting, background, etc.

E. Definition of Key Terms

In order to decrease the failure of understanding between researcher and readers in understanding the terms used in this research, the researcher limited these terms:

1. Film: Eneste (1990) said that a film, sometimes known as a movie, is a live visual. The term "cinema" refers to both the collective term for films and the word "kinematic," which means motion.
2. Novel: Muliadi (2017) said that a novel is a lengthy literary piece that highlights an actor's personality and character through a collection of anecdotes from his life with those around him.
3. Plot: Robert and Jacobs (1987) said that a plot is a scheme or foundation for a story that revolves around opposing human impulses and depicts acts as the outcome of plausible and authentic human reactions.

4. Characterization: Holman and Harmon (1985) said that the process of making fictional characters seem real to the reader is called characterization.
5. Ecranization: The process of changing, refining or transferring a novel into a film (Eneste, 1991).

CHAPTER II

LITERATURE REVIEW

A general overview of the theories of this research is provided in this chapter. Initially, the researcher elucidated the fundamental comprehension or viewpoint of the ecranization theory, novel, film, and plot character and characterization theory.

A. Structuralism

A literary work is a story written by an author about an event that they experienced themselves or a specific group of people. Many things can be learned from literary works, such as characters, plots, etc. However, to objectively understand a literary work and obtain its meaning, a literary work can be studied only from its blocks. Another name for the fundamental components of literary works is intrinsic elements. An analytical method that analyzes literary works according to their structural components is known as a structural approach or structuralism. Semi in Sudrajat (2015: 23) said that the structural approach is also called the objective approach because responding objectively to a literary work must be based on a correct understanding of the literary work.

This approach is an approach that views a literary work from a perspective consisting of its building elements. This approach is also known as the intrinsic approach, which focuses on the elements that build literary works from within (Suwarno, 2012: 23). In addition, according to Nurgiyantoro (1995: 36) the structure of literary works shows an understanding of the relationship between

elements (intrinsic) that influence, determine, and influence each other. These relationships form a strong unity. One can perform structural analysis of literary works, particularly fiction, by discovering, studying, and explaining the functions and relationships between relevant intrinsic elements. First, find and describe how events occur, the plot, characters, characterization, setting, point of view, and other elements. After that, try to explain how each element helps the overall meaning and how the relationships between elements form the total meaning. The following stages can be used to conduct a structural analysis of a literary work:

- a. Identify and explain the basic elements that make up a literary work, such as characterization, theme, plot, setting, perspective, style, and message.
- b. Explains how each component contributes to the meaning of the literary work as a whole.
- c. Forms a complete meaning by combining these components.

Nurgiyantoro (1998:70) defines the theme as the story's foundation or overall notion. Other fundamental components that contribute to the topic include characterization, setting, and plot/plot. As a result, understanding the topic of a narrative, whether it is a novel or a short story, requires an understanding of all of its essential aspects.

B. Novel and its Intrinsic Elements

a. Novel

Literature is a medium in which the writer's thoughts, ideas, and opinions are expressed, either written verbally, or covertly. Literary works, according to Wellek

& Warren (1949: 14), are imaginative works using language as a medium with a dominant aesthetic function. Literary works, which are human creative products, not only function as entertainment but also contain values, related to beauty and life lessons. Literary works can be defined generally as written works in any form. Linguistically, the term "literature" comes from the Latin word *lititura*, or *litatura*, which means writing in the form of letters. Texts that are spoken or sung are also included in literary works in another sense. Literature can be classified into fiction and nonfiction, such as poetry or prose. However, in a more complex form, literature can consist of novels, prose, and drama.

In literature, the terms "prose" or "fiction" are often used to describe narrative works that tell fictional, imaginary stories that are not based on reality or can also mean stories that are based on fantasy. In general, the terms "prose" or "fiction" refer to a type of story that has elements created by the author himself, such as characters, plot, theme, and a narrative center. According to Muliadi (2017: 1), fiction or prose is a type of literary genre, in addition to other genres. The other genres in question are poetry and drama. Prose includes literary works called short stories, serial stories, and novels.

A novel is a type of literary work where each perspective shows a particular societal situation. Novels, a type of literary work known as "fiction", usually tell stories about human life and how they interact with their environment. This type of literature uses an imaginative and creative approach to package the complex problems and conflicts of human life, giving readers a new perspective on life.

According to Nurgiyantoro (1995: 11), novels have the ability to explain freely, provide more detailed explanations, and include more complex problems.

The speakers from the various branches of literature above will be the subjects of this research. This research focused on literary works in the form of novels, *The Hunger Games* by Suzanne Collins. Suzanne Collins is one of the most famous American writers. She is best known for writing *The Hunger Games*, a young adult dystopian fiction. *The Hunger Games* (2008) is the first book from *The Hunger Games* book series. This novel raises many social issues, women's issues, etc.

b. Intrinsic Element of Novel

1. Plot

Frequently, the term "plot" is synonymous with "storyline." The narrative includes the storyline, or rather, one episode after another that occurs as a result of cause and effect. The plot's clarity can indicate how easy the story is to understand. In contrast, fictional stories are difficult to understand since the storyline is convoluted and it is difficult to discern cause and effect linkages between occurrences. To comprehend such a plot, you must have critical thinking skills, sensitivity to critical thoughts and sentiments, attitudes, and responses.

The plot, according to Roberts & Jacobs (1998: 100-101), is the plan or basis of a story based on conflicting human motivations, with actions resulting from believable and reasonable human responses. According to Roberts & Jacobs (1998: 244-245), exposition, complications, crisis, climax, and resolution will be the components of the storyline. According to Roberts & Jacobs (1998: 244-245):

a. Exposition

In a story, exposition is lies, exposure, material, main characters, background, characteristics, goals, limitations, and potential. It displays all the elements that will define the story.

b. Complication

The beginning of the major conflict in the story is indicated by these complications. Everyone involved, including protagonists and antagonists, as well as the concepts or values they represent, such as good and evil, individualism and collectivization, childhood and age, love and hate, intelligence and stupidity, freedom and murder, desire and counter.

c. Crisis

A crisis is a turning point, a divide between the future and the past. In practice, a crisis is usually a decision or action taken to resolve a conflict. However, it is important to remember that this crisis may be the result of existing decisions and forces.

d. Climax

The climax is the highest point in an action where the conflict and resulting tension fully emerge. In a story, the climax can also be thought of as the point at which all other action is inevitable.

e. Resolution

The resolution (a release or untying) or denouement (untying) is the sequence of events that brings the story to its end. The key tasks are finished, and the final action, walking, emphasizes the sense of completion.

2. Character and Characterization

The characters in a story are always created by the author and depicted as experiencing various events or actions. The characters are usually human in form. However, characterization is the appearance of a character and a description of a character. Then there are the terms characterization and character. Characterization is an attempt to display the character or nature of a character in a story or literary work, while a character is the attitude of a character depicted by the author in a story or literary work. According to M.H. Abrams (1981: 20-21), a character is an individual who appears in a dramatic or narrative work and it is interpreted by readers as a person endowed with moral qualities and character that are expressed in his actions and actions.

According to Holman and Harmon (1985: 81), characterization means making imaginary characters look alive to readers. Holman and Harmon identify three types of characterization in fiction:

- a) Actions indicate the presentation of the author's characters to display exposition, either in the introductory block or gradually throughout the work.
- b) The presentation of characters reacting is done with little or no commentary provided by the author so that the reader can make inferences about the actor's traits from his actions.
- c) To help the reader understand a character's traits, the presentation of the character's inner self without the author's commentary on how their actions and emotions impact them.

3. Setting

According to Wiyanto (2002: 28), The description of the time, place, and atmosphere in which a story takes place is known as the setting or scene of the story. Furthermore, Nurgiyantoro (1995: 216) stated that setting helps readers use their intuition because the events in a literary work become more concrete. Therefore, the setting supports the plot of the story.

Apart from that, the setting greatly influences the atmosphere, events, main problem, and theme of the story. Although the setting is intended to identify the situation depicted in the story, elements of the setting are also related to tradition, character, social behavior, and perspective. people who lived at the time the text was written. By conducting setting research, we can find out the extent of suitability and correlation between the actors and characters and the social situation, social situation and community perspective, regional conditions, geographical location, and social structure. Additionally, it can determine a particular character's disposition or characteristics.

