

**COMPARATIVE STUDY OF CHARACTERIZATION BETWEEN
WORDS ON BATHROOM WALLS NOVEL AND FILM**

THESIS

By:

Amalia Zessa Nastiti

NIM 200302110043



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG

2024

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NOVEL AND FILM**

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfilment of the Requirements for the Degree of Sarjana Sastra (S.S).

By:

Amalia Zessa Nastiti

NIM 200302110043

Advisor:

Dr. Muzakki Afifuddin, M.Pd.

NIP 197610112011011005



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

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The researcher,



Amalia Zessa Nastiti

NIM 200302110043

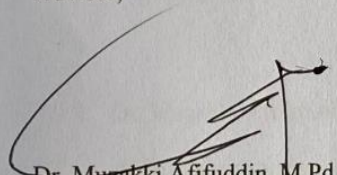
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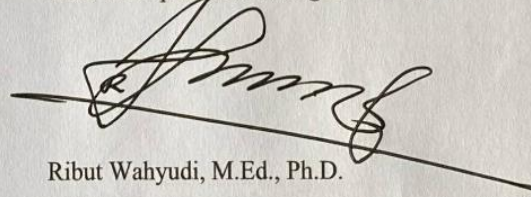
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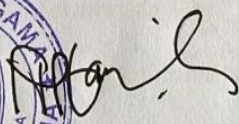

Dr. Muzakki Afifuddin, M.Pd
NIP 197610112011011005


Head of Department of English Literature,


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

Acknowledged by

Dean of Faculty of Humanities,


Dr. M. Faisol, M.Ag.
NIP 197411012003121003



LEGIMATION SHEET

This is to certify that Amalia Zessa Nastiti's thesis entitled **Comparative Study of Characterization between *Words on Bathroom Walls* Novel and Film** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S).

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NIP 198410282015031007

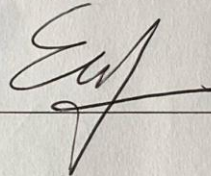
2. Dr. Muzakki Afifuddin, M.Pd

NIP 197610112011011005

3. Ahmad Ghozi, M.A.

NIP 19830214201608011034

Signatures



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Dean of Faculty of Humanities,



Dr. M. Faisol, M.Ag.

NIP 197411012003121003

MOTTO

“Everything you’ve gone through, it will pass.”

- **Rachel Vennya**

“You may hate something, but it is good for you, and you may love something,
but it is bad for you. Allah knows, but you do not know.”

- **Q.S Al-Baqarah: 216**

DEDICATION

With gratitude and deepest respect, I sincerely dedicate this thesis to my beloved parents, Ayah Samsudin and Mama Endri who always provide support and affection. My younger sisters as well as best friends, Najwa Khairunnisa and Nabila Rahmadini, who have become a strength in my life.

ACKNOWLEDGEMENT

Alhamdulillah Robbil 'Alamiin.

With all sincere gratitude, the researcher prays to Allah SWT, the source of strength, guidance, and infinite love. For all His grace and help, the researcher can complete this thesis entitled **Comparative Study of Characterization between *Words on Bathroom Walls* Novel and Film** to fulfill the requirements for achieving the degree of Bachelor of Arts in Department of English Literature. In working on this thesis, many people have accompanied the researcher. With their support and help, the researcher is able to be at this point. On this occasion, the researcher would like to express gratitude and appreciation to all of them:

1. The Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang, Prof. Dr. M. Zainuddin, M.A.
2. The Dean of the Faculty of Humanities, Dr. M. Faisol, M.Ag.
3. The Head of the English Literature Department, Mr. Ribut Wahyudi, M.Ed., Ph.D.
4. My honorable advisor, Dr. Muzakki Afifuddin, M.Pd, one of the parties who contributed most to the completion of this task. Thank you for patiently helped me from the beginning. With his advice, knowledge, and feedback, I could complete this thesis.
5. My beloved parents, Ayah Samsudin and Mama Endri, who never stop praying, giving encouragement, and unlimited love throughout my academic journey. For Ayah, thank you for always trying to provide a

decent life, so I can focus on completing my studies without worrying about anything. Everything I get will never be enough to repay you. Mama, thank you for always appreciating, trusting, and letting me do what I have chosen. One day I will make you proud.

6. My dearest sisters, Najwa Khairunnisa and Nabila Rahmadini, also my best friends and supporters. Thank you for being on my side. You are the reason why I keep trying until now.
7. My grandparents, Kakung Sungkono and Uti Sriani. Thank you for being the most patient figure and giving a sense of security when I'm not okay.
8. My close friend, Sri Ayu Belladonna, the colorful and cheerful one. Thank you for always motivating me to grow and walk in a positive path. My first friends at university, Widya Paraswati and Rara Nabila Azzahra. Thank you for being a friend and sharing many stories. I will never forget the moment when you accompanied me in any condition. Finally, Mahdha Indah Salsabila, who always makes my day full of laughter. My learning process has become more exciting because of you.
9. My partner, Akbar Purnomo Fahrezi, who have accompanied me on this journey. I am very grateful to meet a sincere and warm-hearted person like you. Thank you for always being there for me, and lend your hand when I need help. I will continue to rely on you, so let's stay together for a long time.

ABSTRACT

Nastiti, Amalia Zessa (2024) Comparative Study of Characterization between *Words on Bathroom Walls Novel and Film*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Muzakki Afifuddin, M.Pd.

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

Ecranisation is a term used to define the process of adaptation from novel to film. The transfer often causes changes, due to the limited duration and differences in the medium used to present the story. This phenomenon also occurred in the novel *Words on Bathroom Walls* (2017), which was brought to the big screen in 2020. Focusing on the differences in the depiction of characterization in the adaptation of literary works into films, the researcher tries to analyze the film using the theory of ecranisation by Pamusuk Eneste. Using the literary criticism method, this research aims to see the additions, reductions, and variations found in the characters in the story, as well as see how the film changes the characterization in the novel. After the research, out of 28 characters, 8 (eight) additions, 24 (twenty four) reductions, and 9 (nine) variations were found. This makes the film adaptation quite different from the novel, even affecting the storyline. Among the changes that occur, the reduction process is found the most. Only important characters appear, while extra characters are removed because they are considered not to make much difference. This reduction also has an impact on the elimination of sub plots, so that the audience can focus more on the conflict experienced by the main character. In addition, the presence of additional characters makes the film feel more emotional, and the variation of characters aims to create visualizations that are considered more suitable for the characters in the novel. The changes made were not done arbitrarily, because they would have an impact on the audience's perception of the characters previously built in the novel's narrative.

مستخلص البحث

نستيتي، أماليا جيسا (2024) دراسة مقارنة للتوصيف بني الرواية والفيلم كلمات على جدران الحمام. البحث الجامعي. قسم الأدب الإنجليزي. كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف دكتور مزي عفيف الدين، الماجستير.

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

"الإضفاء الطابع الإلكتروني" هو مصطلح يستخدم لتحديد عملية تكييف الرواية مع الفيلم. غالبًا ما يؤدي هذا النقل إلى تغييرات، بسبب المدة المحدودة والاختلافات في الوسيلة المستخدمة لعرض القصة. تحدث هذه الظاهرة أيضًا في رواية «كلمات على جدران الحمامات» (2017) التي عُرضت على الشاشة الكبيرة عام 2020. وبالتركيز على الاختلافات في تصوير الشخصيات في تحويل الأعمال الأدبية إلى أفلام، يحاول الباحثون تحليل الفيلم باستخدام نظرية إضفاء الطابع الرقمي على يد باموسوك إنبيستي. باستخدام أساليب النقد الأدبي، يهدف هذا البحث إلى معرفة الإضافات والطرح والتغيرات الموجودة في شخصيات القصة، وكذلك معرفة كيف يغير الفيلم الشخصية في الرواية. وبعد إجراء البحث، تم العثور على 28 شخصيات و8 إضافات و24 طرحًا و9 اختلافات. وهذا يجعل تعديل الفيلم مختلفًا تمامًا عن الرواية، بل ويؤثر على القصة. من بين التغييرات العديدة التي تحدث، يعتبر التخفيض هو الجزء الأكثر شيوعًا. ظهرت الشخصيات المهمة فقط، بينما تمت إزالة الشخصيات الإضافية لأنها لم تُحدث فرقًا كبيرًا. هذا التخفيض له أيضًا تأثير في إزالة الحبكة الفرعية، بحيث يتمكن الجمهور من التركيز بشكل أكبر على الصراع الذي تعيشه الشخصية الرئيسية. عدا عن ذلك فإن وجود شخصيات إضافية يجعل الفيلم يبدو أكثر عاطفية، وتنوع الشخصيات يهدف إلى خلق تصورات تعتبر أكثر ملاءمة لشخصيات الرواية. ولم تتم التغييرات التي تم إجراؤها بشكل عشوائي، لأنه سيكون لها تأثير على إدراك الجمهور للشخصيات التي تم تطويرها مسبقًا في رواية الرواية.

ABSTRAK

Nastiti, Amalia Zessa (2024) Studi Perbandingan Penokohan antara Novel dan Film *Words on Bathroom Walls*. Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Muzakki Afifuddin, M.Pd

Kata kunci: Studi Perbandingan, Karakterisasi, Ekranisasi, Film Adaptation, Novel

Ekranisasi adalah istilah yang digunakan untuk mendefinisikan proses adaptasi dari novel ke film. Pemandangan tersebut tidak jarang menimbulkan perubahan, karena terbatasnya durasi serta perbedaan medium yang digunakan untuk menyajikan cerita. Fenomena ini juga terjadi pada novel *Words on Bathroom Walls* (2017), yang diangkat ke layar lebar pada 2020. Berfokus pada perbedaan penggambaran karakterisasi pada adaptasi karya sastra ke dalam film, peneliti mencoba menganalisis film tersebut menggunakan teori ekranisasi oleh Pamusuk Eneste. Menggunakan metode kritik sastra, penelitian ini bertujuan untuk melihat penambahan, pengurangan, dan variasi yang terdapat pada tokoh dalam cerita, serta melihat cara film mengubah karakterisasi pada novel. Setelah dilakukan penelitian, dari 28 karakter ditemukan 8 (delapan) penambahan, 24 (dua puluh empat) pengurangan, dan 9 (sembilan) variasi. Hal ini membuat adaptasi film menjadi cukup berbeda dengan novelnya, bahkan mempengaruhi jalan cerita. Dari beberapa perubahan yang terjadi, *reduction* adalah bagian yang paling banyak ditemukan. Hanya karakter penting saja yang dimunculkan, sedangkan karakter figuran dihapus karena dianggap tidak memberi banyak perubahan. Pengurangan ini juga berdampak pada dihilangkannya sub plot, sehingga penonton dapat lebih fokus pada konflik yang dialami tokoh utama. Selain itu, adanya karakter tambahan membuat film terasa lebih emosional, dan variasi tokoh bertujuan untuk membuat visualisasi yang dianggap lebih cocok dengan karakter pada novel. Perubahan yang dilakukan pun tidak dilakukan sembarangan, karena akan berdampak pada persepsi penonton terhadap karakter yang sebelumnya dibangun dalam narasi novel.

