ECRANISATION OF THE PERKS OF BEING WALLFLOWER BY STEPHEN CHBOSKY

THESIS

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

Ecranisation of The Perks of Being Wallflower by Stephen Chbosky

THESIS

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

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STATEMENT OF AUTHORSHIP

I state that the thesis entitled "Ecranisation of The Perks of Being Wallflower by Stephen Chbosky" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 30 December 2024

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APPROVAL SHEET

This to certify that Yuddha Haryasandi thesis entitled **Ecranisation of The Perks** of Being Wallflower by Stephen Chbosky has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the dgree of *Sarjana Sastra* (S.S.).

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MOTTO

"If you want to live a happy life, tie it to a goal, not to people or objects."

(Albert Einstein)

DEDICATION

This thesis is dedicated to:

My father Moch.Rohim, and my mother, Lilik Suharini, who raised me with patience and compassion, also supported me financially so that I could finish my study in the Department of English Literature.

My sister, Uun Ardi Yanti, who never stop encouraging me to finish my study.

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Malang, November 18, 2024

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ABSTRACT

Haryasandi, Yuddha (2024) Ecranisation of The Perks of Being Wallflower by Stephen Chbosky. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Whida Rositama, M.Hum.

Keywords: ecranisation, The Perks of Being a Wallflower, novel adaptation, film, characterization, plot, setting

This study aims to analyze the ecranisation process of Stephen Chbosky's novel The Perks of Being a Wallflower into a film adaptation directed by the author himself. Using the ecranisation theory developed by Eneste (1991), this study explores three main intrinsic elements, namely characterization, plot, and setting, in the context of changes, reductions, and additions. The method used is descriptive qualitative, with data collection through the techniques of reading the novel, watching the film, and taking comparative notes. The results of the study show significant differences between the novel and the film in terms of narrative delivery. The novel emphasizes the introspective aspect through letters written by Charlie, while the film focuses more on the visual expression and emotions of the characters. Some elements, such as Charlie's relationship with his family, are reduced in the film, while scenes such as "We Are Infinite" are added to provide a stronger visual impact. The film also simplifies the plot and characterization, especially of supporting characters such as Mary Elizabeth, to accommodate the duration constraints. In conclusion, the film adaptation emphasizes social relationships and visual experiences, while the novel explores the internal conflicts and emotional development of the main characters in depth. This study provides insight into how different media can convey the same story with unique approaches.

مستخلص البحث

يودا ، هارياساندي (٢٠٢٤) إضفاء الطابع الإلكتروني على مزايا كونك زهرة " أُطرُوحَة .برنامج دراسة الأدب . "المنثور "بقلم ستيفن تشبوسكي الإنجليزي ,الكلية العلوم الإنسانية ، جامعة مولانا مالك إبراهيم ويدا روزيتاما ، م .هوم المستشارة . الإسلامية الحكومية مالانج

،الكلمات المفتاحية :الإسكرنة، مزايا أن تكون زهرة المنجد، التكيف الروائي الفيلم، التوصيف، الحبكة، الإعداد ، سجل

يذاكر هذا هدف ل تحليل عملية إضفاء الطابع الرسمي على رواية "مزايا أن تكون . زهرة المنجد "للكاتب ستيفن تشبوسكي في فيلم مقتبس من إخراج المؤلف وحيد بحث هذا يستكشف ،(Eneste (1991) مع يستخدم نظرية الإكرنة التي طور ها ثلاثة عنصر جوهري الرئيسي ، أي التوصيف والمؤامرة والإعداد في سياق التغييرات والطرح والإضافات . الطريقة المستخدمة يكون نوعى وصفى ، مع جمع البيانات عبر تقنية قراءة الروايات ومشاهدة الأفلام وتدوين الملاحظات مقارنة نتيجة البحث يعرض موجود اختلاف بارز بين الرواية والفيلم موضوع ، توصيل رواية مميزات الرواية وجه الاستبطان خلال الرسائل كتبها تشارلي بينما الفيلم أكثر التركيز على التعبير البصري والعاطفة شخصية عددمن عناصر مثل علاقة تشارلي مع عائلته ، من ذوي الخبرة الطرح في الفيلم بينما مشهد كما ، تمت إضافة "نحن لانهائيون . "ل يعطى مزيد من التأثير البصري قوي الفيلم ،يبسط أيضا الحبكة والتوصيفات ، وخاصبة الشخصيات مؤيد مثل ماري إليز ابيث ل يتكيف مع القيد مدة في الختام ، الأفلام المقتبسة أكثر يؤكد على العلاقات تجارب اجتماعية وبصرية ، بينما تستكشف الروايات الصراع الداخلي والتنمية عاطفى شخصية رئيسى بطريقة ما عميق . هذه الدراسة يعطى التوقعات عن كيف تختلف وسائل الإعلام يستطيع يوصَ ل نفس القصبة مع نهج فريد

ABSTRAK

Haryasandi, Yuddha (2024) Ekranisasi The Perks of Being Wallflower karya Stephen Chbosky. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Whida Rositama, M.Hum.