4. Theme

According to Liang Gie (1976), the theme is the main idea of a work of art. The choice of subject matter and title of a work of art allows understanding or recognition of the main idea. The subject matter can be related to aesthetic values or life values and can be natural objects, material objects, atmospheres, metaphors, or allegories. According to Tarigan (1993: 125), a theme is a certain feeling or way of life about life or a certain set of values that is the basis or main idea of a literary work.

5. Point of View

According to Nurgiyantoro (1995: 248), point of view is the way chosen by the author to convey his ideas and stories. The author's views and interpretations of life are at the core of fiction. However, all of it is conveyed in fictional literature from the point of view of the characters of the story.

6. Tone and Style

Tone, according to Roberts & Jacobs (1998: 280), refers to the way writers and speakers show their opinions about the material, readers, and general situations. When we talk about tone, we are not only referring to a wide range of similar and dissimilar attitudes but also to the modes of communication that develop and shape those attitudes.

According to Roberts & Jacobs (1998: 280), the way writers gather words to tell a story, develop an argument, dramatize a play, or compose a poem is known as style. Style is sometimes different from content, but it is usually considered the best way to choose words to complement the content.

7. Message

According to Nurgiyantoro (1995: 321) in literary works, morality typically reflects the author's perspective on life, truth, values, and rights that he wishes to instill in the reader. The notion that guides the composition of the work and the idea that inspires the development of literary works to bolster the message is, in reality, the mandate's element.

C. Film

A film, sometimes known as a movie, is a live image. Cinema, as a collective term, refers to films. The word "cinema" itself is derived from "kinematics," meaning motion. Cinematography is the term used to describe films in English. The word "cinema" is derived from the word "cinema," "tho" from the word photos, which means light, and "graphic" from the word graph, which means writing, drawing, and picture. The meaning of the term is thus to paint motion with light. To create motion using light, a specialized instrument known as a camera is required. Bluestone (in Eneste, 1991:18) says that film is a combination of various types of art, such as music, fine art, drama, and literature, plus elements of photography. According to Eneste (1991: 60), films are the result of teamwork. Screenwriters, directors, producers, cameramen, artistic directors, sound recordists, performers, and others contribute to the quality of a film. Therefore, sound and film are audio-visual media. *The Hunger Games* film directed by Gary Ross is a film adapted from a novel with the same title as the novel are the object of this research.

D. Ecranization

The term ecranization originates from the French word ecran, which means screen. According to Eneste (1991: 60), ecranization is the process of transferring a novel to a white screen or film. Because many changes occur when translating or converting a novel into a film, ecranization is also a process of change. Bluestone (1956: 171) added that ecranization is the study of the process of whitewashing or translating a novel (literary work) to film. While Widhayani et al. (2018) said that

ecranization can also be defined as the study of change, discourse transfer, or transformation from one type of art to another.

There is a process involved in transforming a literary work into a film. Novels use words as the main tool in telling stories, while films use images and sound to convey stories. As cited in Rahayu (2016), that different types of verbal and audio-visual media cause these changes. According to Eneste (1991: 40), while films are made by groups of people, novels are the work of individuals. Many changes occur when turning a novel into a film. Novels and films are different in many ways because they are different media. To read a novel, you must have imagination; Readers will understand what the author wants to convey by reading the words the author wrote. When watching a film, the audience is given sound and images to understand the story. This suggests that the ecranization process can also be understood as a shift in the act of enjoyment, specifically from reading to watching, with the audience's role also changing from reader to spectator (Eneste, 1991: 61). Reading a novel allows readers to read it anywhere and at any time, whereas viewing a film limits the audience to a specific location and time. Thus, ecranization is also known as the process of transitioning from art that can be experienced anytime and anywhere to art that can only be appreciated at a specific location and time (Eneste, 1991: 1). Based on all the understanding and explanation of the ecranization process, it can be concluded that ecranization, also known as whitewashing, is a process of change that occurs in literary works.

The transition from a novel to a cinema always involves some adjustments. Eneste (1991: 61-66) describes the alterations that occur in the ecranization process, which include:

1. Reduction

As mentioned previously, ecranization means turning something that can be enjoyed for hours, even days, into something that can only be enjoyed for about an hour and a half. Therefore, when a novel is filmed, parts of it will be reduced, shrunk, or cut. In ecranization, story elements of a literary work are reduced, diminished, or excised. According to Eneste (1991: 61), the film will not include everything that is expressed in the text. The novel's story, plot, characters, setting, and atmosphere are not all present in the film. So, only important and important parts of the story are shown in the film, starting from characterization, storyline, and other elements from the novel. Thus, the process of ecranization of literary works cuts and eliminates parts of the story.

2. Addition

The process of addition, such as reduction, can also occur in various story-forming elements, such as characterization, plot, setting, and atmosphere, which are part of the process of turning a literary work into a film. Eneste (1991: 64) explains that screenwriters and directors must interpret the novel before starting the ecranization process. It is possible to change the text by adding elements that make up the story such as plot, characterization, setting, and atmosphere.

3. Variation

The ecranization process can also experience different changes. A variation change means something in the novel is shown in a different way or a different form in the film. Changes in variables can also occur in various elements of story formation, such as characterization, plot, setting, atmosphere, and story ideas. This change process can change due to various factors, such as the limited amount of time, the type of media used, and so on. According to Eneste (1991: 65-66), when adapting a novel into a film, the filmmaker must make changes, resulting in films that are not as original as the novels. Certain variations occur here and there due to differences in the tools used. In addition, because movies have very limited screen time, not all problems or ideas that exist in novels can be brought into the film.

CHAPTER III

RESEARCH METHOD

This chapter discuss the methodology used in this research. Researcher discussed the objects and sources of research data, as well as data collection or collection methods.

A. Research Design

This research is included in literary criticism and structuralism. This research uses Pamusuk Eneste's theory of ecranization (1991) and the theory of characterization and plot to determine the differences between the novel *The Hunger Games* by Suzanne Collins and the film *The Hunger Games* by Gary Ross. Another goal of this research is to find out how these changes impact the film's themes.

B. Data Sources

The data source for this research is the text of Suzanne Collins's novel *The Hunger Games*, which is the first novel in *The Hunger Games* trilogy. This novel contains 374 pages. Every scene from the novel which was adapted into a one-hour and forty-two-minute film directed by Gary Ross in 2012 was also used as a data source for this research. This film can be viewed using the *Vidio* streaming platform. Ecranization theory, which includes reduction, addition, and variations that are different from the novel, used to analyze the data of this research. Special emphasis placed on characterization and plot.

Sentences or utterances in the novel *The Hunger Games*, which feature data about characterizations and plots, are the object of this study's data. In addition, scenes in the film *The Hunger Games* by Gary Ross, feature data on different plot characterizations of the novel, according to the theory of ecranization that may influence themes in the film.

C. Data Collection

The researcher uses various methods and stages to collect data. The researcher took three steps: first, the researcher read the novel *The Hunger Games* by Suzanne Collins. Second, the researcher watched Gary Ross's *The Hunger Games*. And third, the researcher went back to watching and reading both the novel and the movie. After the researcher marked some sentences and sayings from both the novels and films, the researcher found that the storylines and characters in the novels and films were different due to the process of ecranization.

D. Data Analysis

The analysis began with an explanation and knowledge of the novel, film, and the process of ecranization. After the data was collected, the analysis continued by discussing the changes that occurred during the transition from *The Hunger Games* novel to *The Hunger Games* movie according to Eneste's theory of ecranization. The data divided into data reduction, addition, and variations on both books and movies. The subject of analysis is the main character in the story and her transition from novel to film. Data from the novel, data from the film, and an explanation of how the plot changes and characterizations occur are given.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher discusses the findings and analysis of two works using the novel *The Hunger Games* by Suzanne Collins (2008) and the film *The Hunger Games* by director Gary Ross (2012) as research objects. Analyzed and expanded to create study findings on the plot and characterization of the main protagonist, Katniss Everdeen, when employing quotations in the form of lines from novels and scenes from movies as data.