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CHAPTER I

INTRODUCTION

The first chapter contains the background of the research, research problems, significance of the study and the scope and limitations of the research. Previous research is also included by the researcher.

A. Background of The Study

The phenomenon of adapting literary works into films has been widely practised today. In the development of artistic activities, it is very common for one type of art to take other arts as its source. Many successful films are adaptations of literary works, especially works that have been popular before. There are several terms used when transforming one work into another. Turning poetry into a drama script is often used as a dramatization of poetry. Turning poetry into songs and accompanied by music uses the term poetry musicalization. In other forms, novels can also be turned into film scripts and drama scripts. This is often called transformation or adaptation (Herman, 2017). Especially for films, it is called ecranisation. This process has been going on for a long time, but has only recently received attention, especially in the academic world as a research study.

As mentioned above, many novels have been brought to the big screen. Historically, the first Indonesian novel to be filmed was *Eulis Atjih* by Yuhana, which was released in 1927. The film was the basis for many popular adaptations in Indonesia such as *Habibie & Ainun* by B.J. Habibie, *Layla Majnun* by Syaikh

Nizami, *Tenggelamnya Kapal Van der Wijk* by Abdul Malik, *Geez dan Ann* by N.T. Tsana. In the international field, novel to film adaptations have also been found. People must be familiar with the titles *The Hunger Games* by Suzanne Collins, *The Divergent* by Veronica Roth, *Twilight* by Stephenie Meyer, *The Chronicles of Narnia* by C.S. Lewis, etc. Not only reading, but there are also films adapted from games namely *Silent Hill* (2006) by Christophe Gans, *Resident Evil* (2002) by Paul W.W. Anderson, *Sonic the Hedgehog* (2020) by Jeff Fowler, *The Super Mario Bros* (2023) by Aaron Horvath, etc. The adaptation of literary works to a film is a pride for the author, as his work is considered worthy and chosen to be produced into a film. Some films based on novels are even able to increase the popularity of the novel.

As time passes, more novels are adapted into films. It makes the story easier for the readers to understand. Besides, the readers are also more satisfied with visual performance in the film. Film's idiosyncratic modes of presentation such as camera angle, editing, montage, slow and fast motion, can be explained within a textual framework (Klarer, 2005). Indonesia's low reading interest also indirectly supports the adaptation of novels to films. Through novel to film ecranisation, they don't need to read hundreds of pages to know the plot of a story. Watching films is easy and can save a lot of time. Usually a film takes about two hours, while reading a book could take more than a week or even months for some readers. Although the story shown in the film is not as detailed as what is in the novel, the viewer and the reader can feel the same feelings and emotions about the story (Hidayat & Weda, 2021).

The phenomenon of ecranisation from a novel into a film was also carried out in Julia Walton's best seller novel, *Words on Bathroom Walls*. The story, which was first published on July 4, 2017, was brought to the big screen with the same title on August 21, 2020. Directed by Thor Freudenthal and written by Nick Naveda, the adaptation was a success, seeing the film enter the box office list. Having 265 pages, the novel is made into a film with a duration of 110 minutes. The novel tells the story of the main character, Adam Petrazelli, who is diagnosed with schizophrenia at a young age. The disease seemed to ruin his teenage years. He was shunned by his friends and even expelled from school due to incidents he committed because of his illness. *Words on Bathroom Walls* tells how Adam adapts to his illness, his imaginary friends, and his new world. Besides highlighting Adam's schizophrenia, there are strong elements of romance and family in this film.

In this study, the researcher tried to analyze the differences in the depiction of characterization in the novel and the film *Words on Bathroom Walls*. The analysis aims to see and analyze changes in a story that is visualized into a film. Especially when talking about characters, readers must already have their own imagination about the characters they read. Therefore, this research also intends to see whether the depiction of the characters in the film is appropriate and well conveyed.

Film adaptation has been analyzed by many researchers before, seeing the number of films adapted from literary works at this time. The focus also varies, the researcher found three previous studies which discuss the comparison of characters in novels and films. First, Arifin (2019), in this research he compared the main characters in the novel and the film *Bridget Jones's Diary*. Not all characters in the

story are mentioned here, he only focuses on the three main actors who play the most important role in the story. Second, Aspriyanto & Hastuti (2019) analyzed the ecranisation of characterization in a novel entitled *Murder on The Orient Express*. The results of this study show that the reductions in both the novel and the film occur due to the duration, additions are made because the director wants to give a creative impression on several scenes in the film, and variations occur because the director wants to make a difference between the novel and the film. Last, Mauliddiyah (2023) also analyzed the differences in characterization found in the novel and the film *Where The Crawdads Sing*. Using Pamusuk Eneste's theory, the researcher analyzed the changes experienced by all characters in the story. This study observed reductions, additions, and variations in the film adaptation.

Besides only focusing on characterization, there are also many studies that analyze the differences in intrinsic elements in novels and films. Just like the previous research that uses the theory of ecranisation, the discussion is wider. First, Khissoga (2023). Analyzing the story entitled *The Kite Runner*, the researcher analyzes the process of ecranisation on a number of intrinsic elements such as plot, setting, character, and point of view. Second, Putri, Lubis, & Manullang (2021) also conducted a study comparing intrinsic elements in the novel and film *Five Feet Apart*. Using Eneste's theory, the researchers highlighted the varied changes in plot, character, and setting. Third, Surya & Fatimah (2022). In the ecranisation research on the *Crazy Rich Asian* novel and film, they looked for similarities and differences of the intrinsic elements. Last, is a research written by Kurniati., et al (2023). The

novel *Allegiant* is the object of the research. The scope is wider because it analyzes the process of ecranisation in the plot, characters, setting, and style.

Furthermore, researchers also found comparative studies conducted by international researchers. They did not use the ecranisation theory by Pamusuk Eneste as their research tool. At the international level, adaptation theory is more widely used. First, Saleem (2023), conducted a comparative analysis of a film called *Noor*. In his research, he compared the characters and settings in the novel and the film. Second, research conducted by Nasir (2023). There he examined a comparative study of the novel and film *White Tiger*. The focus is on the depiction of character, plot, and social class. The last research that discusses film adaptation was conducted by Hafeez, Margoushy, & Youssef (2019). In the study, they compared the novel and the film *The Chronicles of Narnia: Prince Caspian* using the film adaptation theory by Linda Hutcheon (2006).

From the data above, it can be concluded that the comparative study of literary works is a common research that has often been done by previous researchers. However, the theory of ecranisation is only popular at the national level, considering that the originator is from Indonesia. Through this study, the researcher tried to show that the theory of ecranisation by Pamusuk Eneste is not only suitable for examining local literary works, but also international ones. This theory provides a new perspective that can be considered for more use, especially for international research.

B. Problems of the Study

Referring to the context of this study which discusses the process of ecranisation in novel to film, this study aims to answer the following questions:

1. What are the differences between the portrayal of characterization in the *Words on Bathroom Walls* novel and film?
2. How does the film change the characterization of *Words on Bathroom Walls* novel?

C. Significance of the Study

This research is intended to provide information for other researchers who are interested in conducting a comparative study using the theory of ecranisation. Theoretically, this research demonstrates the use of ecranisation theory that focuses on the changes in the characters in the story. In addition to adding and enriching knowledge about the theory, it is also able to examine more deeply a storyline from two different perspectives, namely novels and films.

D. Scope and Limitations

The object of this research is the novel and the film *Words on Bathroom Walls* by Julia Walton. The researcher focuses on the process of ecranisation that occurs in characterization, namely the characters changes in the process of lifting the story to the big screen. Using Pamusuk Eneste's theory, the researcher analyzed the reduction, addition, and variation of characterization, also how does the film change the novel.

E. Definition of Key Terms

1. Film adaptation

Film adaptation is the process of transforming or transposing a literary work from one form of media into film form. In this context, films are adapted from certain source materials, which can be books, plays, comics, or other literary works. Film adaptation is done with the intention of presenting the story or concept contained in the original source into an audio-visual medium, using cinematic elements such as moving images, sound, music, and visual arrangements. As a product, the adaptation should be a little different from the original source, but still keep the basic ideas (Hutcheon, 2006).

2. Ecranisation

Ecranisation is the process transformation from novel to film. Etymologically, ecranisation comes from the French écran, which means 'screen'. Ecranisation is a screenplay or the transfer of a novel into a feature film (Eneste, 1991).

3. Characterization

Characterization is the creation of these imaginary persons so that they exist for the reader as real within the limits of the fiction is called characterization (Holman, 1985). This is the process of developing and shaping characters in literary works, which involves the presentation and portrayal of characters through various means.

CHAPTER II

REVIEW OF RELATED LITERATURE

The relevant theories used in this research are discussed in this chapter. First, the researcher discussed the definition of film adaptation as an introduction. Then, in order to provide a thorough analysis of this study, the methods used to adapt the film adaptation including reduction, addition, and variation, are elaborated. Third, the main focus of the research, namely characterization, is also explained.

A. Film Adaptation

Adaptation is the adjustment of a work from one medium to another. All media have an underlying commonality with respect to their role in the process of adaptation, and all genres reveal information about how they function. There are many purposes for adaptation, such as the urge to consume and erase the memory of an adapted text or the desire to pay homage by copying (Hutcheon, 2006).

According to De Witt Bodeen, making a film adaptation based on literary works is a creative thing to maintain the mood, because not everyone likes to read (McFarlane, 1996). Nowadays is the era of audio visuals, so there is a change in the culture of reading into a culture of watching (Sugono, 2008). Technological advancements have also played a major role in this phenomenon. These developments expanded the range of literary content, changing the way literary works were created and enjoyed. Films make literature a more dynamic and flexible

art. In addition to influencing the ideas explored in literature, technology has also changed the form and presentation of literary works (Gomez, 2024).

Films adapted from novels experience a change in function, this is because the words in the novel must be converted into moving images in the film. Film is often categorized as a performing art because it uses actors as its main means of expression. The visualization of action is not just left to the reader's imagination, but becomes real in performance, regardless of the audience (Klarer, 2005). Although some literary works may share similarities, they also differ in certain ways (Fitriana, 2022).

In the process of lifting a novel story into film form, there will be some changes. This is done because novels and films are two different forms of literary works. Novels use words to convey the story, allowing the reader's imagination to form a picture in their own mind (Sujana & Hartati, 2022). In contrast, films use images, expression, dialogue, and music to convey the story visually and audibly (Azis, 2018). In novels, the author has more room to explore the thoughts and feelings of the characters, presenting deeper details about the background and thoughts of the characters. Novels can present richer details and allow time for character development and complex storylines. Whereas in films, it is sometimes difficult to deeply explore the character's thoughts due to time constraints, so trimming details must be done to condense the story, especially if the novel has a large number of pages.