Kata kunci: ekranisasi, The Perks of Being a Wallflower, adaptasi novel, film, karakterisasi, alur, latar

Penelitian ini bertujuan untuk menganalisis proses ekranisasi novel The Perks of Being a Wallflower karya Stephen Chbosky ke dalam adaptasi film yang disutradarai oleh penulisnya sendiri. Dengan menggunakan teori ekranisasi yang dikembangkan oleh Eneste (1991), penelitian ini mengeksplorasi tiga elemen intrinsik utama, yaitu karakterisasi, alur, dan latar, dalam konteks perubahan, pengurangan, dan penambahan. Metode yang digunakan adalah kualitatif deskriptif, dengan pengumpulan data melalui teknik membaca novel, menonton film, dan mencatat perbandingan. Hasil penelitian menunjukkan adanya perbedaan signifikan antara novel dan film dalam hal penyampaian narasi. Novel menonjolkan aspek introspektif melalui surat-surat yang ditulis oleh Charlie, sedangkan film lebih fokus pada ekspresi visual dan emosi karakter. Beberapa elemen, seperti hubungan Charlie dengan keluarganya, mengalami pengurangan dalam film, sementara adegan seperti "We Are Infinite" ditambahkan untuk memberikan dampak visual yang lebih kuat. Film juga menyederhanakan alur dan karakterisasi, khususnya pada tokoh pendukung seperti Mary Elizabeth, untuk menyesuaikan dengan batasan durasi. Kesimpulannya, adaptasi film lebih menekankan pada hubungan sosial dan pengalaman visual, sementara novel menggali konflik internal dan perkembangan emosional karakter utama secara mendalam. Studi ini memberikan wawasan tentang bagaimana media berbeda dapat menyampaikan cerita yang sama dengan pendekatan yang unik.

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CHAPTER I

INTRODUCTION

This chapter consists of background of the study, problem of the study, objectives of study, scope and limitation, significanse of study, and definition of keyterms.

A. Background of the Study

The phenomenon of converting literary works into film format has been going on for decades. Along with the development of media for telling stories, especially since the 1970s, films began to adopt a lot of inspiration from literary works that had existed before. Many successful films, especially in terms of viewership and public acceptance, are adaptations of literary works, especially novels. In an article written by Suseno, it was stated that the history of world cinema shows that almost ninety percent of film scenarios and television programs originate from adaptations of literary works. Some novel titles that have been made into films include; The Exorcist by Blatty in 1971, Casino Royale by Ian Fleming, Crazy Rich Asians 2013 by Kevin Kwan, and Harry Potter by J.K Rowling (https://www.cnnindonesia.com).

However, a novel that is already good and famous can also be a boomerang for the film adaptation. This is because the high expectations of his fans mean that when his work does not meet expectations, there will be a lot of criticism towards it. According to Eneste (1991:9-10), audiences are usually disappointed after seeing a film because the film is not in line with the novel, the storyline is not the same or the many changes that occur in the film make it different from the original novel.

The changes to the film are not without reason. This usually happens because the duration of a novel which can be read for hours, days, even weeks must be summarized and shortened into a film which generally only lasts a few hours. Apart from duration, the changes that occur in films are also due to changes in vehicles and changes in the tools used as a medium for depicting stories in novels and films. In novels, stories are described through writing which is then processed through the reader's imagination into invisible images. Meanwhile, in films, stories are presented through moving images or audio visuals which can be seen and heard by fans of literary works.

In adapting a novel into a film, a creative process is required. According to Eneste (1991:61-65), this creative process involves additions or deletions to the story narrative, which can influence the course of the story. This is done while still paying attention to the aesthetic aspects and authenticity of the film. Director and novelist Stephen Cbhosky also applied this creative process when adapting his novel into the film *The Perks of Being a Wallflower*. The process of adapting the novel into the film *The Perks of Being Wallflower* will be the object of study in this research.

Stephen Chbosky is an American writer, director, and film producer who was born on January 25, 1970, in Pittsburgh, Pennsylvania, United States. He showed great interest in the world of literature and art from an early age. During his

childhood, he also pursued an acting career in several local shows. Chbosky studied at the University of Southern California's School of Cinematic Arts, where he developed skills in screenwriting and film. During college, he wrote scripts and made short films. Chbosky is widely known for his hugely popular novel, The Perks of Being a Wallflower. This novel was first published in 1999 and became a huge success. This book was also adapted by Chbosky into a film in 2012, where he acted as director and screenwriter. Apart from *The Perks of Being a Wallflower*, Stephen Chbosky is also known as a film director. He has worked in various capacities in the film industry, including directing films such as Wonder (2017) and Dear Evan Hansen (2021). Chbosky has also been involved in television work, including screenwriting for several episodes of popular television series. In addition to "The Perks of Being a Wallflower," Chbosky has written several other film scripts and is involved in other creative projects in the worlds of literature and entertainment. He is a multitalented artist who has achieved great success in the literary and entertainment industries. Her works, especially The Perks of Being a Wallflower, have had a significant impact in the world of youth literature and have won her many fans around the world.

The Perks of Being a Wallflower is a novel by Stephen Chbosky which tells the experiences of a teenager named Charlie during his first year in high school. This story is told through letters he wrote to someone he did not name. Charlie is an intelligent introvert but very shy and isolated. He felt out of place at school until he befriended Patrick and his half-sister, Sam. With their help, Charlie began to experience new experiences, such as love, literature, music, and deep friendship. However, Charlie also keeps dark personal secrets and tries to overcome various psychological problems.

The Perks of Being a Wallflower is a very moving novel full of emotional honesty. In his letters, Charlie honestly expresses his feelings and experiences, so that readers can feeling the depth of the characters' emotions. This novel presents an authentic depiction of the teenage experience, including feelings of isolation, the search for identity, friendship, love, and the difficulties faced by many teenagers. Stephen Chbosky portrays Charlie's character so well that readers can easily relate to him. The story also touches on a variety of social and psychological issues, including sexual abuse, addiction, and trauma, with great sensitivity. This novel has become a favorite of many readers, especially among teenagers and young adults, because of its ability to depict universal feelings and experiences on the journey to adulthood. The Perks of Being a Wallflower is an inspiring and profound story that portrays the realities of teenage life beautifully and meaningfully. The Perks of Being a Wallflower was first published on February 1, 1999 by Pocket Books through its MTV Books imprint. The book became the subsidiary's bestseller with 100,000 copies printed in 2000 and was included on school reading lists and garnered a cult following. As of 2012, the novel has been published in 16 countries in 13 languages, and that same year was placed at number 16 on NPR's list of the "100 Best-Ever Teen Novels" (https://edition.cnn.com).