A. Plot and Katniss Everdeen's Characterization in the Novel *The Hunger Games* by Suzanne Collins

a) Plot

In Suzanne Collins' novel *The Hunger Games* (2008), the story is narrated from a first-person perspective through the eyes of the protagonist, Katniss Everdeen. The plot of *The Hunger Games* follows a linear structure, begin with the exposition that sets the stage in the dystopian world of Panem and continuing forward through the complications, crisis, climax, and resolution. According to Robert and Jacobs (1987: 10-11), there are several aspects in the plot: Exposition, Complication, Crisis, climax, and Resolution.

1. Exposition

The story begins when Katniss Everdeen, who is none other than the main character in the novel *The Hunger Games*, woke up and she realized that her sister, Primrose Everdeen, is not beside her and sees that her sister has moved into beside

her mother. This showed in the novel *The Hunger Games* in the first chapter, as in the following quotes:

“When I wake up, the other side of the bed is cold. My fingers stretch out, seeking Prim’s warmth but finding only the rough canvas cover of the mattress. She must have had bad dreams and climbed in with our mother.” (Collins, 2008, P. 4)

Katniss immediately got up and got ready to go to the forest to hunt with her friend, Gale. Because it is only by hunting that they, especially those in District 12, a poor coal-mining district, can get additional food for their daily survival. There, in the woods, both Gale and Katniss talking about leaving the district and having a life in the woods. As stated in the quote below in the novel *The Hunger Games Chapter 1*:

“We could do it, you know,” Gale says quietly. “What?” I ask. “Leave the district. Run off. Live in the woods. You and I, we could make it,” says Gale. I don’t know how to respond. The idea is so preposterous. “If we didn’t have so many kids,” he adds quickly.” (Collins, 2008, P. 10)

Katniss also explained that it is not uncommon for them to barter or sell the game they are hunting. As a result, there are often nights when they go to bed hungry. This quote below also shown how poor the district is.

“— And you may as well throw in our mothers, too, because how would they live without us? Who would fill those mouths that are always asking for more? With both of us hunting daily, there are still nights when game has to be swapped for lard or shoelaces or wool, still nights when we go to bed with our stomachs growling.” (Collins, 2008, P. 10)

After the two get the hunt and divide it equally, Katniss and Gale return to their respective homes to get ready to gather in the square. Of course, to attend reaping day and attend it is mandatory for residents in each district. After the gathering of the residents of District 12 in the square, as in previous years, the mayor read the

same story about the origin of the Hunger Games. This showed in the novel *The Hunger Games* in the first chapter, as in the following quotes:

“Just as the town clock strikes two, the mayor steps up to the podium and begins to read. It’s the same story every year. He tells of the history of Panem, the country that rose up out of the ashes of a place that was once called North America.” (Collins, 2008, P. 18)

In addition to worrying about her name being chosen at the 74th Hunger Games, she is also worried about her sister's name being chosen, even though this year is her sister's first voting day and her name is included once, Katniss is still worried about her. When the name was taken, it was not her who was chosen, but her younger sister. The name that came out was Primrose Everdeen. As can be seen in the following quoted from the novel:

“The crowd draws in a collective breath and then you can hear a pin drop, and I’m feeling nauseous and so desperately hoping that it’s not me, that it’s not me, that it’s not me. Effie Trinket crosses back to the podium, smooths the slip of paper, and reads out the name in a clear voice. And it’s not me. It’s Primrose Everdeen.” (Collins, 2008, P. 21)

2. Complication

When Katniss hears that the name chosen and called during the reaping day is her sister, Primrose Everdeen, she rushes forward to volunteer, to replace her sister as the female participant in the 74th hunger game. As can be seen in the following quote:

“‘I volunteer!’ I gasp. ‘I volunteer as tribute!’ There’s some confusion on the stage. District 12 hasn’t had a volunteer in decades and the protocol has become rusty.” (Collins, 2008, P. 23)

Katniss Everdeen, who volunteered to replace her sister Prim in Reaping, was brought to the Capitol to prepare for the Hunger Games along with the chosen male tribute of District 12, Peeta Mellark. When they arrive at the Capitol, they are transported to a world of luxury and excess, which is very different from their lives

in District 12. Guided by their mentor, Haymitch Abernathy, a former Hunger Games winner, and Effie Trinket, as an advisor for both Katniss and Peeta. Katniss and Peeta begin preparations for the Olympics after arriving at the Capitol. They were introduced to their stylist, Cinna, who decided to present them with a fire suit and this made Katniss known as fire girl. This showed in the novel *The Hunger Games*, as in the following quotes:

“A few hours later, I am dressed in what will either be the most sensational or the deadliest costume in the opening ceremonies. I’m in a simple black unitard that covers me from ankle to neck. Shiny leather boots lace up to my knees. But it’s the fluttering cape made of streams of orange, yellow, and red and the matching headpiece that define this costume. Cinna plans to light them on fire just before our chariot rolls into the streets.” (Collins, 2008, P. 67)

In addition, Peeta surprised her in a television interview by confessing his love for Katniss. This declaration makes their relationship and plans more difficult, as Katniss is unsure if this is part of his plan to get sincere recognition or to win the hearts of the audience. These part are showed in the following quoted from the novel:

“I don’t know, but a lot of boys like her,” says Peeta. “So, here’s what you do. You win, you go home. She can’t turn you down then, eh?” says Caesar encouragingly. “I don’t think it’s going to work out. Winning . . . won’t help in my case,” says Peeta. “Why ever not?” says Caesar, mystified. Peeta blushes beet red and stammers out. “Because . . . because . . . she came here with me.” (Collins, 2008, P. 130)

Peeta and Katniss are increasingly burdened to win the hearts of sponsors. During training and preparation, they must continue to maintain a balance between cooperation and competition, since only in this way will they survive in the Olympics. Haymitch, their mentor, asked them to work together and come up with a plan to gain public sympathy, which also known as the sponsors. This shown in the novel *The Hunger Games* in chapter four, as in the following quote:

“But we’re not star-crossed lovers!” I say. Haymitch grabs my shoulders and pins me against the wall. “Who cares? It’s all a big show. It’s all how you’re perceived. The most I could say about you after your interview was that you were nice enough, although that in itself was a small miracle. Now I can say you’re a heartbreaker. Oh, oh, oh, how the boys back home fall longingly at your feet. Which do you think will get you more sponsors?” (Collins, 2008, P. 134)

3. Crisis

When the 74th Hunger Games officially began, the crisis began. Katniss entered the arena. As soon as the salute was raised to the arena, chaos erupted. In Cornucopia, "bloodshed" occurs because most of the tribute fights for supplies, and many die in the early minutes. As Haymitch suggests, Katniss remembers to run and look for water. As can be seen in the following quoted from the novel:

“Several lie dead already on the ground. Those who have taken flight are disappearing into the trees or into the void opposite me. I continue running until the woods have hidden me from the other tributes then slow into a steady jog that I think I can maintain for a while.” (Collins, 2008, P.150)

Katniss almost avoided a fatal encounter with the Career Tributes—those from wealthier districts who from a young age were trained for the Olympics—and began her struggle to survive in the harsh jungle. At first, her strategy concentrated on staying alive by moving fast, hiding, and using her hunting and natural abilities. This showed in the novel *The Hunger Games* in the twelfth chapter, as in the following quotes:

“Besides, he’s our best chance of finding her.” It takes me a moment to register that the “her” they’re referring to is me.” (Collins, 2008, P. 161)

Later on, Katniss met Rue and has a strong relationship with her, a respectful young tribute from District 11, who reminds her of her sister, Prim. Using Rue's agility and Katniss's archery skills, they work together to destroy the Career Tribute's supply cache. However, the alliance takes a tragic turn when Rue is trapped in a trap and speared by another tribute. Although it was late, Katniss came to help Rue. As can be seen in the quoted novel below:

“One look at the wound and I know it’s far beyond my capacity to heal, beyond anyone’s probably. The spearhead is buried up to the shaft in her stomach. I crouch before her, staring helplessly at the embedded weapon. There’s no point in comforting words, in telling her she’ll be all right. She’s no fool. Her hand reaches out and I clutch it like a lifeline. As if it’s me who’s dying instead of Rue.” (Collins, 2008, P. 230)

Rue's death provided an important psychological and emotional turning point for Katniss; it reinforces her hatred of the Capitol and encourages her to win, not only for Rue but also for all those oppressed by the Capitol's atrocities. This moment is seen in the following novel quote:

“I want to do something, right here, right now, to shame them, to make them accountable, to show the Capitol that whatever they do or force us to do there is a part of every tribute they can’t own. That Rue was more than a piece in their Games. And so am I.” “Bye, Rue,” I whisper. I press the three middle fingers of my left hand against my lips and hold them out in her direction. Then I walk away without looking back.” (Collins, 2008, P. 233-234)

Everyone in Panem witnessed Katniss's actions after Rue's death, who decorated her body with flowers and sang for her right before she passed away. Katniss received the bread from District 11, district where Rue came from, as a way to show solidarity and show that her actions had an impact far beyond her own survival. This is shown in the novel *The Hunger Games* in the eighteenth chapter, as in the following quote:

“I open the parachute and find a small loaf of bread It’s not the fine white Capitol stuff. It’s made of dark ration grain and shaped in a crescent. Sprinkled with seeds. I flash back to Peeta’s lesson on the various district breads in the Training Center. This bread came from District 11.” (Collins, 2008, P. 235)

4. Climax

After Rue dies, Katniss becomes more vulnerable and faces an increasing threat from Career Tributes, who are now actively pursuing her. She finds a way to survive by avoiding them, setting traps, and playing the Capitol story to her advantage. Understanding that their "cross-star" perspective was crucial to gaining support

from the audience and the Capitol sponsors, she began working with Peeta in a more strategic way, especially when the gamemakers changed the rules of the game so that both participants from the same district could be declared winners if they could survive to the end of the game. This is shown in the novel *The Hunger Games* in the nineteenth chapter, as in the following quote:

“Under the new rule, both tributes from the same district will be declared winners if they are the last two alive. Claudius pauses, as if he knows we’re not getting it, and repeats the change again. The news sinks in. Two tributes can win this year. If they’re from the same district. Both can live. Both of us can live. Before I can stop myself, I call out Peeta’s name.” (Collins, 2008, P. 241)

Gamemakers transformed the arena to encourage the remaining spectators for the final confrontation of the 74th Hunger Games. The story of Katniss and Peeta, who continues to tell the story of their "cross-stellar lovers", is one of the few that remains. They go to Cornucopia, where they have to meet Cato, the most dangerous "Career" tributes, who has been training all his life for the Olympics. This is shown in the novel *The Hunger Games* in the twenty-fourth chapter, as in the following quote:

“Not even a little damp. They must have drained it while we slept,” I say. A fear of the cracked tongue, aching body and fuzzy mind brought on by my previous dehydration creeps in- to my consciousness. Our bottles and skin are fairly full, but with two drinking and this hot sun it won’t take long to deplete them. “The lake,” says Peeta. “That’s where they want us to go.” (Collins, 2008, P. 322)

Capitol unleashes genetically engineered creatures, referred to as "mutts" or "muttations", into the arena as Katniss, Peeta, and Cato meet in Cornucopia to force respect in the latter's brutal fight. These mutts are terrifying creatures designed to resemble fallen tributes, increasing physical and mental stakes. This is shown in the novel *The Hunger Games* in the twenty-fifth chapter, as in the following quote:

“Muttations. No question about it. I’ve never seen these mutts, but they’re no natural-born animals. They resemble huge wolves, but what wolf lands and then balances easily on its hind legs? What wolf waves the rest of the pack forward with its front paw as though it had a wrist? These things I can see at a distance.

Up close, I'm sure their more menacing attributes will be revealed.” (Collins, 2008, chapter 25, P. 326)

Although Cato is eventually overwhelmed, Katniss and Peeta manage to outsmart the mutt and fend it off. But his death was slow and painful, and Katniss had to save him from his misery. This is shown in the novel *The Hunger Games* in the twenty-fifth chapter, as in the following quote:

“The next hours are the worst in my life, which if you think about it, is saying something. The cold would be torture enough, but the real nightmare is listening to Cato, moaning, begging, and finally just whimpering as the mutts work away at him. After a very short time, I don't care who he is or what he's done, all I want is for his suffering to end.” (Collins, 2008, P. 333-334)

Peeta and Katniss are the last remaining tributes after Cato died. Gamemakers, however, changed the rules again and established that there was only one winner. Hearing that, Katniss has an idea and tells Peeta to eat the Poisonous *Nightlock* Fruit after she hears Peeta's words that they, the battle judges, want a winner and without a winner, they will most likely be executed by the Capitol. Seeing what Katniss and Peeta are about to do, the gamemaker decided to declare them as the winner of the 74th annual Hunger Games. As can be seen in the quoted novel down below:

“I spread out my fingers, and the dark berries glisten in the sun. I give Peeta's hand one last squeeze as a signal, as a good-bye, and we begin counting. “One.” Maybe I'm wrong. “Two.” Maybe they don't care if we both die. “Three!” It's too late to change my mind. I lift my hand to my mouth, taking one last look at the world. The berries have just passed my lips when the trumpets begin to blare. The frantic voice of Claudius Templesmith shouts above them. “Stop! Stop! Ladies and gentlemen, I am pleased to present the victors of the Seventy-fourth Hunger Games, Katniss Everdeen and Peeta Mellark! I give you — the tributes of District Twelve!” (Collins, 2008, P. 339)

5. Resolution

After returning to the Capitol, Peeta and Katniss are celebrated as winners of the 74th Hunger Games, which brings unpleasant consequences. Haymitch told Katniss that she was being watched by the Capitol because she was opposed. Katniss realizes

that her actions have a huge impact on all Panem, not just herself. This is shown in the novel *The Hunger Games* in the twenty-sixth chapter, as in the following quote:

“He begins talking, very fast, very quietly in my ear, my hair concealing his lips. “Listen up. You’re in trouble. Word is the Capitol’s furious about you showing them up in the arena. The one thing they can’t stand is being laughed at and they’re the joke of Panem,” says Haymitch. (Collins, 2008, P. 350)

Until finally, Peeta realizes that all of Katniss's loving attitude and attention to him all this time is just part of the strategy to win this game. His heart was broken, he felt betrayed, and he was very disappointed by the discovery because he thought Katniss's feelings for him were truly sincere. This is shown in the novel *The Hunger Games* in the twenty-seventh chapter, as in the following quote:

“But you knew what he wanted you to do, didn’t you?” says Peeta. I bite my lip. “Katniss?” He drops my hand and I take a step, as if to catch my balance. “It was all for the Games,” Peeta says. “How you acted.” (Collins, 2008, chapter 27, P. 365)

But, nevertheless, he still follows the strategy that is none other than a lover couple from District 12. As quoted from the novel below showed that even at the end Peeta realized that all of Kisses and how Katniss acted like she loves him, he kept followed the role he played with her as the crossed-star lover. This is shown in the novel *The Hunger Games* in the twenty-seventh chapter, as in the following quote:

“Out of the corner of my eye, I see Peeta extend his hand. I look at him, unsure. “One more time? For the audience?” he says. His voice isn’t angry. It’s hollow, which is worse. Already the boy with the bread is slipping away from me.” (Collins, 2008, P. 366)

b) Katniss Everdeen’s Characterization

In Suzanne Collins' novel *The Hunger Games*, Katniss Everdeen is the main character. She is portrayed as a brave and intelligent young woman whose strength in spirit comes from struggle and determination. Her life in Seam, the poorest area in District 12, is closely linked to her identity. There, she learned to hunt in the woods

by using arrows and traded the proceeds of her hunting at Hob, the black market in her district. This experience demonstrates her exceptional survival skills. Throughout the story, Katniss's character is defined and her actions are influenced by her ability to deal with this harsh reality with ingenuity and courage. As in the following quote from the novel:

“As soon as I’m in the trees, I retrieve a bow and sheath of arrows from a hollow log. Electrified or not, the fence has been successful at keeping the flesh-eaters out of District 12. Inside the woods they roam freely, and there are added concerns like venomous snakes, rabid animals, and no real paths to follow.”
(Collins, 200b, P. 6)

The following quote showed that Katniss is well aware of how others see her, especially the audience and the elite of the Capitol. She realizes that much of her appeal comes from outside sources, such as Cinna's creativity, which turns her into an image of beauty and desire, and Peeta's unexpected public confession of love, which adds intrigue and romance to her personality. These factors make her unforgettable for spectators, making her more than just a competitor in the Olympics but also as a complex character who captures the imagination and emotions of spectators.