Apart from the limitations of each media, this change is also influenced by the reception process, which is the director's or scriptwriter's reading of the literary work (Bluestone, 1957). There are many considerations when developing a work that has been written neatly and imaginatively from the beginning (Pujo & Tetty, 2022). Filmmakers usually make changes because they want to highlight new themes, emphasize different traits in characters, or try to solve problems that existed in the original work (Davies, 2011). In the process of adaptation, there are concepts of convention, selection, and focusing. Reconception and rethinking as well as an understanding of the different characters between one medium and another (Nugroho, 1995). It also requires a creative process, namely the addition and subtraction of storylines related to the narrative without eliminating aesthetic factors. Adapter is not just a translator, but also a new writer (Jenkins, 2007).

As the originator of the theory of film adaptation, Hutcheon (2006) discusses adaptation in two ways, as a product and as a process. She draws a comparison between language adaptation and translation, emphasizing that since translations lose the authority and authenticity of their native language when they are removed from its context, they can never be literal. In the process of trying to give a book a new meaning, adaptation turns becomes an act of appropriating. Thus, the value of adaptation is derived from novelty. Intertextual in nature, adaptations become a part of a story's public history. Consequently, every prior adaptation contributes to our comprehension of every subsequent adaptation. As a result, all previous adaptations become part of our understanding of all later adaptations. Hutcheon (2006) contends that in order to reveal any hidden depths in the way a story is represented,

viewers and researchers alike need to carefully examine the motivations behind adaptations possibly even more so than in original art. Just as significant as the work itself are the motivations behind its creation.

B. Ecranisation

According to Eneste (1991), ecranisation is the transfer or elevation of a novel into a film. This process involves adjusting the story, characters, and other elements of the written work in order to be visually realized on screen. This transfer resulted in various changes, due to differences in the two media used. The main tool of the novel is words. The story, plot, characterization, and setting are built with words. The transfer of the novel to the white screen makes changes to the tools used, because the story must be translated through audio and images.

Damono (2012), explained that the changes that occur in the novel to film ecranisation are common because basically novels and films are two completely different art forms. Even a comparative study whose initial goal is to find similarities between novels and films will come to the conclusion that they are completely different. Films are considered to be a representation of the complex problems of society, inseparable from the important role in it, which is to have an impact and be sensitive in society. The impact of films and literature on their audiences is different. Filmmakers pay attention to the strict censorship in society that has begun to be taken into account since the beginning of its creation, while literary writers do not need to think about the impact of their writing on the public at all because they are read individually.

The process of filmmaking has also changed. A novel is an individual creation, while a film is the result of a team effort. The success of a film adaptation depends on the harmony of the units in it, such as producers, script writers, directors, artistic stylists, actors, and others. In addition, there are also changes to the way of enjoying it. When someone reads a novel, they will imagine through the words conveyed by the author. Whereas if they watch a film, they will immediately be treated to moving images that tell the plot of the film.

There are several considerations in the process of ecranisation, such as how popular the work to be filmed is, whether the story is suitable for presentation through the audio-visual medium, and the potential financial benefits that will be obtained. In addition, film workers have their own mission in filming their films to raise cultural products that deserve to be lifted to the screen. This is why special skills are needed to convert a story from a novel into a film. The parties involved must be able to adapt it without changing the core of the story and eliminating the existing appeal. As written by Eneste (1991), in analyzing and selecting material to be shown in the film, there are three steps, namely reduction, addition, and variation.

a) Reduction

In the context of adapting a novel into a film, reduction refers to the adjustment or reduction of material from its source to meet the constraints of the limited film format, such as shorter duration and differences in how the story is presented. This streamlining process may involve the removal, simplification, or merging of story elements, characters, or subplots. Ecranisation also means that what can be enjoyed

for hours or days must be transformed into what is enjoyed or watched for ninety or one hundred minutes. This means that not everything that is expressed in the novel will also be found in the film. The function of ecranisation in the aspect of reduction from novel to film is raised through the causes, namely events, characters, or settings are not presented in the film because they are considered not very important, there are technical limitations of film and time duration so that everything in the novel cannot be presented in the film, and the presence of certain elements is considered to interfere with the course of the story. Films have time constraints, so not all elements in the novel can be included. Filmmakers must choose the most important aspects of the story to convey and fit the duration of the film. In addition, films and novels are different mediums, and sometimes changes are needed to convey the story in an effective way in a visual format (Eneste, 1991)

b) Addition

The aspect of addition refers to all the parts that were not in the novel and added in the film. Ecranisation allows the addition of elements that are not found in the novel. Additions in films can be varied, such as enhancing the narrative, storyline, characterization, setting, or allowing for the introduction of new characters. The additions that are made in the process of film adaptation certainly have a reason. This can be done because it is considered important when viewed from the film's point of view. Besides, additions are also made because they are still relevant to the whole story.

c) Variation

The third factor that makes it possible for a literary work to be turned into a film is variation. The change in variation is due to the possibility that the filmmaker feels the need to make variations in the film, so that it seems that the film based on the novel is not as original as the novel. Changes could occur in the areas of narrative concepts, storytelling techniques, and other related areas. The aspect of variation changes refers to the emergence of additional changes in the form of variations in the sequence of events, scene variations, and character variations made to the parts contained in the novel when it has been extrapolated into the film. Although there are variations between novels and films, the theme or message in the novel is still conveyed after being filmed (Eneste, 1991). Directors who adapt novels need to modify parts of the story that they find too wordy without changing the content of the story. In addition, changes are usually made to respond to market demand and to attract audiences.

C. Characterization

Characterization is one of the intrinsic elements that make up a story. Holman (1985) defines characterization as the process used by writers to describe the characters they create in the story, the medium to make the readers believe that the characters exist. These are imaginative creations, but their existence is important. There is an inextricable link between characterization and character. A character in a literary work or novel is understood by readers as a person with certain moral traits and tendencies that are evident in their words and actions (Abrams, 1982). To sustain the narrative, the story needs to have a character and characterization. It

involves presenting certain details and attributes that help shape the reader's or audience's understanding of the character. Characterization can be done through various means, including physical descriptions, actions, words, and thoughts. Character roles should also have personalities, strengths, weaknesses, behaviours, habits, goals of what they do, and how they do it (Saptaria, 2006).

According to Nurgiyantoro (2010), there are two kinds of characterization, which are direct characterization and indirect characterization. Direct characterization tells the audience what the character's personality is while indirect characterization shows things that reveal the character's personality. Readers assume that direct characterization is easier to understand than indirect characterization. This is simply because indirect characterization is more complicated than direct characterization. On the other hand, indirect characterization can make us know the specifics of a character in a novel or story.

Furthermore, Holman (1985) stated that character may be either static or dynamic:

a) Static Character

A character who remains unchanged, or even does not change at all, during the course of the story. Such characters experience something without experiencing something within themselves. Unlike action patterns, characters are shown. When characters remain stationary, they give us different impressions only because our understanding of them develops gradually.

b) Dynamic Character

Dynamic characters, on the other hand, are characters who change because of what happens to them, and one of the purposes of featuring such characters is to reveal how their actions impact them. Most major plays and novels have dynamic characters as protagonists.

In the end, the character should be able to represent something that applies generally to everyone, while still having their own individual characteristics. Success in drama and characterization is finding a balance between what is particular, that is unique to the character and what is universal, or something that everyone can understand or feel. By doing so, the audience's emotions can connect with the characters. This is what makes drama feel more alive (Holman, 1985).

CHAPTER III

RESEARCH METHOD

The researcher goes over the methodology used for this study in this chapter. Four categories are covered by the research method: research design, data source, data collection, and data analysis.

A. Research Design

This research using literary criticism with ecranisation as the theory. In terms of definition, literary criticism is a disinterested endeavour to learn and propagate the best that is known and thought in the world. Implicit in this definition is that literary criticism is a disciplined activity that attempts to describe, study, analyze, justify, interpret, and evaluate a work of art (Bressler, 2011). The researcher tries to analyze the process of reduction, addition, and variation in characterization in the film *Words on Bathroom Walls* by Julia Walton. From this process, many differences were found, considering that the limited duration will not be able to reveal all the details in the story. The researcher's focus in this study is to see what characters appear, how the director portrays these characters, and what are the differences between these characters in the novel and the film. By comparing the characters in the novel and the film, this research also aims to identify differences in interpretation that may arise in the adaptation process.

B. Data Source

The object of research used in this study is the novel and the film *Words on Bathroom Walls* by Julia Walton. The book has 256 pages and was published by

Random House Children's Books on July 14th 2017. Then in 2020, the novel was adapted into the film with the same title. Distributed by Roadside Attractions and produced by Thor Freudenthal, the movie is 110 minutes long.

The data source in this study was obtained from Julia Walton's novel in the form of quotations, including sentences, dialogues, phrases, and words. From the film, the data consists of dialogues spoken by the characters and visual representations of their appearances. By analyzing the textual and visual elements of the novel and film adaptation, this research aims to explore how characters are portrayed and translated into different media.

C. Data Collection

Data collection is the systematic process of gathering, measuring, and obtaining information on variables or subjects of interest to answer specific research questions or test hypotheses. There are some steps used in compiling the data. Firstly, the researcher reads the novel *Words on Bathroom Walls* in the form of the original work and watches the film *Words on Bathroom Walls*. Afterwards, the researcher re-reads the novel while highlighting the data containing the classification of sentences or phrases and re-watches the film while taking some notes of the dialogues, scenes, and amount of characters. The researcher also collected data by taking some screenshots of the film. This is done so that researchers can arrange information in an organized manner into a concise form, so that conclusions can be drawn and move on to the next step of analysis (Miles, Huberman, & Saldana, 2014).

D. Data Analysis

In analyzing the changes in characterization that occur in novels and films, researchers take several steps: 1. Collect and determine the characterization of all the characters in the novel and film 2. Analyze the characterization differences using the theory of ecranisation 3. Compare the characterization in the novel and film 4. Explain the process of ecranisation found in the novel and film 5. Analyze how much the characterization changes from novel to film. These steps aim to present the data, interpret, validate, and demonstrate the potential of the research results (Cresswell, 2018).

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher presents and describes the data found in the novel and the film *Words on Bathroom Walls*. First, the researcher analyze the changes in characterization found in the film through the process of addition, reduction, and variation. After that, the researcher also showed how the film adaptation changes the depiction of characters in the novel.