The film The Perks of Being Wallflower was also directed directly by the novel's author, Stephen Chbosky. The film stars Logan Lerman as Charlie and Emma Watson as Sam, the girl Charlie likes. The filming process began in May 2011 and lasted approximately 50 days. It was then released in several selected cities on September 21 2011. Just like the novel, this film adaptation was also reported to be a huge success with a net profit reaching \$20 million dollars.

The process of ecranisation of the novel into the film has previously been widely studied by several researchers and will also be used as reference material in writing this thesis. The first is Citraria thesis with the title *Ekranisasi Novel ke Dalam Film Matt and Mou Karya Wulanfadi : Sebuah Kajian Sastra Bandingan* which was published in 2021. The problem discussed in this research is what form of adaptation of the novel Matt and Mou into a film, especially in the elements of plot, setting and characterization, and what are the similarities and differences in the novel and film Matt and Mou in the elements of plot, setting and characterization. The results of this research show that there are three forms of ecranisation in novels and films, namely, reduction, addition and variation. Reductions focus on characterization elements, additions focus on plot, and variation focus on background elements. In the novel, some of the characterizations were reduced when the novel was filmed. The director also added plots in the film so that some of the plots in the film were not the same as the plots in the novel.

Other thesis carried by Zain Muhamad Syafii on *Ekranisasi Novel ke Film* (*Studi Novel dan Film Hafalan Shalat Delisa*). This research is library research with a qualitative approach. The theory used in this research is theory related to ecranisation and comparative literature. The results of this research found reductions (35 data), additions (23 data), and variation (27 data) in the storyline of the novel to the film Hafalan Salah Delisa.

Then, research entitled *Ecranisation of the Novel into the Film Surat Kecil Untuk Tuhan* written by Prastika Aderia, Hasanuddin WS and Zulfadhli in 2018, students at the Faculty of Language and Literature, Department of Indonesian Language and Literature, Padang State University. This research is qualitative research with a descriptive approach. The research results showed that of the 112 story episodes, 69 episodes were not shown in the film. Apart from that, there are 91 story episodes and 27 story episodes are not in the novel. And there are 32 episodes of the same story.

Next is a study from Yuvensius Kristianus Ernest and Burhan Nurgiyantoro (2018) with the title *Kajian Ekranisasi : Dari Novel Pintu Terlarang ke Film Pintu Terlarang*. They study plot changes and characterization through the process of ecranisation. The results of their research are that there are changes in the film such as reduction, plot, number of characters and changes in character in the film.

However, the research by Nur Isra K (2017) entitled *Ekranisasi Novel ke Bentuk Film 99 Cahaya di Langit Eropa Karya Hanum Salsabiela Rais dan Rangga Almahendra.* This research aims to describe the process of ecranisation of the plot, characters and setting in the form of categories of aspects of reduction, addition and various aspects of change in the novel and film 99 Cahaya di Langit Europa. The research method used in this research is qualitative descriptive. The results of this research show that the process of ecranisation is occurs in the elements of plot, characters and setting, namely there are shrinking aspects, additional aspects and varying aspects of change. Various reductions, additions and changes were made considering that novels and films are two different media. Films have limited time duration so it is very likely that aspects of change will occur. However, overall the depiction in the film does not deviate much from the depiction in the film.

Meanwhile, the research from Regina Ayu Harna Shindy and Romel Novarino with the title *Ecranisation Study of Social Setting of Me, and Earl, and The Dying Girl.* The research discusses the results of studies on how three processes in terms of social settings have contributed to changes in the storyline. Objective data was collected through planned sampling in this qualitative research from the novel and film Me and Earl and the Dying Girl. The research results show that the storyline in the film is socially constructed in a different way from the original story in the novel. It was found that social behavior and characterization in films were not depicted in the same way as in novels. Because this novel is a benchmark for identifying any changes in the social settings in the film, it is implied that the transformation has failed to consider various social aspects as elements inherent in the storyline in the novel.

Further, there is a research entitled *Ekranisasi Novel Ke Bentuk Film 99 Cahaya di Langit Eropa* by Hanum Salsabiela Rais and Rangga Almahendra which was conducted by Devi Shyviani Arry Yanti, a student at Yogyakarta State University in 2016. This research describes the process of ecranisation of the plot, characters and setting. The results of the research are the transformation process that occurs in the plot, setting and character elements, namely subtractions, additions and variation. The reduction in plot, setting and characters occurs because the tools or media used in making novels and films are different. The addition of plot, characters and settings in the film as a whole is still relevant to the story in the novel. In the film there are several settings and characters added so that the story in the film is not the same as the story in the novel. Various changes to the plot, setting and characters are made in the visualization the overall form of the film does not deviate much from the depiction in the novel.

Then, a thesis from Rinda Sinta Dewi (2019) with the title *Introvertness in The Perks of being Wallflower Novel (2012) by Stephen Chbosky : a Psychoanalitic Approach.* This study used the theory of the Psychoanalytic Approach. There are three objectives in this study. First, to find Charlie's behavior as the main character in the novel. Second, to describe Charlie's behavior as an introvert. Third, to find the effects of introversion on Charlie's behavior. This study used a qualitative method. In this study, primary data and secondary data are data sources used by researchers. Primary data comes from Stephen Chobsky's The Perks of Being of a Wallflower published in 2012. Secondary data comes from websites, theses, articles, and several books related to this novel. There are three conclusions from this study. First, Charlie has three behaviors such as shyness, hallucination, and loner. Second, Charlie has four behaviors as an introvert, namely social introvert, thinking introvert, anxious introvert, and restrained introvert. Third, there are two effects of Charlie's behavior as an introvert, namely the effects of psychology and social communication.