“The words are sinking in. My anger fading. I’m torn now between thinking I’ve been used and thinking I’ve been given an edge. Haymitch is right. I survived my interview, but what was I really? A silly girl spinning in a sparkling, dress. Giggling. The only moment of any substance I hail was when I talked about Prim. But now Peeta has made me an object of love. Not just his. To hear him tell it I have many admirers. And if the audience really thinks we’re in love . . . I remember how strongly they responded to his confession. Star-crossed lovers. Haymitch is right, they eat that stuff up in the Capitol. Suddenly I’m worried that I didn’t react properly.” (Collins, 2008, P. 135)

In the novel, Katniss interactions with other tributes, especially her protective and guarding attitude of Rue, a young tribute from District 11, reveals a loving side that contrasts with the harsh survivalist image she portrays in the arena. Katniss forms a sincere relationship with Rue, driven by a shared sense of empathy and

understanding of Olympic brutality, demonstrating her ability for kindness and solidarity even in crisis situations. As showed in the following quote from the novel in chapter fifteen:

“You know, they’re not the only ones who can form alliances,” I say. For a moment, no response. Then one of Rue’s eyes edges around the trunk. “You want me for an ally?” “Why not? You saved me with those tracker jackers. You’re smart enough to still be alive. And I can’t seem to shake you anyway,” I say.”(Collins, 2008, P. 198-199)

Katniss also demonstrates a careful and strategic way of thinking by thinking about the risks and benefits of every action she takes. This is shown by her thoughtful consideration of the dangers of underestimating and exaggerating her opponents, as she realizes that surviving in the arena also requires mental intelligence and sharp intuition. For example, she looks at Peeta at first suspiciously, unsure of her intentions to help her, and unsure if Peeta really wants to help her or just trying to outsmart her. He remains vigilant and trusts no one completely because he realizes that the Olympic coalition can change quickly as shown in the quote below:

“A warning bell goes off in my head. Don’t be so stupid. Peeta is planning how to kill you, I remind myself. He is luring you in to make you easy prey. The more likable he is, the more deadly he is.” (Collins, 2008, P. 72)

B. Plot and Katniss Everdeen’s Characterization in the film *The Hunger*

***Games* by Gary Ross**

a) Plot

The film about *The Hunger Games* is based on the bestselling book Suzanne Collins. The film adaptation, released in 2012 and directed by Gary Ross, depicts Panem's harsh and dystopian world where an authoritarian government forces her district to participate in a brutal televised race. The whole story is told from the perspective of Katniss Everdeen, the main character, played by Jennifer Lawrence.

Katniss's voice and actions make the audience feel as if they are at the Hunger Games with her throughout the film. The film incorporates several scenes and changes some aspects of the original book, but it remains an interesting and faithful adaptation that captivates the audience.

The narrative will consist of the following elements, as per Robert and Jacobs (1987: 10-11): Exposition, Complication, Crisis, Climax, and Resolution.

1. Exposition

District 12, one of the poorest districts in Panem, is the film's starting location. At the beginning of the scene, Katniss Everdeen comforts her younger sister, Prim, who has just woken up from a nightmare about Reaping, a ceremony that selects one boy and one girl from each district to participate in the Hunger Games. She sang her sister a song to comforts her. As seen in the image below:

(Gary Ross' The Hunger Games, 2012, 0:01:32 – 0:02:40)



Then the scene continues by taking place in the forest. In this scene, Gale's character appears for the first time. Gale is her hunting partner and also her best friend. It can be seen in this scene that they are hunting together. After that, the scene continues where they both having conversation, talked about leaving the

district and leaving in the woods. The explanation is visually depicted in the image provided below.

(Gary Ross' *The Hunger Games*, 2012, 0:05:00 – 0:07:50)



2. Complication

Then the next scene is when in all of the citizen from district 12 gathered in the square for attending the reaping day, where 1 one girl and 1 boy are randomly selected for participating the Hunger Games. In this one scene, it shows Katniss's actions where she volunteers to replace her sister who was initially selected as a participant in the Hunger Games as in the following picture is where the complication begins:

(Gary Ross' *The Hunger Games*, 2012, 0:14:00 – 0:15:50)



Shortly afterwards Katniss and the chosen male tribute, Peeta Mellark were taken to the Capitol by train. On the train, Katniss and Peeta meet their mentor Haymitch, where he tells them that they both have to attract the attention of the

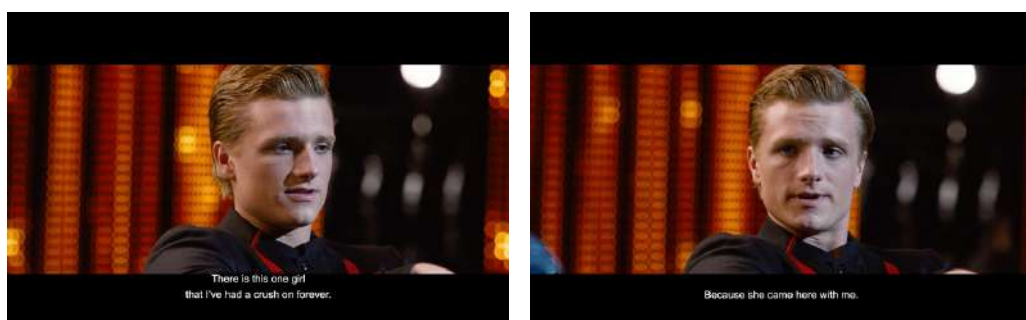
sponsors, which will be of great help to them in the arena. And because of that, in the next scene, it can be seen how Cinna, Katniss' stylist, helped her to make an impression on the sponsor by featuring Katniss and Peeta in fire suits which later made Katniss famous as a girl on fire. This scene can be seen in the picture below:

(Gary Ross' The Hunger Games, 2012, 0:30:22 – 0:33:15)



In order to gain more sponsor, Peeta made a surprise during his interview with Caesar Flickerman. In the further scene, where Peeta and Caesar Flickerman had a conversation, Peeta told him that he had a feeling with Katniss. In this scene, they were known as the star-crossed lover. As it can be seen in the following picture:

(Gary Ross' The Hunger Games, 2012, 0:57:17 – 0:59:22)

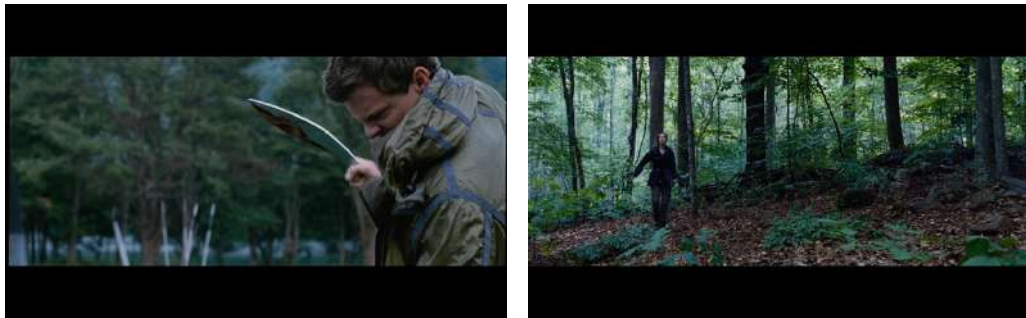


3. Crisis

The crisis began when Katniss, Peeta, and the other tributes had entered Cornucopia. The scene here shows the tributes being able to choose the equipment

and weapons provided by the gamemakers to survive, which ends up making the tributes brutally kill each other. After Katniss got a backpack containing some equipment, she immediately ran into the forest, separated from Peeta. As seen in the photo below:

(Gary Ross' The Hunger Games, 2012, 1:07:13 – 1:10:45)



Then she continues searched for a water, as Haymitch advised her to immediately ran to the forest and find water. After she found the water, she search a safest place to hide from other tributes and ended up hiding above the tree. When she was hiding above the tree, she saw the Career Tributes are looked after her and Peeta with them. As in the following picture:

(Gary Ross' The Hunger Games, 2012, 1:12:10 – 1:15:50)



It didn't take long, the next day Career Tributes found it. A chase ensues between Career Tributes and Katniss, leading her meet Rue, who is also hiding in a tree. She directs Katniss to drop the Tracker Jackers' nest on Career Tributes and

from this incident Katniss forms an alliance with Rue. The scene can be seen in the following picture:

(Gary Ross' The Hunger Games, 2012, 1:18:60 – 1:31:20)



The scene continues with the two of them, Katniss and Rue, plan about destroying all the storage neatly arranged by Cato and others. But shortly after succeeding in carrying out their plan, Rue died. As a sign of her respect for Rue, Katniss decorated her body with flowers and this aroused the citizens of District 11 to revolt. As in the picture below:

(Gary Ross' The Hunger Games, 2012, 1:32:50 – 1:44:37)



4. Climax

The scene continues until gamemakers announced a rule change that allowed two teams from the same district to win, which shows the climax to this story in the movie. Katniss searched until she finally found Peeta, who was seriously injured, and hid near the river. afterwards Katniss takes care of him to survive. The two of

them continuing where they act as the cross-star lover, in order to gain more sponsors and hoped that they can received a food or medication especially for Peeta's condition at that time. The scene can be seen in the following picture:

(Gary Ross' The Hunger Games, 2012, 1:46:16 – 1:49:35)



Katniss and Peeta encounter ever more perilous difficulties as the Games go on, including a last confrontation with Cato, the toughest of the career tributes. The fight occurs at the Cornucopia, where they also have to fend off "muttations," a pack of mutant animals. But then, they managed to beat Cato. As in the following picture:

(Gary Ross' The Hunger Games, 2012, 2:00:39 – 2:06:00)



When the Gamemakers declare a stunning reversal of the rule change, saying only one tribute can win, the suspense reaches its highest. Katniss proposes, in a tense confrontation, that they both eat deadly berries to deny the Capitol a

champion. The Gamemakers turn around at last and declare both as winners. As can be seen in the following scene:

(Gary Ross' The Hunger Games, 2012, 2:07:05 – 2:09:05)



5. Resolution

The resolution of the story begin with Katniss and Peeta named winners of the 74th Hunger Games. Though they are honored in the Capitol, underlying tensions linger. The despotic Panem dictator, President Snow, is unhappy with their act of rebellion and the mounting district instability. As Haymitch told Katniss too that they, the capitol, didn't like how Katniss showed them up. Because of that, Haymitch told her to keep up her act as a star-crossed lover with Peeta. As in the picture below:

(Gary Ross' The Hunger Games, 2012, 2:09:29 – 2:13:10)



b) Katniss Everdeen's Characterization

The Hunger Games (2012), directed by Gary Ross and based on the novel of the same name by Suzanne Collins, features Katniss Everdeen as the main character. Katniss is a 16-year-old young woman who lives in District 12, one of Panem's poorest districts. She is described as a brave, strong-willed, and highly independent girl who is ready to do anything to protect her loved ones. In this film, many scenes show his courage, compassion, and resilience.

At the beginning of the film, Katniss volunteers to take on the role of her younger sister Primrose in the Hunger Games, a cruel and gruesome race. This scene shows Katniss's deep sense of responsibility and love, as well as her willingness to sacrifice herself for the safety of her family. Katniss's character in the film *The Hunger Games*, directed by Gary Ross, is described as follows:

(Gary Ross' *The Hunger Games*, 2012, 0:15:30 – 0:16:00)



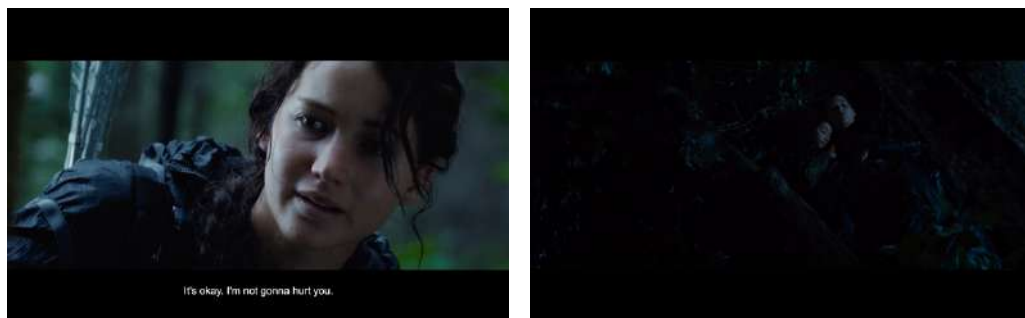
It can be seen that Katniss is good at archery, a skill she learned while hunting in the forests of District 12 to feed her family. Her skill in using bows and arrows not only showed her wit, but also made the Capitol aware of her as shown in the scene below. She is brave, quick to think, and always ready to face problems.

(Gary Ross' *The Hunger Games*, 2012, 0:04:25 and 0:46:53)



Throughout the film, Katniss is portrayed as a loving character who shows great concern for others. For example, she makes a relationship with Rue, a young girl from another district, at a crucial moment. Katniss acts as a guard and guards Rue, forming an emotional bond, and showing her empathy and kindness, even in the harsh environment of the Olympics. As shown in the scene below:

(Gary Ross' The Hunger Games, 2012, 1:31:10 - 1:32:39)



The film also shows Katniss's passion to oppose the Capitol government. She committed subtle acts of defiance, such as honouring friends who had died and refusing to follow Capitol rules. This act shows her resistance to oppression and the increasing awareness of the Panem people about her role as a symbol of hope and change. As in the following picture:

(Gary Ross' The Hunger Games, 2012, 1:43:25 - 1:43:40)



C. The transformation of The Plot and Katniss Everdeen’s Characterization from the Novel *The Hunger Games* by Suzanne Collins to the Film *The Hunger Games* by Gary Ross Happened

a) The Transformation of Plot

1. Reduction

The film adaptation of *The Hunger Games* by Gary Ross from the novel by Suzanne Collins has undergone several adjustments. Pamusuk Eneste (1991) said that shrinking means reducing, because the film only shows a small part of the novel. Some plots, characters, settings, and atmosphere of the novel are absent from the movie.

In the novel *The Hunger Games* by Suzanne Collins, there is a dialogue between several characters. Conversation between Katniss, Gale, and mayor’s daughter, Madge regarding the clothes that Madge wore for reaping day. As in the following data,

“Well, if I end up going to the Capitol, I want to look nice, don’t I?” Now it’s Gale’s turn to be confused. Does she mean it? Or is she messing with him? I’m guessing the second. “You won’t be going to the Capitol,” says Gale coolly. His eyes land on a small, circular pin that adorns her dress. Real gold. Beautifully crafted. It could keep a family in bread for months. (Collins, 2008, P. 13)

In the quote above, there is a debate about reaping days between relevant figures. However, this debate is not shown in the film and included into reduction,

it is found in the plot exposition section in the novel *The Hunger Games* by Suzanne Collins.

In chapter three, Katniss is given the opportunity to say goodbye to those she cares about or are closest to as she is taken to the Capitol. And she met with the unexpected guest, which is Peeta's father, the baker that gave her cookies. As in the following quote from the novel *The Hunger Games*:

"Someone else enters the room, and when I look up, I'm surprised to see it's the baker, Peeta Mellark's father. I can't believe he's come to visit me".
(Collins, 2008, P. 38)

The quote above it shows Peeta Mellark's father showed up as an unexpected guest who's allowed to say goodbye to the selected tributes, Katniss and Peeta, right before they were taken to the Capitol. However this part in the novel is not shown in the film and included in the reduction part from the novel.