A. The Differences in Characterization between *Words on Bathroom Walls* Novel and Film

In this section, there are a tables that contains data and explanations about the process of ecranisation (addition, reduction, variation) that occurs in each character. Researchers analyzed the process of ecranisation that occurred in 28 characters in the novel and film. The arrangement of the writing is sorted from the main character to the extras. To understand data collection, the researcher presents a table with the following explanation:

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

Tabel 4.1 Ecranisation of Adam's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>1. Adam Petrazelli</p> <p>“I was responsible for straight memorization” (C9/P50)</p> <p>“Being tall and menacing has its advantages. Curiously, none of the other guys in the locker room did anything to stop me. In fact, they scattered when I looked back at them” (C16/P85)</p> <p>“Every day I worried about what I looked like to everyone else and what that would mean for my mom. And I was afraid” (C21/P103)</p> <p>“If I turned on the TV, I would have absolutely no chance of dozing off at all. If I opened a book or the blinds, I might get distracted by something. If I started baking now, I’d never stop, and my mom would never leave me alone in the house again.” (C22/P106)</p> <p>“We have done everything else, though, which makes us far from innocent, I can assure you.” (C23/P116)</p> <p>“The least I can do is be completely honest here. This is still my free space, where I can write anything that comes to mind, anything that needs to be evaluated.” (C23/P116)</p> <p>“It’s just that some people might be intimidated by you because you’re so big and you look kind of stern sometimes.” (C24/120)</p> <p>“That was when I felt the guilt. I wasn’t going to be able to help the way I was supposed to. I wasn’t going to be the big brother my mom needed me to be.” (C34/P158)</p>	-	-	-

Film		√ Personality	√ Personality	√ Physical appearance
	 M 00:03:00			
	 M 00:14:00 Don't you see him judging me?			
	 M 00:33:00 Wait, did you talk to my psychiatrist?			
	 M 00:10:00 I told you, I'm not gonna be someone's guinea pig.			
	 M 00:63:00 Having a kid with my mom doesn't make you my dad.			

Sources: (Walton, 2017) & (Freudenthal, 2020)

Adam Petrazelli is the main character in *Words on Bathroom Walls*. Adam's most prominent physical feature is his tall and big posture. More than the average height of a person his age. He also looks menacing and stern (C24/P120). Being tall and menacing has its advantages, because of these advantages, none of the children dared to bully him (C16/P85). In the novel, it is told that Adam has a strong memory. It is this ability that allows him to join the Olympic team (C9/P50). Despite this, Adam is a melancholic person. He does not talk much about his feelings, but writes more often in his diary (C23/P116). Adam often felt guilty for thinking of himself as useless and unreliable because of his schizophrenia (C34/P158). He was also afraid that it would affect how others perceived him

(C21/P103). Sometimes Adam also overthinks, which makes him always afraid to do something, even simple things (C22/P106). But Adam didn't always spend his time in sadness. He is still a teenager who has a naughty side, far from innocent (C23/P116).

Adam's characterization underwent variation, reduction, and addition after *Words on Bathroom Walls* was adapted to film. Adam experienced changes in his physique. His body is thin with an average height. His face looks pale and and looks like he is sick (M 00:03:00). In addition, his characterization also experienced a reduction. The melancholic and thoughtful side that is often shown in the novel is removed from the film. Adam is also a teenager with a straight life. He never did naughty things at his age. It is also never shown that Adam has a strong memory. In addition, Adam is not the type of person who likes to write. He doesn't share his feelings in a diary, but instead tells them to a psychiatrist (M 00:33:00). Lastly, there are some additions to Adam's characterization. He is portrayed as a chill, yet sarcastic person. Adam doesn't think much of other people's opinions, but is often prejudiced against those around him (M 00:14:00). He also argues with Mom several times because of his rebellious nature (M 00:10:00). Adam also hates and does not accept Paul as his stepfather, contrary to what is mentioned in the novel that they have a good relationship (M 00:63:00).

Adam's character in both the novel and the film falls into the dynamic category. He has a very good character development. After a long internal struggle, the gloomy Adam turns into a kind and confident person. This happened after he learned to make peace with himself. This certainly affects his relationship with his

family and his girlfriend. The person who has been most affected by Adam's change is Paul. Now Paul is no longer seen as bad by his stepson.

Tabel 4.2 Ecranisation of Maya's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>2. Maya Salvador</p> <p>"I'm pretty sure she's Filipino. Her short brown hair brushed the top of her shoulders in perfect even strokes." (C4/P20)</p> <p>"Her shiny brown hair reminded me of hot chocolate the way it seemed to flow over the top of her shoulders." (C4/P23)</p> <p>"Maya had taken off her glasses. She was different without them. I hadn't noticed the tiny flecks of green in her eyes until then." (C9/P48)</p> <p>"Maya is serious and methodical." (C9/P52)</p> <p>"Maya was the brains behind every chemistry and physics question" (C10/P56) she processes information exactly as it hits her, as logically as possible. She doesn't make a fuss about it. She just responds to it. And she doesn't talk about her feelings." (C13/P66)</p> <p>"She screamed in the library. And then started crying." (C19/P95)</p> <p>"She was not the girl who climbed through her boyfriend's window for some midnight fondling. It wasn't her." (C22/P107)</p> <p>"This confirms my belief that Maya's robotic behavior comes exclusively from her mother." (C32/P148)</p> <p>"Maya may not be the warm-andfuzzy type. She might not even like kids. But she always notices the little things and responds accordingly like a friendly robot." (C32/P149)</p> <p>"Somehow she'd gotten her normally bone-straight hair to fall in soft curls around her face." (C37/P176)</p>	-	-	-

Film			√ Personality	√ Personality	√ Physical appearance
		M 00:26:00			
		M 00:45:00			
		M 00:65:00			
		M 00:50:00			

Sources: (Walton, 2017) & (Freudenthal, 2020)

Maya Salvador is one of the main characters in this film. She is Adam's girlfriend and closest friend. It is stated that Maya is of Filipino nationality. This can be seen from her physical features, as well as her last name (C4/P20). Other things that stand out about this eyeglasses-wearing girl are the freckles under her eyes and her very straight hair (C9/P48). Maya is a serious and methodical person (C9/P52). She is smart, especially in chemistry and physics (C10/P56). Of course, this is related to her very logical nature. When she receives information, she never disputes it. She just responds without talking about her feelings (C13/P66). Maya may not be the warm-and-fuzzy type. She might not even like kids. But she always notices the little things and responds accordingly like a friendly robot (C32/P149). But behind her tough personality, Maya has another side that only those closest to her know, which is a bit spoiled and naughty. Several times, Maya secretly entered Adam's room to see him. The way she did it was unusual, climbing the tree and

getting in through the window (C22/P107). This shows how crazy she is. In addition, she also has a sensitive heart when it comes to the people closest to her. She cannot hide her emotions when Adam is hurting. Unconsciously, Maya screamed and cried (C19/P95).

After going through the adaptation process, Maya's characterization undergoes the process of ecranisation, namely addition, reduction, and variation. In the film *Words on Bathroom Walls*, Maya experiences variations in her physical appearance. Judging from her dark skin and curly hair, it can be concluded that Maya has African blood, although the film does not officially explain where Maya comes from (M 00:26:00). Her last name, Salvador, which was changed to Arnaz when the novel was filmed also reinforces the statement that Maya is not from the Philippines (M 00:45:00). In addition, Maya's characterization also undergoes a reduction process, where her rigid, emotional and slightly naughty nature is not shown in the film. There are no scenes of Maya climbing trees or doing other naughty things, what is shown is her calm and sweet personality (M 0:65:00). Not only that, there is a slight addition to Maya's character. In the film, she is a persistent person. She does everything she can to help her family's economy, from becoming a tutor, to even cheating by working part-time illegally, and being a jockey for assignments at school (M 00:50:00).

In the movie, Maya is also a dynamic character. Just like Adam, in the end Maya also began to accept herself. She no longer lies or takes underhanded actions to cover up her shortcomings. Maya is no longer a private person.

Tabel 4.3 Ecranisation of Mom's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>3. Mom (Beth)</p> <p>“I told her about my mom and how she always worked late, but no matter how tired she was she still dragged me to the kitchen table to talk about my day over a meal”. (C9/P47)</p> <p>“She said she was feeling a little neglected when he started bringing more work home, and I think after my dad, Mom still has a hard time believing that Paul isn't going anywhere.” (C14/P77)</p> <p>” Mom does little things for him, too. She'll leave notes in the pockets of his clothes and slip chocolate into his lunch.” (C14/P78)</p> <p>“She burst into tears because her feet were too fat for her slippers.” (C23/P115)</p> <p>“She's become even more powerful with the pregnancy because almost everything makes her cry.” (C28/P138)</p>	-	-	-
Film	<p>M 00:69:00</p>	√ Personality	√ Personality	-

Sources: (Walton, 2017) & (Freudenthal, 2020)

Adam's mother, Beth, is a hardworking woman. She has been a single parent since Adam was 8 years old. Mom always worked late, but no matter how tired she was, she could still give her son her full attention (C9/P47). Mom is also a sweetheart to her boyfriend, Paul. She often does little things like leave notes in the pockets of his clothes and slip chocolate into his lunch (C14/P78). In addition, her

trust issues with her ex-husband made Mom more spoiled. She said she was feeling a little neglected when Paul started bringing more work home. She still has a hard time believing that Paul isn't going anywhere (C14/P77). She also became more sensitive when she was pregnant. She's become even more powerful with the pregnancy because almost everything makes her cry (C28/P138). Even small things like weight gain made her burst into tears (C23/P115).

After being adapted to the film, the Mom's character in the novel undergoes reduction and addition process. Her sweet nature of doing little things for her lover and son is not shown in the film. Mom is also not a sensitive and spoiled person as told in the novel. Being a single parent for a long time has made her a strong woman. Mom is also a strict person. If she has decided something, even if it is a small thing, it must be done (00:69:00). Her strict and tough nature is inversely different from that in the novel, so this is an addition.

From the beginning to the end, Mom is a good mother. Her character is static, not changing at all. There are scenes that sometimes illustrate that Beth is not a good mother, but that's just Adam's negative thought.

Tabel 4.4 Ecranisation of Paul's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>4. Paul</p> <p>“My stepdad, Paul, is a nice guy. He’s good for my mom. He always made the effort to keep up with my life, ask me about school, etc. He’s an attorney who can give her the things she’s had to do without since my dad left.” (C1/P3)</p>	-	-	-

	<p>“He was the one who suggested the new private school instead of tossing me back into a school where all the kids knew there was something wrong with me. Paul also made sure that my new school knows not to talk about my illness.” (C1/P4)</p> <p>“He didn’t treat me like a nuisance. In fact, for a long time it seemed like he actually kind of liked me.” (C11/P60)</p> <p>“Every once in a while, he’ll surprise her and take her somewhere really special” (C14/P77)</p> <p>“He knows how to have a serious discussion with someone without putting them down. It’s nice to watch him talk to people. I guess that’s why he’s a good attorney.” (C19/P97)</p> <p>“I heard Paul instead. Somewhere in the back of my mind, I knew he was crying.” (C37/P182)</p>			
Film	<p>M 00:21:00</p> <p>M 00:86:00</p>		√ Personality	

Sources: (Walton, 2017) & (Freudenthal, 2020)


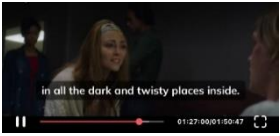

Paul is Mom's boyfriend and Adam's stepfather. He was a sweetheart. He knew how to cheer mom up. Occasionally he pampers mom by taking her to a special place (C14/P77). Paul did not forget his duty as a father to Adam. He always made the effort to keep up with Adam's life, and ask him about school. He could make the family whole again by providing things that Adam's biological father could not (C1/P3). When he found out that Adam had schizophrenia, nothing

changed in the way Paul treated Adam. He did not treat his stepson as a bother (C11/P60). His feelings for Adam were sincere. He even cried when Adam was hospitalized (C37/P182). Paul is also a reliable figure. When Adam got into trouble at his old school, it was Paul who came up with a solution by suggesting that Adam be transferred to an elite private school. Paul also made sure that Adam's new school knew not to talk about his illness (C1/P4). In addition, it is mentioned that Paul is a good lawyer. He has good discussion skills. He knows how to have a serious discussion with someone without putting them down. This is the reason why Paul is always the mediator in family discussions (C19/P97).