Moreover, there is research from Pakerti Nur Utami entitled *Personality Disorder of Charlie Kelmeckis in The Perks of Being Wallflower (2012) Film.* This research emphasizes on character analysis of the main character, Charlie Kelmeckis and examines the psychological problems in his self psyche, id, ego and superego that is dominated by his superego. Thus, the writer collects the data from dialogues in the series and takes screenshots of several scenes related to the analysis, then examines them using psychoanalysis theory established by Sigmund Freud. The result of this research is that Charlie Kelmeckis suffers from anxiety as a result of his traumas and unpleasant childhood experiences, which are experiencing a harassment from the important figure in his childhood; Aunt Helen. As a result, his superego has a strong influence to overcome the bad memories of Aunt Helen to keep her figure as a good person. hence, his ego uses defense mechanisms to fight anxiety. In psychoanalysis theory, he is using rationalization defense mechanisms which channels id urges into socially acceptable ways.

Last, there is a research from Mahendra Dani Ananda (2022) with the title *Adolescence Crises of Charlie in Chbosky's The Perks of Being Wallflower*. This study aims to discuss the adolescence crises of Charlie as the main character in the novel. This study is literary criticism that attempts to focus on how Charlie resolves his adolescence crises: identity vs. role confusion. In finding the problems, this study employs the eight stages of psychosocial development theory by Erik H. Erikson. This study reveals that Charlie successfully balances adolescence crises. Charlie actually failed to balance his childhood crises after the incident when he is slapped by his father and the death of his aunt Helen. The result of childhood crises distracts his development in adolescence in which he refuses to do things to avoid guilty feelings. However, after meeting Bill, Patrick, and Sam, Charlie reevaluates his childhood crises by joining in some events and working for a fanzine. As a result

of a reevaluation of his childhood crises, Charlie can balance his adolescence crises in which he can develop ego strength: fidelity.

Although there have been many analyses of literary adaptations into films, there is still a lack of studies comparing various theories of ekranisation and how these theories are applied in the context of this adaptation. Additionally, research exploring the influence of the medium on narrative structure and how visual and audio elements in film affect the storytelling has not been extensively conducted. This study also indicates that there is little attention given to how audiences of the novel and the film respond to themes such as identity, mental health, and social relationships presented in both versions. Furthermore, the simplification of supporting characters in the film and its impact on the themes of friendship and isolation has also not been deeply explored. Therefore, this research aims to fill this gap by analyzing how the creative process of Chbosky, as both the author and director, contributes to this adaptation, as well as exploring the cultural context that influences how the story is conveyed in both mediums.

B. Research Question

Research question contains questions that the researcher wants to find answers to through thesis research. Based on the background of the study described above, so the researcher defines the problem in this thesis as follow:

"How is the ecranisation process of The Perks of Being Wallflower?"

C. Objectives of Study

From the problem of study that the researcher has written, thus the objective of the research is to describe the ecranisation process of The Perks of Being Wallflower.

D. Scope and Limitation

The main objects of this study are Stephen Chbosky's *The Perks of Being Wallflower* novel and film. In this research, the researcher will use Eneste ecranisation theory and only focus on comparing the three main intrinsic elements of the novel, namely character/characterization, setting and plot.

E. Significanse of Study

There are several benefits that researchers want readers to get from this research. The first is enhancing appreciation for literary works. This research can help readers better understand and appreciate literary works, especially when those literary works are adapted into films. This can encourage readers to become more interested in literature and film. The second is supporting the development of the film industry. By showing appreciation for filmmakers in adapting literary works into films, this research can contribute to the development of the film industry. Filmmakers can utilize these findings to understand how novels can be effectively adapted into films, leading to the creation of better works. Lastly, cultural awareness enhancement. This research can also help enhance cultural awareness, particularly in terms of how literary works can be an integral part of culture and their influence on the world of filmmaking.

F. Definition of Keyterms

In order to avoid misunderstanding on what will be discussed in this research, it is essential for the researcher to provide a term of about the definition in this study. Some term defined as follows bellow:

- 1. Ecranisation: What is meant by ecranisation is actually a process of transferring or adapting a novel to a film.
- 2. Reduction: Reduction refers to the omission of certain story elements from the novel when adapting it into a film. There are two primary reasons for such reductions: (1) The belief that specific actions and characters are either unnecessary or not crucial to include in the film. Furthermore, certain settings from the novel may not be fully translatable to the film medium without making the film longer than anticipated. (2) Some elements cannot be transferred to the film due to technical limitations within the filmmaking process.
- 3. Addition: Addition involves incorporating elements into the film that were not present in the original novel. Directors often use additions to enhance the visual and auditory aspects of the storyline in the film, making it more engaging for the audience.
- 4. Variation or Change: Variation or change refers to the adaptation of elements from the novel while making adjustments to suit the medium, target audience, and time constraints. These variations can affect the language used, choice of words, and actions that describe events in the story,

giving the film its own unique characteristics compared to the original source material.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of element that form a novel and ecranisation.

A. Intrinsic Elements in a Novel

Nurgiantoro (2013:29) said that intrinsic elements are the elements that build the literary work itself. These elements are what cause literary works to appear as literary works, the elements that people will actually encounter when reading a literary work. The intrinsic elements of a novel are elements that (directly) participate in building the course of a story. These intrinsic elements are what make a novel possible. These intrinsic elements include events, story, plot, characterization, theme, setting, storytelling point of view, language style and so on. The intrinsic elements that will be used in this research include:

1. Characters/characterization

A character is a fictional individual who experiences an event or behaves in various events in a story (Sudjiman, 1990 Via Budianta). Besides the main character, there are other types of characters, the most important of which is the opposing character, namely a character who is balanced to balance the main character. Characters in a work of fiction can be differentiated into several types of naming based on the angle from which the naming is done. In this research, the study of characters is more focused on dividing characters based on their role or level of importance in a story. The naming of the characters is divided into main characters and additional characters. The main character is the character whose narrative is given priority in a story. The main character is the character who is told the most, both as the perpetrator of the incident and the person affected by the incident. Because the main character tells the most stories and is always in contact with other characters, he really determines the development of the overall plot. He is always present as the perpetrator or subject to events and conflicts.