In *The Hunger Games*, a novel written by Suzanne Collins, Katniss also got another unexpected guests, Madge, The Mayor's daughter visiting her and gave her the mockingjay pin. This is explained in the following quote;

"My next guest is also unexpected. Madge walks straight to me. She is not weepy or evasive, instead there's an urgency about her tone that surprises me. "They let you wear one thing from your district in the arena. One thing to remind you of home. Will you wear this?" She holds out the circular gold pin that was on her dress earlier. I hadn't paid much attention to it before, but now I see it's a small bird in flight." (Collins, 2008, P. 39)

The quoted part from the novel above, however, is not shown in the film and include in the reduction part from the novel.

In the plot exposition from the novel, at part where Haymitch showed up on the stage at the ceremony, in condition where he drunk. However, this part in the novel did not showed up in the film. As in the quoted below:

“Then he reads the list of past District 12 victors. In seventy- four years, we have had exactly two. Only one is still alive. Haymitch Abernathy, a paunchy, middle-aged man, who at this moment appears hollering something unintelligible, staggers onto the stage, and falls into the third chair. He’s drunk. Very. The crowd responds with its token applause, but he’s confused and tries to give Effie Trinket a big hug, which she barely manages to fend off.” (Collins, 2008, P. 20)

However, in the film it didn’t show where Haymitch showed up drunk on the stage at the reaping day and it include in reduction part from the novel.

Furthermore, the disappearance or absence of the character Avox, who is depicted in the novel as someone who commits a crime and has his tongue cut off so that he cannot speak, is a further subtraction that also changes the plot of *The Hunger Games* story in the film. Katniss is met for the first time with the character Avox when she had dinner with Peeta, Haymitch, Effie, China, and Portia. Where it turns out that the two of them, Katniss and the Avox, have met in the past at an accidental moment. Here Katniss recounts her encounter with Avox in the past while hunting in the forest, as in the quotes from the novel below:

“When I look back, the four adults are watching me like hawks. “Don’t be ridiculous, Katniss. How could you possibly know an Avox?” snaps Effie. “The very thought.” “What’s an Avox?” I ask stupidly. “Someone who committed a crime. They cut her tongue so she can’t speak,” says Haymitch. “She’s probably a traitor of some sort. Not likely you’d know her.” (Collins, 2008, P. 77)

There are many Avox moments in the novel *The Hunger Games* in each plot and the plot data quoted above is one of the complications in the plot. However, the character and all the storylines involving Avox, which appear in Suzanne Collins' novel *The Hunger Games*, are not depicted in Gary Ross' film adaptation of *The Hunger Games*, which is included into part of reduction from the novel.

Next onto chapter 18 that also not shown in the film, especially in the part where Katniss received a loaf bread from district 11 after she took care of Rue's death body by decorated her body in the flower. This part is included in the crisis plot of the story. As in the following quote,

"I open the parachute and find a small loaf of bread It's not the fine white Capitol stuff. It's made of dark ration grain and shaped in a crescent. Sprinkled with seeds. I flash back to Peeta's lesson on the various district breads in the Training Cen- ter. This bread came from District 11." (Collins, 2008, P. 235)

However, this part where Katniss received a gift from district 11 is not shown in the film and include in reduction part from the novel.

Then, Reduction is also found when Katniss and Peeta in the cave and Peeta asked her to tell him a story, happiest day that Katniss remembered. And she told him about the goat story. As in quoted from the novel in chapter 20 below,

"Here's the real story of how I got the money for Prim's goat, Lady. It was a Friday evening, the day before Prim's tenth birthday in late May. As soon as school ended, Gale and I hit the woods, because I wanted to get enough to trade for a present for Prim." (Collins, 2008, P. 264)

However, this part is not shown in the film due to the duration of the film. This reduction is found in the climax section of the novel's plot.

In the novel, when the Gamemakers changed the rule after Cato dead, where the winner is allowed to be only one tribute and Katniss directly pointed her arrow straight to Peeta after she saw Peeta's hand pulled a knife from his belt. As shown in the novel quoted below,

"If you think about it, it's not that surprising," he says softly. I watch as he painfully makes it to his feet. Then he's moving toward me, as if in slow motion, his hand is pulling the knife from his belt — Before I am even aware of my actions, my bow is loaded with the arrow pointed straight at his heart." (Collins, 2008, P. 337)

The last reduction found in the climax parts of the plot story, because it would interfere with the storyline, this plot was not included in the film.

2. Addition

The addition is an augmentation to the process of digitization. The addition can consist of additional characters, plotlines, and settings in the film that were originally not there in the novel, which serves as the main source of the film's storyline. The film *The Hunger Games* directed by Gary Ross features numerous additions.

This can be located in the film's opening sequence. The opening sequence of the film *The Hunger Games*, directed by Gary Ross, depicts a conversation between the gamemakers and Caesar Flickerman, who serves as the host for the Hunger Games. This scene depicts a dialogue between the two characters, during which they engage in a brief discussion providing a description and explanation for the purpose of the Hunger Games. In the image below, there is a moment between the gamemakers and Caesar Flickerman at the beginning of the film, which included to the exposition of plot in the story.

(Gary Ross' *The Hunger Games*, 2012, 0:00:55 – 0:01:32)



The addition of the next scene can be seen when the residents of District 12 gathered in the field to collect data by taking blood samples as DNA for each resident to later have their names recorded into the name box in the reaping day.

This scene is included in the exposition plot of the story. However, the scene below is not told in the novel.

(Gary Ross' *The Hunger Games*, 2012, 0:11:00 – 0:12:01)



Next addition is showed in the scene where the gamemakers and President Snow had a conversation, after the announcement about each tribute score after evaluation, considering about Katniss' score that the gamemakers gave, which is 11 point for her. He, President Snow, told the gamemakers for not giving the district people a hope. However, this scene is cannot be found in the novel and this scene is included in the complication plot of the story. As can be seen in the picture below.

(Gary Ross' *The Hunger Games*, 2012, 0:49:30 – 0:50:38)



Furthermore, plot additions in the film *The Hunger Games* can be seen in the image below. The scene below is included in the crisis plot of the story. The scene showed the situation in the gamemaker room, where they controlled the game and

supervised every tributes during the game. However, this scene shown in the film is not told in the novel so it is included in the type of addition.

(Gary Ross' The Hunger Games, 2012, 1:04:28 – 1:04:39)



The next addition can be found in the scene where district 11, district where Rue comes from, had rebelled against the people of the Capitol envoys in District 11. This scene below in the film is included in the crisis plot of the story and cannot be found in the novel.

(Gary Ross' The Hunger Games, 2012, 1:43:30 – 1:44:37)



Further addition scene can be seen in the picture below, where Haymitch had a conversation with Seneca the gamemakers for not kill Katniss and keep up with the young love story between Katniss and Peeta. And followed with scene where Seneca and President Snow had a conversation, he warned Seneca to be careful with people from district.

(Gary Ross' The Hunger Games, 2012, 1:44:58 – 1:46:11)



Additional scene also found in the film where the gamemakers released the mutation into the arena and the scene continues until they added more of the mutations to the arena.

(Gary Ross' *The Hunger Games*, 2012, 2:00:13 – 2:03:06)



3. Variation

The Hunger Games' first scene contains the following variation. The variation is in the exposition segment of the film. This scene portrays the protagonist, Katniss Everdeen, comforting her sister Prim, who has just awoken from a nightmare about the day of the reaping, by singing her with a song. This scene is considered an extraneous or supplementary scene since it is entirely unrelated to the main plot of the novel. In the novel, it is mentioned that Katniss woke up to find her sister was no longer sleeping next to her. She therefore decided to sleep close to her mother, assuming that Prim had nightmares about the reaping

day and did not sing a song, as seen in the second scene in the film. As depicted in the image provided:

(Gary Ross' *The Hunger Games*, 2012, 0:01:32 – 0:02:40)



Second, variation can be seen in the scene, where Katniss goes to the black market to barter her things with the old lady she met there. She accidentally saw a pin, the *Mockingjay* pin, and ask the old lady how much it cost but the lady gave it to her willingly. Which later she will give the *Mockingjay* pin to her sister, Prim. However this scene in the film classified as a variation. Because, in the novel Katniss received the *Mockingjay* pin from the daughter's mayor, Madge. As shown in the picture below.