Paul's character underwent a reduction process after the *Words on Bathroom Walls* ecranisation. Many of Paul's kindnesses are mentioned in the novel but not shown in the film. He does his responsibilities as the head of the family, but he is not a sweet or romantic person. He also doesn't try to get close to his stepson, because Paul is an awkward man who doesn't know how to show his affection (M 00:21:00). It was this misunderstanding that led to Adam's relationship with Paul (M 00:68:00). It took a long time for Adam to realize that Paul was a sincere person. Just like Mom, Paul is a good father figure from the start, but Adam's point of view sees otherwise. His character belongs to the static type.

Table 4.5 Ecranisation of Rebecca's Characterization

	Content	Alteration		
		A	R	V
Novel	5. Rebecca "She's beautiful and tall—like Amazon tall—with huge blue eyes and long hair	-	-	-

	<p>that falls to her waist. She's sweet and never says a word." (C2/P6)</p> <p>"She smiled at me. That worried smile she always wears when she knows something is wrong but doesn't want to make a big deal." (C4/P19)</p> <p>"Rebecca was twirling like she always does when I think I have a good idea. She did cartwheels on the lawn in front of me." (C13/P67)</p>			
Film	 <p>M 00:04:00</p>  <p>M 00:86:00</p> 		√ Personality	√ Physical appearance



Sources: (Walton, 2017) & (Freudenthal, 2020)

Rebecca is one of Adam's most frequent hallucinations around him. She is beautiful, tall like an Amazon woman, has big blue eyes, and long hair that falls to her waist. She's sweet and never says a word (C2/P6). Among all Adam's imaginary friends, Rebecca is the one who can best understand Adam's emotions. When good things happen to Adam, he shows his happy expression by doing attractions, from spinning to doing somersaults (C13/P67). Also when Adam is in trouble, she sympathizes by showing her worried smile to Adam (C4/P19).

Rebecca experiences variation and reduction after the ecranisation process. Her physique undergoes several changes that are different from what is described in the novel. She has a petite, slim body and only shoulder-length hair (M 00:04:00). Rebecca is a positive hallucination of Adam, so her presence does not bother Adam.

She is the one who always calms and helps Adam to make a decision (M 00:86:00). Rebecca also experiences reduction. her expressive and active character is not shown in the film.



Table 4.6 Ecranisation of Bodyguard's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>6. Bodyguard</p> <p>-</p> <p>This character only appears in the film</p>	-	-	-
Film	<div style="display: flex; align-items: flex-start;">  <div style="margin-left: 20px;"> <p>M 00:07:00</p> <p>Adam: "Then there is a bodyguard, which is self-explanatory. He's temperamental but loyal."</p> </div> </div> <div style="display: flex; align-items: flex-start; margin-top: 10px;">  <div style="margin-left: 20px;"> <p>M 00:79:00</p> <p>Bodyguard: "Come on, kid. Don't' you see it's all a big bait and switch? You better get out of here before it's too late"</p> </div> </div>	<p>√</p> <p>Additional character</p>	-	-

Source: (Freudenthal, 2020)

The bodyguard is an additional character that appears in the film. He is described as a middle-aged man who is bald and bearded, with a muscular body. As described by Adam, He's temperamental but loyal. (M 00:07:00). His job is to give Adam a sense of security. When there is a sign of danger, the bodyguard will immediately give a warning and then call his troops to protect Adam (M 79:00:00)

Table 4.7 Ecranisation of Joaquin’s Characterization

	Content	Alteration		
		A	R	V
Novel	<p>7. Joaquin</p> <p>-</p> <p>This character only appears in the film</p>	-	-	-
Film	<div data-bbox="432 613 767 775">  <p>M 00:08:00</p> </div> <p>Adam: “And lastly, there’s Joaquin. He’s like the horny best friend from ‘90s teen film, following you around, saying all of your unfiltered thoughts.”</p> <div data-bbox="432 929 767 1090">  <p>M 00:102:00</p> </div> <p>Joaquin: “Hey, there’s never been a more explicit cue to kiss the girl.”</p>	√ Additional character		

Source: (Freudenthal, 2020)

Joaquin is a character that did not exist in the novel, but was added after the novel was adapted. He's a man who appears topless and in shorts. He's like the horny best friend from '90s teen film s. Joaquin is one of Adam's three most frequent hallucinations around him. He usually says all of your unfiltered thoughts (M 00:08:00). Not only that, Joaquin also always provokes Adam to fulfill his desires (M 00:102:00).

Table 4.8 Ecranisation of Dwight's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>8. Dwight Olberman</p> <p>“Pale guy with knee-high socks. He was meticulously clean. His fingernails, his clothes, his skin. Everything about him was blindingly white. He reminded me a little of a golden retriever.” (C3/P11)</p> <p>“Dwight tried to strike up a conversation during the whole ordeal, which was mostly annoying but a little impressive as well. I’ve never met anyone so committed to speaking nonstop.” (C3/P12)</p> <p>“He’s been an altar boy since middle school. And a vegan since he was nine because he saw a chicken beheaded on his great-aunt’s farm. And a Columbian Squire since his mom filled out the form and made him start going to meetings with his grandfather.” (C4/P24)</p> <p>“Dwight methodically doodled math proofs on his scratch paper like a heroin addict getting his fix.” (C10/P56)</p> <p>“Dwight taught me how to hold a racket, and for one hour we hit balls back and forth to each other. He was actually really good, way more coordinated than I thought he’d be.” (C15/P80)</p> <p>“He’s awkward. Pale. Skinny. He’s not the type to feel sorry for himself. And the weird thing is he’s happy all the time.” (C16/P84)</p>	-	-	-
Film	- This character only appears in the novel	-	√ Character removal	-

Source: (Walton, 2017)

Dwight Olberman was Adam's closest friend at St. Agatha. He is a pale-skinned, well-dressed guy with knee-high socks. According to Adam, he looks a bit like a Golden Retriever (C3/P11). Like his tidy and clean appearance, Dwight is a man with a good personality. His life is straight. He's been an altar boy since middle school. And a vegan since he was nine because he saw a chicken beheaded

on his great-aunt's farm. And a Columbian Squire since his mom filled out the form and made him start going to meetings with his grandfather (C4/P24). Having a thin body that looks awkward and weak is the reason why he is often used as an easy target by Ian. Even so, he always seems cheerful. He's not the type to feel sorry for himself (C16/P84). Adam even admires Dwight for always being positive. His ability to talk and find something fun to talk about, not everyone has it (C3/P12). In addition, Dwight is described as a student who is good at math. When he participated in the Olympiad, he was the one in charge of that field (C10/P56). Dwight was also good at sports, especially playing tennis. He was actually really good, way more coordinated than expected (C15/P80).

After being adapted to film, Dwight's character experienced a reduction. He was completely removed in *Words on Bathroom Walls*. Although Dwight is one of the most recurring characters in the novel, his character is not that strong. Nothing stands out about him other than being Adam's good friend. This reduction has no effect on the storyline.

Looking at his attitude, which has not changed even after knowing Adam's illness, it can be concluded that Dwight has a static character in a positive way.

Table 4.9 Ecranisation of Ian's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>9. Ian Stone</p> <p>“I knew immediately that he was a douche. It wasn't the hair or the way he looked me up and down when we shook hands or the fact that he</p>	-	-	-

	<p>was chewing gum with his mouth open.” (C3/P9).</p> <p>“Ian grab the notebook and toss it into a nearby trash can before turning down a hallway with a satisfied look on his face.” (C3/P14)</p> <p>“Ian’s family shelled out a ton of money about ten years ago to rebuild it.” (C14/P73)</p> <p>“People with problems like that. We should just round them up and shoot ’em, you know? That way nobody gets hurt. (C18/P92)</p> <p>“The librarian looked at him with a soft expression, and I wondered how much of the staff he’d duped into believing that he was a decent human being” (C19/P96)</p> <p>“Ian had done this. He’d always hinted that he knew my secret, but now he had evidence.” (C37/P178)</p>			
Film	- This character only appears in the novel	-	√ Removal character	-

Source: (Walton, 2017)

Ian Stone is the main antagonist of *Words on Bathroom Walls*. There is no specific mention of his physical characteristics, he just seems like an annoying person. This can be seen from the expressions he shows and his attitude towards Adam at their first meeting (C3/P9). Ian stone is also known as the bully at St. Agatha. Without guilt, he often bullies students who he considers weaker than him. He gets pleasure from doing these bad things (C3/P14). Not only that, Ian is also a person who has no sympathy, or even anti-mental illness. He once told Adam, who he knew had schizophrenia, that it was okay to shoot people with mental disorders because they were considered disturbers. Indirectly, he has shown his hatred towards Adam (C18/P92). This is also what triggers Ian to do something despicable. He is known to be the brain behind the revelation of Adam's big secret. It was Ian who triggered Adam's schizophrenic relapse, recorded it, and then played the video


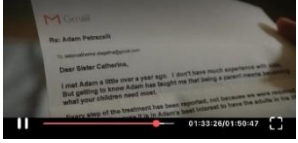
in front of all of St. Agatha's students (C37/P178). However, Ian had a good image in the eyes of the school staff, as he was good at pretending (C19/P96). His father, who was a wealthy influential person in the school, also added to his good image (C14/P73).

Ian Stone's character underwent a reduction after the novel was adapted to film. There is a reasonable reason behind the removal of the main antagonist in this film, because in *Words on Bathroom Walls*, the producers tried to focus more on Adam's relationship with his girlfriend, his family, and how he deals with schizophrenia. Scenes such as bullying or conflicts between teenagers, which are mentioned in the novel, were eliminated from the film.

The main antagonist in the story, Ian Stone, is a dynamic character. Although he initially did many bad things to Adam, in the end we can be seen that Ian felt guilty and wanted to make up his mistakes sincerely. This shows that he experienced good character development.