Apart from that, there is always the appearance of the main character, there is also the appearance of additional characters. The appearance of additional characters in the whole story is of course fewer, not given much importance and their presence is only related to the main character, either directly or indirectly (Nurgiantoro, 2013: 259).

2. Plot

The events in a novel are part of the content, but the way the events are arranged is the flow or plot which is part of the form. If the events in a novel can be seen separately from their arrangement, the artistic effect becomes unclear (Wellek and Werren, 1990: 159). Plot is an important element of fiction, many people consider it to be the most important among various other elements of fiction. The plot contains elements of the storyline or, to be precise, the course of one event after another.

If viewed from the perspective of the arrangement of events or the parts that make them up, it is known as a chronological or progressive plot, and a regressive plot or flash back or back tracking or highlight reel. In a chronological plot, the story actually starts from exposition, goes beyond complications and climaxes that originate from a particular conflict, and ends in a resolution or denoument. On the other hand, in a regressive plot, the beginning of the story could be the end, and so on: the middle could be the end and the end can be early or middle (Suyuti, 2000: 57-58).

In line with that, Nurgiantoro (2013: 201) said that the plot of a work of fiction often does not present a chronological and coherent sequence of events, but rather a presentation that can start and end with any event. Thus, the initial stages of the story can be located in any part. Theoretically the plot can be sequenced or developed in certain stages chronologically. However, in practice it is not always subject to these rules. Theoretically, chronologically, the stages of plot development are the initial stage, middle stage and final stage.

The initial stage of a story, which can also be called the introductory stage, generally contains a number of important information related to various things that will be told in the following stages. The main function of the initial stage of a story is to provide information and explanations, especially those related to setting and characterization. Apart from introducing the background situation and story characters, at this stage the conflict is also introduced little by little (Nurgiantoro, 2013: 201204).

The middle stage is the stage of the story which can also be called the conflict stage. In this stage, the contradiction or conflict that has begun to emerge in the previous stage is shown, becoming increasingly intense and becoming more tense. In this stage the climax is shown, namely when the main conflict has reached the point of intensity. highest. The middle part of the story is the longest and most important part of the work of fiction concerned. It is in this part that the core of the story is presented, namely the characters play roles, important events are told, the conflict develops to a climax and in general the main theme of the story is revealed (Nurgiantoro, 2013: 204-205). The final stage of a story, or what can be called the escapist stage, displays a certain scene as a result of the climax. This section contains how sad the story is, or suggests how the story will end. Based on classical theory originating from Aristotle, the resolution of the story is divided into two possibilities, namely happiness (Happy Ending) and sadness (Sad Ending). These two types of solutions can be found in Indonesian novels at the beginning of their development. However, if you read it critically as a novel in Indonesian literature, there is not always a resolution or a happy ending or a sad ending. the resolution of the story which is still "hanging" still raises question marks, often causing questions

The reader's curiosity or even dissatisfaction is also present in a number of stories. By looking at the models of the final stages of various works of fiction that exist today, story resolution can be classified into two, namely closed completion and open resolution. Closed completion refers to the final state of a work of fiction which is already finished, the story has finished according to the demands of the logic of the story being developed. Open solutions give readers the opportunity to think about, imagine, be creative about what they think the solution (Nurgiantoro, 2013: 205).

3. Setting

Budianta (2002:86) says that setting is all information regarding the time, space and atmosphere of what occurs in a literary work. Setting descriptions can be physical, realistic and documentaries can also contain descriptions of feelings.

Abrams (Via Nurgiantoro, 2013: 314) divides setting into three main elements, namely setting of place, setting related to time, and setting related to the social environment where the events being told occur. In this research, the background study is more focused on the setting of the place because the setting is felt to be representative in terms of background aspects.

Setting refers to the location where the events described in an event told in a work of fiction occur. The place elements used may be places with certain names, certain initials, perhaps certain locations without clear names. The use of certain names for places must reflect the nature and geographical conditions of the place concerned. A thorough and realistic description of a place is important to impress the reader as if the thing being told really happened. To be able to describe a place convincingly, the author needs to master the geographic situation of the location in question, complete with its characteristics and special traits (Nurgiantoro, 2013: 314 -317).

B. Ecranisation

The term "ekranisation" essentially refers to the process of transferring or adapting a novel into a film. Eneste (1991:60) defines ekranisation as a process of transference or transformation of a novel into a film (the word "ecran" in French means 'screen'). He also mentions that the adaptation from a novel to the silver screen inevitably results in various changes. Therefore, ekranisation can also be referred to as a process of alteration. In its current development, ekranisation not only involves changes or adaptations from novels to films but also sees the emergence of adaptations from films to novels. In this context, Damono (2005:96) terms it as "alih wahana," which means the transformation from one form of art into another.

Ekranisation is essentially a transformation of the medium from words to images. In a novel, everything is expressed through words, and illustrations are painted through language. However, in a film, illustrations and depictions are manifested through visual images. These images are not static but dynamic and can be directly witnessed, presenting a series of events that are immediately tangible. The depiction through words in a novel triggers imagination in the reader's mind. What occurs here is essentially a mental process. Through reading, the reader captures the author's intended meanings. In contrast, in a film, the audience is presented with lively, concrete, and visual images. It's as if the audience is witnessing real, tangible events.