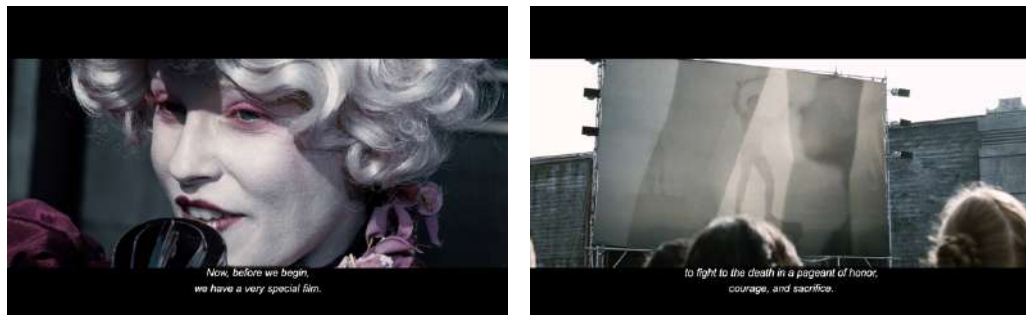
(Gary Ross' *The Hunger Games*, 2012, 0:07:55 – 0:08:40)



Then, in scene where Effie play the movie that tells a little bit about the history of Panem and Hunger Games, is also a variation that included in exposition of the plot. This scene from the movie in the picture below is a variation of the story in

the novel *The Hunger Games*, in the novel it is told that the Major tells the history of Panem and how the Hunger Games were created.. Therefore, it is included in a variation.

(Gary Ross' *The Hunger Games*, 2012, 0:12:36 – 0:14:00)



Next is in the scene where Peeta and Katniss holding hands when in the parade. While in the novel, Cinna is the one who told Katniss and Peeta hold hands in the parade. As in the picture below:

(Gary Ross' *The Hunger Games*, 2012, 0:32:49)



Onto the next scene in the film, where Katniss pushed Peeta after what he said during the interview that he had feelings for her. It has been varied from the novel, where she slammed him until he fell and was hit by a broken vase, making Peeta's hand bleed. As can be seen in the scene in the following picture:

(Gary Ross' *The Hunger Games*, 2012, 0:59:25)



Further varied scene in the film is when Rue pointed out the *tracker jackers*'s nest to Katniss and suggest her to drop the nest but in the novel it said that Rue only pointed out the nest, showing it to Katniss as a warn.

(Gary Ross' *The Hunger Games*, 2012, 1:24:39 – 1:27:10)



The next varied scene is the gifts from sponsors arrive in the novel without notes, and Katniss is forced to decipher what each one implies. Though there are less gifts displayed, a message accompanying each gift helps to maintain Haymitch's ideas in the story throughout the movie. As in the following scene:

(Gary Ross' *The Hunger Games*, 2012, 1:23:20 and 1:50:17)



Further varied scene can be seen when gamemakers announced that they are provided supplies in Cornucopia for each district that are still survived. In the film showed that Katniss waited until Peeta fall asleep to go to Cornucopia, as we can see in the picture below. While in the novel said that Katniss gave Peeta a sleep syrup so that she can go to Cornucopia.

(Gary Ross' The Hunger Games, 2012, 1:52:16 – 1:54:15)



The next variation shown in the scene where Thresh from district 11 killed by the mutations that the gamemaker send in to the woods. Therefore, in the novel it told that Thresh died at Cato's hand after both of them had a fight.

(Gary Ross' The Hunger Games, 2012, 2:01:30)



b) The Transformation of Katniss Everdeen's Characterization

Katniss is portrayed in the novel as a quiet and thoughtful person who frequently considers her choices and behaviour. Her story gives readers understanding of her motives and worries, therefore reflecting much of her inner

struggle and mental process. But Katniss's inner monologue is mainly absent from the movie, which changes the complexity of her character. The movie depends more on visual narrative than on exploring her ideas, which occasionally helps to simplify her motives and her reactions.

The lack of Katniss's internal monologue marks one of the biggest cuts in the movie. Much of Katniss's personality in the book comes from her thoughts, mental battles, and strategic calculations. She regularly considers her choices, muses over her emotions, and evaluates the motives of other people—especially Peeta. Her strategic thinking gains complexity from this inner conversation, which also highlights her caution and mistrust. So, in this section, Katniss's character in the film experiences reduction, like in one of the scenes that shows Katniss with Peeta while taking refuge in a cave in the photo below:



Katniss's rebellious nature in the novel grows slowly and grudgingly. Her main priorities are survival and safeguarding her family, hence her acts of rebellion are more of a result of need than of intention to start revolution. While in the film, it shows how Katniss straight-out on showing the rebellions in the scene after Rue's death by hold her three middle finger up to the camera, in order that all of Panem can see it. So, in this section, Katniss's character in the film experiences reduction, as in the scene below:



The movie adds more overt displays of Katniss's feelings, like tears or obvious dread, worry, or discomfort. She displays obvious loss, for instance, upon Rue's death. These improvements help her to be more emotionally accessible and empathetic to the audience, but they also simplify her emotional restraint as shown in the book, where she frequently covers her feelings to keep control and defend herself. As it can be seen in the following picture, where she cried after Rue's death:



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter present the conclusions regarding the research conducted, as well as recommendations for future analysis. The conclusion of the debate yields a study subject focused on the changes in storyline and characterization of the key characters in Suzanne Collins' novel *The Hunger Games*, as adapted in the film directed by Gary Ross. Meanwhile, ideas offer valuable insights to other academics who are investigating the same subject.

A. Conclusion

In conclusion, both Suzanne Collins' novel *The Hunger Games* and the film adaptation directed by Gary Ross have a unique way of telling the story. Using a first-person perspective, the novel provides readers with a deep understanding of Katniss's motivations, upheavals, and struggles in Panem's dystopian world. On the other hand, the film adaptation still follows the main plot of the novel, but cuts down some parts and adds visual elements in place of Katniss's inner narrative. Although the delivery and focus of the characters in each book and film are different, both manage to portray the tension, struggle, and spirit of Katniss Everdeen that is at the heart of the story of *The Hunger Games*.

The results obtained after analyzing are as follows. In the reduction section, data is found in each part of the narrative structure. One example of a reduction in the plot, Katniss receiving a gift from district 11. Then, as an example of reduction in the main character's characterization is the lack of Katniss internal monologues. In the addition section, data is found in each part of the narrative structure. One such

example of addition to the plot, the number of scenes added shows gamemakers. Furthermore, the addition to the main character's characterization is Katniss rebellious nature. In the variation section, data is found on each part of the narrative structure. One example of variation on the plot, the way Katniss got the Mockingjay pin.

This research focuses on changes in Katniss Everdeen's story and character development with the adaptation from novel to movie. This study using Pamusuk Eneste's Ecranization theory finds variances in cinema adaptations that greatly alter the plot and character's characterization. These alterations in story aspects in the exposition, complication, crisis, climax, and resolution sections as well as the lack of main characters's characterization and scene additions define the changes. All things considered, the cinematic version of *The Hunger Games* brought about notable modifications that profoundly impacted the plot and Katniss's portrayal including additions, reductions, and variations. These developments highlight the transforming character portrayal and storyline influence of the adaptation process.

B. Suggestion

This research focuses on the process of ecranization, specifically in relation to the novel *The Hunger Games*, which was turned into a film by director Gary Ross. Nonetheless, forthcoming researchers have the opportunity to employ the same object, namely *The Hunger Games* novels and films, for the purpose of examining alternative subjects. For instance, they can conduct analysis by employing the methodologies of sociology and psychoanalysis. Furthermore, researchers are

intrigued. By employing an ecranization approach, one can delve into a multitude of subjects like plot, setting, point of view, and more.

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CURRICULUM VITAE



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