Table 4.10 Ecranisation of Sister Catherine's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>10. Sister Catherine</p> <p>“Sister Catherine is the youngest teacher at the school, but easily the toughest bride of Christ I’ve ever met. She’d probably bust out a ruler if she could” (C4/P22)</p> <p>“Sister Catherine’s mouth was twisted in a maniacal grin. “I would like for you to write out the mysteries of the rosary, the Prayer of Saint Augustine, and Hail, Holy Queen from memory,” she said. (C4/P22)</p>	-	-	-

	“Apparently, she’d heard it from Sister Catherine, who came to pray over me when I first got here.” (C37/P179)				
Film	 	M 00:12:00 M 00:93:00	√ Personality	√ Personality	√ Physical appearance

Sources: (Walton, 2017) & (Freudenthal, 2020)



Sister Catherine is the youngest teacher at St. Agatha. Despite being the youngest, she was an assertive person. She cannot hide her dislike for something. If there's something in class that she finds annoying, she'll say it right then and there. She'd probably bust out a ruler if she could (C4/P22). In addition, sister Catherine is also considered a “killer teacher” because she often burdens her students by giving heavy and unreasonable assignments. She once instructed her students to write out the mysteries of the rosary, the Prayer of Saint Augustine, and Hail, Holy Queen from memory (C4/P22). Despite her antagonistic appearance, Sister Catherine is actually a caring and sincere teacher. When Adam was hospitalized, she was the only teacher who came to pray for Adam directly (C37/P179).

After being adapted to the film, the character of sister catherine experiences variation, reduction, and addition. Sister catherine experiences variation in her physical appearance, where she is described as an old woman and senior teacher at ST. Agatha (M 00:12:00). Her strict yet caring character is also not shown in the film. There is no scene where she is labeled a killer teacher by her students because of her strict personality or her habit of giving heavy assignments. The scene where

sister Catherine prayed for Adam in the hospital was also omitted. Finally, there is an addition to sister Catherine's character. At the end of the film, it is revealed that sister Catherine was the one who proposed that Adam's diploma be suspended due to his schizophrenia (M 00:93:00). This shows that sister Catherine is not a wise teacher.

Sister Catherine is a static character. Until the end of the story, it is not shown if her character has changed.

Table 4.11 Ecranisation of Todd Characterization

	Content	Alteration		
		A	R	V
Novel	<p>11. Todd</p> <p>“Remember Todd? The old best friend I told you about? He lives a few streets over from my house, and in kindergarten we both had the same Batman lunch box. We used to ride our bikes together. Back when I was first diagnosed a year and a half ago, I told him everything. For a few days after that, he was still my best friend. He didn’t act like anything was different.” (C27/P134)</p> <p>“He hid candy under the floorboards in his bedroom because his mom wouldn’t let him have processed sugar, and he snuck out of the house all the time. He bought Playboys. I’d seen him smoke weed.” (C27/P135)</p>	-	-	-
Film	<div style="display: flex; flex-direction: column; gap: 10px;"> <div style="display: flex; align-items: center;">  <div style="margin-left: 10px;">M 00:03:00</div> </div> <div style="display: flex; align-items: center;">  <div style="margin-left: 10px;">M 00:07:00</div> </div> </div>	-	√ Personality	√ Role

Sources: (Walton, 2017) & (Freudenthal, 2020)

Todd is Adam's childhood best friend. He lives a few streets over from Adam's house, and they attended the same kindergarten. Todd is a good friend who is always by Adam's side. Even after Adam told him about his schizophrenia, his relationship with Todd was still good. Nothing has changed, Todd still behaves as he always has (C27/P134). Although they are close friends, Todd and Adam have very different characters. Todd is a naughty boy who often does things that his parents don't like. He hid candy under the floorboards in his bedroom because his mom wouldn't let him have processed sugar, and he snuck out of the house all the time. He bought Playboys. He also smoked marijuana (C27/P135).

Todd's characterization undergoes variation and reduction after the novel is adapted to film. In the novel, Todd is Adam's childhood friend, but in the film Todd's role is only as Adam's old friend from his previous school (M 00:03:00). In the novel, it is also mentioned that Todd does not mind Adam's illness and remains on good terms, unlike what he does in the film (M 00:07:00). His slightly mischievous and freedom-loving nature is also reduced, so it doesn't appear.

Todd's character is portrayed differently between the novel and the film. In the novel, he is a static character. He still accepts Adam and becomes his best friend. While his character in the film is depicted as dynamic. At the beginning he is Adam's best friend, but at the end turns into his enemy.

Table 4.12 Ecranisation of Todd's Mom Characterization

	Content	Alteration		
		A	R	V
Novel	12. Todd's Mom "Then my mom got a call from his mom. I couldn't tell what his mom was saying, but my mom was using language I couldn't believe. She listened to Todd's mom for a few seconds and then said, "He is nothing to be afraid of." Her words came out of her like a low, dangerous hiss, and when she hung up, she was shaking." (C27/P134)	-	-	-
Film	- This character only appears in the novel	-	√ Removal character	-

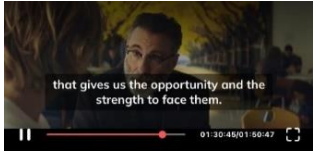
Source: (Walton, 2017)

Todd's mother was the one who influenced the end of Adam's friendship with Todd. She is alleged to have forbidden Todd to have anything to do with Adam. Todd's mother also said hurtful things about Adam to his mother, which made Mom very angry (C27/P134).

The character of Todd's mother is reduced and removed from the cast of the film . The change in characterization that occurs in Todd has an impact on other characters, and is the reason behind this reduction.

Table 4.13 Ecranisation of Father Patrick's Characterization

	Content	Alteration		
		A	R	V
Novel	13. Father Patrick "Why so long, my son?" He was a fill-in priest with an Irish accent who says mass for Father Benjamin sometimes. But he is legitimately Irish" (C6/P33)	-	-	-

	“I waited for Father Patrick to reach his hands through the screen to strangle me, but nothing happened.” (C6/P34)				
Film		M 00:34:00	√ Role	-	√ Personality
		M 00:90:00			




Sources: (Walton, 2017) & (Freudenthal, 2020)

Father Patrick was a surrogate pastor who came from Irish. The accent with which he spoke was a strong reason why Adam thought he was from there (C6/P33). Father Patrick was a patient man. He had met many people with different characteristics during confession, but none of them could make him angry. He also had a small argument with Adam. At that time Adam did try to oppose and provoke his emotions, but Father Patrick did not do anything and continued to respond to the situation calmly (C6/P34).

After going through the process of ecranisation, Father Patrick's characterization experiences variation and addition. In the novel he is a very patient person, but his character changes slightly after being shown in the film. Father Patrick could not hold his emotions and expressed his frustration to Adam during the confession session (M 00:34:00). However, at the end of the film there is an addition to Father Patrick's character. When Adam was undergoing treatment, Father Patrick was the only person from St. Agatha's who came to visit Adam. He even encourages and gives advice to Adam (M 00:90:00). this shows how sincere and caring he is.

In the film *Words on Bathroom Walls*, Father Patrick is portrayed as a dynamic character. Initially, he is arrogant and doesn't seem to care about Adam, but in the end, his character turns into a sincere figure, even quite close to Adam.

Table 4.14 Ecranisation of Maya's Father's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>14. Maya's Father (Manuel Salvador)</p> <p>"Maya had said her dad was a plumber. There was nothing in the goofy face and untucked shirt that could have belonged to Maya." (C13/P67)</p> <p>"I knew that Maya must take after her mom." (C13/P67)</p> <p>"He was maybe five foot six." (C13/P68)</p> <p>"Her dad had a giant grin on his face during the whole meal. He shook my 6 hand, gave me a bear hug, and told me to come back anytime." (C13/P68)</p>	-	-	-
Film	<div style="display: flex; align-items: center;">  <div style="margin-left: 10px;">M 00:45:00</div> </div> <div style="display: flex; align-items: center; margin-top: 10px;">  <div style="margin-left: 10px;">M 00:46:00</div> </div> <div style="display: flex; align-items: center; margin-top: 10px;">  </div>	-	√ Personality	√ Physical appearance


Sources: (Walton, 2017) & (Freudenthal, 2020)

Maya's father Manuel is a middle-aged man who works as a plumber (C13/P67). His face looks ridiculous, not similar to Maya. He is about five foot six. Manuel is a very friendly man. He smiled broadly at Adam throughout their

meeting, shook his hand, gave him a bear hug, and told him to come back anytime (C13/P68).

The character of Maya's Father, Manuel Arnaz, experiences variation and reduction after *Words on Bathroom Walls* was adapted to the film. He changes his profession and his physical appearance. Manuel Arnaz is a man who works as a roof repairman (M 00:45:00). His tall and large posture is very appropriate for his type of work (M 00:46:00). This is in contrast to the characteristics in the novel, where it is mentioned that he is only about five foot six. He also has physical features similar to Maya, such as skin color and facial structure. In addition, her very friendly personality has been reduced. In the film, it is only shown that Maya's Father welcomes Adam in a normal way. He does not try to approach Adam as he does in the novel (M 00:46:00).

Table 4.15 Ecranisation of Maya's Mother's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>15. Maya's Mother</p> <p>"She's a nurse and works strange hours" (C19/P94)</p> <p>"She had Maya's eyes." (C37/P180)</p> <p>"Then she closed the door behind her, leaving me alone to fully appreciate how warm and fuzzy Maya was compared to her mom." (C37/P181)</p>	-	-	-
Film	 <p>M 00:48:00</p>	-	√ Removal character	-

Sources: (Walton, 2017) & (Freudenthal, 2020)

Maya has a mother who works as a nurse. She is rarely at home, and works strange hours (C19/P94). There is no mention of her full identity such as name or surname, but she is physically similar to Maya. She has Maya's eyes (C37/P180). In addition, maya's mother also has a similar character to maya. However, maya is more warm and fuzzy when compared to her mother (C37/P181).

After being adapted to the film, the character of maya's mother has been reduced. It is implicitly mentioned that she is passed away. This conclusion is drawn from the dialogue between Maya's Father and Adam (M 00:48:00).

Table 4.16 Ecranisation of David's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>16. David Salvador</p> <p>“One of her brothers drove a plastic trike into a wall somewhere behind him.” (C13/P67)</p> <p>“They’re both roughly the same size and look like the same person.” (C13/P68)</p> <p>“While her brothers took turns making a mess on the tablecloth.” (C13/P68)</p> <p>“Her brothers both hugged me around the knees before shouting something incomprehensible and racing down the hall to avoid a bath that, by the smell of them, they clearly needed.” (C13/P69)</p>	-	-	-




Film		M 00:46:00	-	√ Personality	√ Physical appearance
		M 00:48:00			
		M 00:46:00			

Sources: (Walton, 2017) & (Freudenthal, 2020)

David is one of Maya's younger brothers. He has a twin named Lucas. Although their names are not similar, they are identical twins. They're both roughly the same size and look like the same person (C13/P68). Like most children, David is hyperactive. Together with his twin brother, he likes to make a mess, such as driving a plastic trike into a wall (C13/P67), taking turns making a mess on the tablecloth (C13/P68), and shouting something incomprehensible. Even so, David is a friendly person. He did not hesitate to approach and hug Adam on their first meeting (C13/P69).

The characters of David experienced variation and reduction after the novel was adapted to the film. His name from David has changed into Ricky (M 00:46:00). David and his brother are not twins either, because they are physically much different. They just look like siblings with a short age gap (M 00:48:00). In addition, the scene where David messed up the house and made a noise was not shown in the film. He portrayed as shy, especially when meeting new people (M 00:46:00).