The difference between the mediums of words and images owned by the two media, novels and films, naturally leads to distinct outcomes. Additionally, these adaptations are influenced by the limitations of each medium, as explained by Bluestone (1957:1). Furthermore, they are shaped by the process of reception, reading, and the interpretations of the director or screenplay writer regarding the novel. Beyond that, reception cannot be detached from the concept of interpretation, and ideology, intentions, messages, missions, and desires of the director or screenplay writer can also play a role. This complexity is undoubtedly influenced by the spirit of the times, social phenomena, and the social context of the audience. These factors cannot be separated from the universe, author, and reader. In such circumstances, differences in ideology between the novel and film mediums can emerge. Eneste (1991:61-66) also states that the adaptation from novel to the silver screen will inevitably result in various changes within the film, and these changes include:

1. Addition

Additional elements are often introduced by the screenplay writer or director to enhance the film's overall narrative flow. These additions can relate to character development, plot, setting, and atmosphere. In the process of ekranisation, there may also be story or scene additions in the film that were not present in the original novel. These additions are made with the intention of enhancing the film's storytelling and relevance.

2. Reduction

The process of ekranisation necessitates the condensation or truncation of content that may have been enjoyed over hours or even days of reading into a ninety- or one hundred-minute film. In other words, thick novels spanning hundreds of pages must undergo some degree of trimming or reduction for adaptation into a film. This means that not all elements found in the novel will be included in the film. Some characters, plotlines, settings, and other elements from the novel may be omitted. This reduction serves several purposes, including the selection of essential narrative components and the avoidance of an excessively lengthy film.

3. Variation or Change

In addition to reduction and addition, ekranisation allows for certain variations within the film. Although variations may exist between the novel and the film, the overall themes and messages of the novel are usually preserved even after adaptation into a film.

Eneste (1991:66) emphasizes that novels are not mere excuses or reasons for filmmakers but are genuinely intended to be transferred to another medium, namely film. Due to differences in the tools and techniques used, variations naturally occur throughout the adaptation process. Additionally, film screenings have limited durations, ensuring that viewers remain engaged until the end. Therefore, not all aspects or issues from the novel can be transferred in their entirety to the film.

CHAPTER III

RESEARCH METHOD

This chapter consists of research type, research object, research time, data and data source, data collection techniques, and data analysis technique.

A. Research Type

This research falls under the category of literary criticism. In this research, a study of inanimate subjects is conducted, focusing on the novel *The Perks of Being Wallflower* by Stephen Chbosky. Additionally, the research includes the film *The Perks of Being Wallflower*.

B. Research Object

The research object in this study is limited to the intrinsic elements of the plot, characters, settings, and changes that occur in the film and novel *The Perks of Being Wallflower* by Stephen Chbosky, as well as the film.

C. Research Time

This research is not bound to a specific location since the objects being analyzed are textual materials, namely the novel and the film *The Perks of Being Wallflower* by Stephen Chbosky. Consequently, the research is flexible and not tied to a particular location.

D. Data and Data Source

The data in this research encompass the intrinsic elements of the plot, characters, and settings based on the categories of reduction, addition, and variation in the film and novel *The Perks of Being Wallflower*. The data sources for this research are the novel and the film *The Perks of Being Wallflower*.

E. Data Collection Techniques

The data collection techniques employed in this research include reading, watching, and note-taking. The steps involved in these techniques are as follows:

1. Reading Technique:

Carefully read the novel *The Perks of Being Wallflower* by Stephen Chbosky to gain an understanding of the plot, characters, and settings described in the novel. Interpret and describe the data obtained from reading to develop an understanding of the plot, characters, and settings portrayed in the novel, then categorize them into aspects of reduction, addition, and variation.

2. Watching Technique:

Watch the film *The Perks of Being Wallflower* carefully to understand the plot, characters, and settings depicted in the film. Interpret and describe the data obtained from watching to develop an understanding of the plot, characters, and settings portrayed in the film, then categorize them into aspects of reduction, addition, and variation.

3. Note-Taking Technique:

Record data from the data sources, specifically the novel and the film *The Perks of Being Wallflower*, in accordance with the research problem, which involves aspects of reduction, addition, and variation in terms of plot, characters, and settings.

F. Data Analysis Technique

All the data collected related are analyzed using Eneste Ecranisation Theory. The data are sorted to decide whether it is appropriate or not to be included. After all the data are relevant to be included, the data is described and discussed in the form of a paragraph. Furthermore, after describing and discussing all the data collected and analyzed, the writer then concludes the result while connecting it with the problems of the study.

CHAPTER IV

FINDING AND DISCUSSIONS

This chapter consists of data table and discussions.

A. Table

This table contains a summary of data that is useful for helping the reader understand the content of the discussion below.

Category	Novel	Film	Changes (Addition, Reduction,
			Variation)
Character	Charlie is more	Charlie is more	Addition: Visual
	introspective,	visually expressive	expressions.
	expressing his	through scenes and	Reduction:
	emotions through	dialogue.	Reduced family
	letters.		role.
	Michael is	Michael is barely	Reduction:
	introduced as a	mentioned.	Michael's
	best friend who		character.
	committed suicide.		
	Aunt Helen plays a	Aunt Helen is	Variation: Visual
	significant role,	depicted mainly	adjustment.
	extensively	through brief	
	described through	flashbacks.	
	Charlie's letters.		
	Mary Elizabeth has	Mary Elizabeth's	Reduction:
	a significant role as	character is less	Emotional conflicts
	Charlie's close	explored; key	involving Mary
	friend and	conflicts are	Elizabeth.
	temporary	shortened or	
	girlfriend.	omitted.	
Setting	Charlie's home is	Charlie's home	Reduction: Focus
	depicted as full of	appears briefly	on social
	emotional tension.	without much	interactions
		exploration of	outside the home.
		emotional conflict.	
	School is portrayed	School is mostly a	Variation: Focus
	as a place where	backdrop for	adjustment in
		Charlie's social	storytelling.

		1	
	Charlie feels	interactions with	
	isolated.	Sam and Patrick.	
	Parties are	Parties are more	Addition:
	introspective,	visually depicted,	Visualization of
	focusing on	emphasizing	freedom at parties.
	Charlie's feelings.	freedom and	
		togetherness.	
Plot	The revelation of	Charlie's past	Reduction: Internal
	Charlie's past	trauma is revealed	conflict
	trauma unfolds	more quickly	exploration.
	gradually.	through dialogue	
		and visuals.	
	The ending focuses	The ending	Variation: A more
	on Charlie's self-	emphasizes	optimistic and
	acceptance and	Charlie's freedom	visual ending.
	love for his family	and more	
	and friends.	immediate self-	
		acceptance.	
	Music is an	Music is used to	Addition: Music
	important theme	enhance emotional	plays a dominant
	influencing	moments, like the	role in the film.
	Charlie's emotions.	'We Are Infinite'	
		scene.	

B. Discussion

1. Addition, Reduction, and Variation to Characters/characterization

a. Addition to Characters in the Film

In the film, there are several major characters that are introduced more deeply than in the novel. For example, in the film, Charlie's character is presented more visually, although in the novel, many things are communicated through the letters he writes.

"So, this is my life. And I want you to know that I am both happy and sad and I'm still trying to figure out how that could be." (Chbosky, 1999, p. 5)



Quote from the film (Minute 98, Scene in the truck):

"We are infinite." (Charlie says to Sam and Patrick as they are sitting in the truck, giving a more visual and emotional impression of freedom and relief).

In the film, this scene depicts Charlie as someone who begins to feel freedom visually, not just through his thoughts as in the novel. The film uses facial expressions and body language to show Charlie's emotional development, while in the novel, Charlie's feelings are more explicitly written in his letters.

b. Character Reduction in the Film

• Charlie's Family

In the novel, Charlie's family especially his father and mother play a significant role in shaping Charlie's emotional dynamics. However, in the film, many aspects of Charlie's family are either omitted or condensed. For example, in a novel there is a scene where Charlie's father suddenly teaches Charlie about sex. In the film this scene is removed, even though it could have an impact on Charlie's character development.

"That night, as I was finishing my book, my father came in and sat on the edge of my bed. He lit a cigarette and started telling me about sex. He gave me this talk a few years before, but it was more biological then. Now, he was saying things like." (Chbosky, 1999, p. 89)

Quote from the film (Minute 10):



Charlie's father makes a brief appearance, but focuses more on visual tension without any deep dialogue about family relationships. In the film, the tensions within Charlie's family are more implied through expression and symbolism (e.g., the tension during Charlie's dinner with his family), but in the novel, the more explicit family relationships provide a deeper backdrop for Charlie's emotional trauma.

• Michael

In the novel, at the beginning of the story we are introduced to Michael, Charlie's best friend who committed suicide and is one of the reasons why Charlie has trauma in the story. "Well, I think that Michael was a nice guy and I don't understand why he did it. As much as I feel sad, I think that not knowing is what really bothers me." I just reread that and it doesn't sound like how I talk. Especially in that office because I was crying still. I never did stop crying. The counselor said that he suspected that Michael had "problems at home" and didn't feel like he had anyone to talk to. That's maybe why he felt all alone and killed himself. Then, I started screaming at the guidance counselor that Michael could have talked to me. And I started crying even harder. He tried to calm me down by saying that he meant an adult like a teacher or a guidance counselor. But it didn't work and eventually my brother came by the middle school in his Camaro to pick me up." (Chbosky, 1999, p. 6)

Strangely, Michael's character is almost never mentioned in the film even though he has a big impact on understanding the story and the development of Charlie's character.

Quote from film (minute 25)



This character is only mentioned in the party scene where Charlie is drunk and accidentally tells the story of his friend who committed suicide, without mentioning his name.

• Aunt Helen

Aunt Helen is the person Charlie loves the most, in Charlie's mind she is someone who is kind and loves him the most even though at the end of the story we are shown that she is actually the one who caused Charlie to have deep trauma. In the novel, Aunt Helen is told quite a lot by Charlie in his letters.

"My Aunt Helen was my favorite person in the whole world. She was my mom's sister. She got straight A's when she was a teenager and she used to give me books to read." (Chbosky, 1999, p. 7)

In contrast to the novel, Aunt Helen's character in the film is depicted more explicitly and primarily through Charlie's flashbacks. For instance, during the scene where Charlie's trauma resurfaces, she appears briefly but without detailed storytelling or extended scenes.

Quote from film (Minute 91)



• Mary Elizabeth

Mary Elizabeth, who in the novel serves as Charlie's close friend and temporary girlfriend, is not explored in depth in the film. Many scenes and conflicts related to Mary Elizabeth were shortened and removed from the film, such as when Charlie was disappointed because Mary Elizabeth did not appreciate Charlie's gift. "But then she went on to explain how she had read it three years earlier and thought it was "overrated" and how they turned it into a black-and-white film with famous actors like Gregory Peck and Robert Duvall that won an Academy Award for the screenplay writer. I just kind of put my feelings away somewhere after that." (Chbosky, 1999, p. 96)

In the film, this character only appears in a few brief scenes without any indepth explanation of Charlie and Mary Elizabeth's relationship. The only conflict between Charlie and Mary Elizabeth is when Charlie and his friends play Truth or Dare and Charlie reveals that he actually likes Sam.