Table 4.17 Ecranisation of Lucas's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>17. Lucas Salvador</p> <p>“One of her brothers drove a plastic trike into a wall somewhere behind him.” (C13/P67)</p> <p>“I mean, I know they're called David and Lucas, but I have not yet tried to assign the correct name to the correct kid.” (C13/P68)</p> <p>“While her brothers took turns making a mess on the tablecloth.” (C13/P68)</p> <p>“Her brothers both hugged me around the knees before shouting something incomprehensible and racing down the hall to avoid a bath that, by the smell of them, they clearly needed.” (C13/P69)</p>	-	-	-
Film	 M 00:46:00  M 00:48:00  M 00:46:00	-	√ Personality	√ Physical appearance

Sources: (Walton, 2017) & (Freudenthal, 2020)

Lucas is David's twin brother. He has the exact same physical features and character as David. Even until the end, Adam had trouble differentiating between them (C13/P68). Lucas is David's partner in chaos. They have done many unexpected things in the house. The friendly personality that David has is also had by Lucas (C13/P69).

Just like David, Lucas also experienced reduction and variation. His name is changed to Danny, and he is also shy like his brother (M 00:46:00). The most prominent physical difference is in their hair. Lucas has short straight hair, while David's hair is long and wavy (M 00:48:00).

Table 4.18 Ecranisation of Rupert's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>18. Rupert</p> <p>“These two hardly ever show up when I’m alone, and they never do anything quietly. In fact, they kicked the door open so hard that it crashed against the opposite wall, knocking imaginary items off the shelves. And not to sound too philosophical, but I know why these hallucinations come around. They come around when I want to argue but can’t.” (C35/P163)</p> <p>“They’re both tall, older gentlemen in three-piece suits. One is thin and the other is fat. And they’re both British because I guess if my subconscious is going to win an argument it’s going to be with an English accent. The thin man is called Rupert and the fat one is Basil.” (C35/P164)</p>	-	-	-
Film	- This character only appears in the novel	-	√ Removal character	-

Source: (Walton, 2017)

Rupert is Adam's hallucinations that almost never appear when he is alone. He is an old british men in three-piece suits. Physically, Rupert is thin and tall (C35/P164). He always appear together with Basil in an unusual way, by making a mess. The thing that invited Rupert to come was when Adam wants to argue but he can't (C35/P163). From this, can be concluded that Rupert and Basil are representations of the rebellion within Adam.

Rupert is characters who experience reduction. He is just one of Adam's many hallucinations that do not appear often in the novel, so the elimination of Rupert also has no impact on the storyline.

Table 4.18 Ecranisation of Basil's Characterization

	Content	Alteration		
		A	R	V
Novel	19. Basil “They’re both tall, older gentlemen in three-piece suits. One is thin and the other is fat. And they’re both British because I guess if my subconscious is going to win an argument it’s going to be with an English accent. The thin man is called Rupert and the fat one is Basil.” (C35/P164)	-	-	-
Film	- This character only appears in the novel	-	√ Removal character	-

Source: (Walton, 2017)

Basil is Rupert's partner. They even have the same character and costume. The only thing that differentiates them is their physical characteristics. If Rupert is described as thin, then Basil is the opposite. He is tall and fat (C35/P164).

Just as Rupert underwent reduction process, Basil's character is also automatically removed from *Words on Bathroom Walls*.

Table 4.20 Ecranisation of Mob Boss's Characterization

	Content	Alteration		
		A	R	V
Novel	20. Mob Boss “He didn’t have the same maniac look on his face that he did when he opened fire at school. He actually looked pretty calm.” (C31/P145)	-	-	-

	“The mobsters walked right into the kitchen and let off a couple rounds into the ceiling, knocking chunks off the wall and into the sink. “Can’t ignore me forever,” the mob boss said. (C34/P156)			
Film	- This character only appears in the novel	-	√ Removal character	-

Source: (Walton, 2017)

Mob Boss is one of the characters that lives in Adam's imagination. His personality is quite calm, although he often makes a mess (C31/P145). Mob Boss does not appear around Adam very often, but when he does, he always tries to break Adam's concentration by bringing his entire army (C34/P156).

Mob Boss was not included when *Words on Bathroom Walls* was adapted to film, as his character was not considered important or impactful. So it can be concluded that this character underwent a process of reduction

Table 4.21 Ecranisation of Jason’s Characterization

	Content	Alteration		
		A	R	V
Novel	21. Jason “He’s probably the weirdest hallucination I have. Taller than me. And stark naked. He’s actually a pretty nice guy. He reminds me to hold doors open. To say thank you.” (C8/P41) “The creepy guy with the bowler hat” (C20/P100) “Be cool, try smiling. I know this is lame, but try not to look like such an angry giant.” (C24/118)	-		-
Film	- This character only appears in the novel	-	√ Removal character	-

Source: (Walton, 2017)

Jason was the strangest hallucination Adam had. He has a tall body, and always appears completely naked. Jason is the man who always reminds Adam to do good (C8/P41). This is inversely proportional to his creepy appearance, with a bowler hat on his head (C20/P100). His rarely smiling expression makes him look like an angry giant (C24/P118).

Just like some of Adam's other hallucinations, Jason's character also experiences reduction. In the novel, there are no important scenes involving the character, so it is fine if Jason is not included in the film.

Table 4.22 Ecranisation of Paul Mom's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>22. Paul's Mom</p> <p>“She said as much when she asked me if I could let her know when I was starting to lose control so she could do something. She pulled a can of pepper spray out of her purse and shook it at me.” (C26/P129)</p> <p>“My mom pays dearly for it every time her mother-in-law calls to give her unwanted advice about the baby.” (C26/129)</p> <p>“But she's very comfortable with words like “Oriental” and “colored” at home, and whispers the word “Mexican.” (C26/129)</p> <p>“Paul's mom was ushered immediately into the living room with the rest of the guests before she could open her racist, homophobic mouth.” (C34/P157)</p>	-	-	-
Film	- This character only appears in the novel	-	√ Removal character	-

Sources: (Walton, 2017)

Paul's mom is one of the antagonist characters in the novel *Words on Bathroom Walls*. She hates Adam because he has schizophrenia. She does not even

hesitate to spray Adam with pepper spray if one day Adam's illness relapses. She considers Paul's stepson a dangerous threat, especially if Adam starts to lose control (C26/P129). Paul's mother is also not a good mother-in-law. She often interferes in her son's daily life by giving unwanted advice. She became even more protective when she found out she would soon have a grandchild (C26/P129). In addition, she is racist and homophobic (C34/P157). She's very comfortable with words like “Oriental”, “colored”, and “Mexican”.

Paul's mom underwent a reduction process and was not featured after the novel was adapted to film. Although she is one of the antagonists with prominent traits, her character is not very important and only appears twice in the novel, so it makes sense to remove her.

Table 4.23 Ecranisation of Sister Helen’s Characterization

	Content	Alteration		
		A	R	V
Novel	23. Sister Helen “The team is led by Sister Helen. She’s an elderly woman with thick glasses who, in addition to devoting her life to the church, nurses a soft spot for Elvis Presley. She’s also built like a linebacker. As far as nuns go, she’s pretty laid-back, though. I’ve never heard her give a fire-and-brimstone speech.” (C10/P54)	-	-	-
Film	- This character only appears in the novel	-	√ Removal character	-

Source: (Walton, 2017)

Sister Helen is the teacher who is in charge of the Olympic team. Besides accompanying them during the competition, she is also the one who helps the team

in practicing. Sister helen is described as an elderly woman with thick glasses, who in addition to devoting her life to the church, nurses a soft spot for Elvis Presley. She's also built like a linebacker. As far as nuns go, she's pretty laid-back, though. She's never given a fire-and-brimstone speech (C10/P54).

The character of sister Helen experienced a reduction after *Words on Bathroom Walls* was adapted into a film. This is because sister helen only appears during the Olympics at ST. Agatha, while the scene was not included in the film due to the lack of duration.

Table 4.24 Ecranisation of Uncle Greg’s Characterization

	Content	Alteration		
		A	R	V
Novel	<p>24. Uncle Greg</p> <p>“I never even heard the word “schizophrenia” mentioned when anybody talked about him.” (C7/P38)</p> <p>“He was soft-spoken. Never complained. There wasn’t a mean bone in his body. He was the kind of guy who hid money in library books when he returned them and always let people go in front of him in line at the grocery store. And he played the piano better than anyone I’d ever heard. He taught himself and could pretty much play by ear.” (C7/P38)</p>	-	-	-
Film	- This character only appears in the novel	-	√ Removal character	-


Sources: (Walton, 2017)

Uncle Greg was Adam's uncle who also suffered from schizophrenia. When talking about him, it was the disease that really stuck with him. He had a good character. He was soft-spoken. Never complained. There wasn't a mean bone in his

body. He was the kind of guy who hid money in library books when he returned them and always let people go in front of him in line at the grocery store. In addition, Uncle Greg was also very good at playing the piano. Out of the goodness of his heart, he voluntarily taught piano to kids who couldn't afford lessons (C7/P38).

After being adapted to the film, Uncle Greg's character was reduced, so he did not appear at all. The lack of duration and characters that are considered less important are the reasons behind the reduction process.

Table 4.25 Ecranisation of Adam's Dad's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>25. Adam's Dad</p> <p>"My dad is just an asshole. This is an undeniable truth. He left when I was eight." (C5/P25)</p> <p>"My mom was always tired. Every day she got home from work, she was exhausted. And my father never tried to make it any easier for her. It's better that he left because he couldn't be what we needed anyway." (C5/P26)</p>	-	-	-
Film		-	<p>√</p> <p>Removal character</p>	-

Sources: (Walton, 2017) & (Freudenthal, 2020)

It is mentioned that Adam's biological father was a bad person because he left the family when Adam was eight years old (C5/P25). The reason for his leaving is not explained, but it is clear that he was not a good head of the family. When things weren't going well at home, he did nothing. His wife Beth, who was always

exhausted from working all day, never received any help from her husband. Adam's father cannot be what his family needs (C5/P26).

The character of Adam's father undergoes a reduction. He does not appear at all in *Words on Bathroom Walls*, but is only mentioned at the beginning of the film when Adam is describing his family's condition (M 00:02:00).

Table 4.26 Ecransisation of Dwight's Mom Characterization

	Content	Alteration		
		A	R	V
Novel	<p>26. Dwight's Mom</p> <p>"I saw his mom, who looked a little older than the other parents. I'd heard her talk to Dwight before our practices. She's definitely the overprotective type. You can just tell by the way she watches him compete onstage." (C14/P73)</p> <p>"Dwight's mom walked through the door like a pale, skinny stork." (C34/P157)</p>	-	-	-
Film	- This character only appears in the novel	-	√ Removal character	-

Source: (Walton, 2017)

Dwight's mom has almost the same physical characteristics as her son. When she walks, she looks like a pale, skinny stork (C34/P157). She also looked a little older than the other parents. She's definitely the overprotective type. You can just tell by the way she watches Dwight compete onstage (C14/P73).

After being adapted to the film, the character of Dwight's mom has been reduced. This is because Dwight's character is also eliminated in the film, so automatically other characters related to him are also not shown.

Table 4.27 Ecranisation of Clare's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>27. Clare</p> <p>“They both have noticeably bushy eyebrows and unmanageable hair pulled back into tight ponytails. Clare talks so softly she’s almost always asked to repeat her answers.” (C10/P55)</p> <p>“Clare got one from her secret admirer, which was Dwight.” (C24/P118)</p>	-	-	-
Film	- This character only appears in the novel		√ Removal character	



Source: (Walton, 2017)

Clare was one of Adam's friends at ST. Agatha. She has bushy eyebrows and unmanageable hair pulled back into tight ponytails. Clare talks so softly, she's almost always asked to repeat her answers (C10/P55). It is also told that she has a close relationship with Dwight, who is her secret admirer (C24/P118).

Clare's character was reduced after the novel was adapted to the film. She is a supporting role that only appears a few times and is not related to the main character, Adam. Clare has more scenes with Dwight, who was also omitted from the film.

Table 4.28 Ecranisation of Nameless Character's Characterization

	Content	Alteration		
		A	R	V
Novel	<p>28. Unnamed Antagonist Cast</p> <p>This character only appears in the film and his name is not mentioned</p>	-	-	-

Film	 <p>M 00:06:00</p> <p>“Where’s you’re straighjacket, freak?”</p>  <p>M 00:39:00</p> <p>“You’re handler’s actually pretty hot, straighjacket. Trust me, you don’t wanna hang out with this psycho, okay?”</p>	√ Additional character	-	-
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Source: (Freudenthal, 2020)

This nameless character is the only antagonist in the film. Physically, he is described as a man with a tall and big body, like a bully in general. He is the only one who expresses his hatred for Adam. Together with his friend, he makes fun of Adam as “straihjacket” and “psycho”. Despite this, he does not have much screen time. He only appears twice in the film to add a bit of teenage conflict.

B. The Way the Film Change the Novel *Words on Bathroom Walls*

In this research, it can be seen that many changes occurred after the novel underwent the ecranisation process. Significant differences have a considerable impact, but still do not change the main story. From the many differences that occurred, the researcher focused on examining the ecranisation of characterization in the film *Words On Bathroom Walls*. Additions, reductions, and variations were found in this study. The researcher concluded that there were 8 (eight) additions, 24 (twenty four) reductions, and 9 (nine) variations.

The addition of characters to a film can help simplify or clarify a more complex storyline. It can also be done to add emotional depth to the story. Meanwhile, the reduction of characters in film adaptations is caused by several things. Apart from the limited duration, the reduction is done to simplify the storyline, eliminate subplots that are not very relevant or important to the main plot, and focus more on the main character. Last, variations or changes are made so that the characters in the film fit the visual needs, making it easier for the audience to accept. With this, the director can also change the dynamics between characters, such as making relationships more prominent, strengthening conflicts, and adding elements to increase the intensity of the story.

First, eight additions were found in the characterization after the novel was adapted to the film. The additions had a considerable impact on the characters, which made the film more dramatic and emotional than the novel. Characters who experienced additions include Adam, Maya, Mom, Bodyguard, Joaquin, Sister Catherine, and Father Patrick. In the film, they are the characters who appear most often because they play important roles. The main character, Adam, is portrayed as a chill, yet sarcastic person. He doesn't think much of other people's opinions, but is often prejudiced against those around him. This is what gets him into trouble with Mom and his step father. Unlike what is shown in the novel, which says that they are a harmonious family that is not in conflict. In the film, the director tries to highlight Adam and his family's relationship more by adding characterization to Adam, so that several conflicts arise that were not previously in the novel.

Another character who experienced a significant addition was Maya. In the film, she is a persistent person. She does everything she can to help her family's economy, even doing illegal work. Her family's difficult situation makes her afraid to face Adam. But this problem makes their relationship stronger because they are open and trust each other. Besides the addition of characterization to existing characters, there is also the addition of new characters that were not previously mentioned in the novel. The new character is the bodyguard. He is a hallucination who always accompanies Adam in various conditions. He often influences Adam to say or decide something. Although the bodyguard acts as a figure who protects Adam, he frequently gives him a sense of insecurity, which makes him feel even more threatened, even in his own environment. Several times the bodyguard instills a sense of fear that makes Adam unable to think clearly and do things he shouldn't.

In conclusion, the addition of characters does not change the essence of the story. Although there are some parts that change due to the addition, the film *Words on Bathroom Walls* is still able to convey the content of the story contained in the novel well. The conflicts created by the addition of characters and characterization also make the story more interesting.

The second change that occurs after the ecranisation process is reduction. In this research, 24 reductions were found. Almost all characters experienced reduction, either in their characterization, or the character was removed from the film. The existence of this process is a natural thing, considering that the duration of the film is only 110 minutes, so it is not able to show all the characters in the novel with 265

pages. The characters that have been reduced are Mom, Paul, Rebecca, Dwight, Ian, etc.

Paul's character gets the biggest impact after the reduction. In the novel, it is told that he is the perfect head of the family because he is reliable and treats his family with love. He also makes Adam comfortable because he is able to be a friend. However, it is all in contrast to what was filmed. According to Adam's point of view in *Words on Bathroom Walls*, Paul is not a good person. Adam thinks that Paul doesn't want him around, and only loves his mother. This makes him always think negatively of his stepfather. In addition, Adam who became more sensitive due to his illness also made their relationship worse.

Other characters who experienced reduction are Ian and Dwight. They are Adam's friends at ST. Agatha. Ian is the main antagonist, while Dwight is the protagonist. The reason they were removed from the film despite being important characters is because the director wanted to focus more on the romance and the relationship between Adam and his family. With this reduction, the conflict between teenagers that was mentioned a lot in the novel was also removed from the film. Unimportant sub plots were also removed, which made the film more efficient.

The last, nine variations were found in the characters in the film *Words on Bathroom Walls*. Some of the characters who experience the variation process are Adam, Maya, Rebecca, Todd, etc. Most of them experience variations in their physical appearance. Adam was previously described as having a big body and looking fierce, but when adapted to the film, he was described as a thin and pale

teenager. The director must have thought this through carefully. He made a visualization that would be welcomed positively by the audience. Adam's physical condition, which looks sick, is certainly more suitable for describing his character.

In addition, Maya, who is a Filipino national with the last name Salvador, was renamed Maya Arnaz. Her curly hair and dark skin also strengthen the argument that Maya is not from the Philippines as told in the novel. There is no definite reason behind the changes to Maya's character, but it doesn't change anything. The audience can still enjoy the film. Lastly, one of the characters who experienced variations in her physique is Rebecca. Not much has changed about her. She is only described as a tiny figure. This physique is also more suitable for describing her soft and warm character.

In this research, eight (8) additions, twenty four (24) reductions, and nine (9) variations were found. So, it can be concluded that novels and films cannot be completely the same. Of course there will be changes when words are converted into audio visuals. These changes have also gone through considerations between the director and the writer. In *Words on Bathroom Walls*, the most common ecranisation process is reduction. Some characters that are considered less important are no longer shown in the film. In addition to focusing on the main story, this reduction is expected to make it easier for the audience to understand the story, especially for those who have not read the novel. Character reduction is not always considered a negative thing, because it can make the story more focused and well structured on the big screen, while reducing elements that can confuse the audience.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains conclusions and suggestions. The researcher concludes the results of her research entitled *A Comparative Study of Characterization between Words On Bathroom Walls Novel and Film*. Furthermore, there are also suggestions for future researchers who are interested in analyzing the process of ecranisation in novels and films.

A. Conclusion

From the analysis that has been done, the researcher concludes that the novel underwent many significant changes after going through the process of ecranisation. The adaptation process from novel to film, which in this research focuses on the comparison of characterization, shows 8 (eight) additions, 24 (twenty four) reductions, and 9 (nine) variations. Reduction is the most dominant form of change, and it is a common phenomenon in the adaptation process, mainly due to the limited duration of the film and the differences between the visual and narrative mediums. Reductions include the removal of some character details that are not considered essential to the main plot of the film version. This is often done because films have to tell a story in a shorter time than novels, which have more room for in-depth exploration through narration. The more visual and action based style of storytelling in films is also different from written narratives.

The addition of characters in films is also done with strategic purposes, such as to strengthen conflict, increase dramatization, or provide elements that can make

the story more relevant to the film's audience. Variations are often applied to give a stronger visualization that matches the interpretation of the characters in the novel. This can involve changes in physical appearance, setting, or even adjustments to dialogue to better support the storyline in the film medium. These variations are often based on cinematic needs to create a more interesting or relatable version of the characters for the audience, while still trying to maintain the essence of the novel.

Overall, the process of ecranisation shows that novel to film adaptation is not simply a process of transferring a narrative directly from one medium to another. Rather, it requires a reconstruction that adapts to the visual context, narrative pacing, and preferences of the film's audience. Although there is often a sacrifice of some aspects of the original novel, these changes are made in the hope that the film becomes more interesting, easy to understand, and well received by the audience. In the end, the success of an adaptation is not only measured by how faithful it is to the novel, but also by how effectively it conveys the essence of the story in a form that suits the visual medium.

B. Suggestion

The researcher hopes that the results of this study can provide deep insights and enrich knowledge in comparative studies between novels and films, especially for future researchers who are interested in using the theory of ecranisation. The theory proposed by Pamusuk Eneste makes it possible to analyze the differences between the mediums of literature and cinema, as well as how the adaptation process from text to screen is carried out. The main focus of this research lies on the comparison

of characterizations, that is how the characters built in the novel are translated into the film.

However, it should be noted that the theory of ecranisation is not only limited to characterization. Other intrinsic elements, such as plot, setting, theme, and point of view, can also be analyzed using this theory. Especially in *Words on Bathroom Walls*, there is an element that can be analyzed more deeply using ecranisation theory, namely plot. The changes in characterization contained in these literary works have an impact on the plot of the story, which will be interesting if it can be discussed in further research. With the growing interest in novel to film adaptations, the use of ecranisation theory is becoming more relevant. It is hoped that this theory will gain wider recognition, not only at the national level but also at the international level. The popularity of this theory can increase along with the number of researchers who apply it in various contexts, so that this theory can make a significant contribution to cross cultural film and literature studies.

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CURRICULUM VITAE



Amalia Zessa Nastiti was born in Ponorogo, on July 25th 2002. She continued her education at UIN Maulana Malik Ibrahim Malang in 2020. During college, she joined Gema Gita Bahana Choir (UKM). In addition to developing her talent, she is also active in the organization and committee in.

Two times she has contributed to Gema Gita Bahana's victory in the competition. In addition, she pursues journalism. Some of her writings can be found on the internet. She also does part time to full time jobs to add to her experience during college.