Quote from the film (minute 66):



Basically, Mary Elizabeth's character in the film does not have as big an emotional conflict as in the novel, where Charlie's feelings for her are one of the important parts of Charlie's emotional journey.

c. Character Variation in The Film

In the film, Sam's character is slightly simplified and some of her emotional layers, especially those related to her past, are not explained as much as in the novel.

"I think I always knew that Sam had a lot of scars. I mean, you could see it in the way she would stand and the way she looked at people. I think the thing about Sam is that she's strong but not in the way she thinks. She doesn't know how strong she is." (Chbosky, 1999, p. 98)

Quote from the film (Minute 47):



In the film, Sam's character focuses more on her romantic relationship with Charlie, and there is less discussion about her past trauma, as in the novel. This change shows the simplification of Sam's emotional conflict in the film.

2. Addition, Reduction, and Variation to Setting

a. Addition to Setting in the Film

The film The Perks of Being a Wallflower introduces several visual settings that are more obvious than those in the novel. One of the settings highlighted in the film is the party that illustrates the bond of friendship between Charlie, Sam, and Patrick.

"We all went to the party, and I stayed mostly in the background, but I felt like I was part of it." (Chbosky, 1999, p. 26)

Quote from the film (Minute 17):



Party scene shows a stronger sense of freedom and togetherness through visuals. This party gives a more real and felt sense of freedom on screen, not just in Charlie's mind.

In the novel, the party is depicted more introspectively, focusing on Charlie's feelings of often feeling alienated, while in the film, the party becomes a moment to show feelings of togetherness more visually.

b. Reduction of Setting in the Film

One obvious reduction is the setting of Charlie's house. In the novel, Charlie's house is often depicted as a place full of emotional tension, a place where Charlie feels alienated from his family.

"I went home that night, and things were weird. My dad didn't talk to me at all. My mom kept asking me if I was okay, but I didn't want to talk about it. I didn't want to talk about any of it. Not to anyone." (Chbosky, 1999, p. 70)

• Charlie about his home atmosphere

In the film, Charlie's home setting only appears briefly, without delving much into the emotional conflict that occurs in his home. The film focuses more on Charlie's social interactions with his friends outside the home, which makes the emotional tension in Charlie's home not very visible.

As mentioned earlier, the setting of Charlie's family home is also reduced in the film. In the novel, Charlie's home is a setting full of emotional tension, but in the film, it is shown more briefly.

"My father didn't talk to me about the things I was feeling, and it made me sad. But he didn't know any better." (Chbosky, 1999, p. 18)

Quote from the film (Minutes 12-15):



• Home scene - Charlie's father is seen avoiding interacting with Charlie at the dinner table, but the film doesn't give much explanation about Charlie's feelings about his father's emotional absence.

In the film, this reduction makes the story more concise, but it also reduces the depth of the internal conflict that is present in the novel.

c. Variation in Setting in the Film

The school setting in the film is very visual and often shorter than in the novel. In the film, the school is often depicted as just a backdrop for the characters' interactions, while in the novel, Charlie's school life is more emotionally felt.

"I guess I was always kind of invisible at school. But that was okay. I liked being invisible. It was safer that way." (Chbosky, 1999, p. 25)

Movie Quote (Minute 30):



School Scene – Charlie is seen sitting alone in class, but the main focus is on the relationships he begins to form with Sam and Patrick. There is not much exploration of Charlie's feelings of alienation at school.

In the movie, the school setting is more of a backdrop for social activities, without delving into Charlie's feelings of anxiety and alienation, as depicted in the novel.

3. Addition, Reduction, and Variation to the Plot

a. Addition to the Plot in the Movie

The Perks of Being a Wallflower introduces several plot changes, such as extending visual scenes such as the scene in the truck to show Charlie being with his friends.

"I felt like I was finally part of something. I didn't know what to call it, but it was a feeling I couldn't explain." (Chbosky, 1999, p. 152)

• Charlie in his letter

Quote from the film (Minutes 98):



The scene in the truck – Charlie shouts "We are infinite" as the truck speeds by, giving a stronger sense of freedom.

In the film, this scene is extended and given more visual and musical elements to give a stronger emotional impact, replacing the emphasis on internal reflection that is in the novel.

One of the most important changes in the film is the addition of a very deep and important musical element in shaping the mood of the story. The music in the film plays a big role in providing a stronger emotional emphasis, such as in the scene in the truck and the party scene.

"I think the best part of listening to music is that you don't have to explain it to anyone. You just feel it." (Chbosky, 1999, p. 112)

Quote from the film (Minutes 27, Truck scene):



The song "Heroes by David Bowie" - When Charlie, Sam, and Patrick jump in the truck, this song accompanies the scene, giving a stronger sense of freedom and togetherness, as if everything Charlie feels can be conveyed through music.

In the novel, music is also an important theme that influences Charlie's feelings, but the film uses music to strengthen emotional moments in a more visual way. The music in the film is not just an accompaniment, but becomes an emotional tool that adds dimension to the story.

b. Reduction of Plot in the Film

The plot in the film is condensed, reducing some of the internal elements that are in the novel, such as the in-depth depiction of Charlie's childhood trauma.

"I can't tell anyone. I can't tell anyone what happened to me. I don't know why. I don't think I could ever say it out loud." (Chbosky, 1999, p. 105)

In the film, the scene of Charlie's past trauma being revealed is not explored as much. In the film, Charlie expresses his feelings more quickly, and the plot focuses more on his social relationships.

Much of the internal conflict in the novel, especially regarding Charlie's traumatic past, is simplified or even eliminated in the film to speed up the plot. Charlie's deeper psychological conflicts, including his inability to talk about his past, are not explored as much in the novel.

"I don't think I can ever tell anyone what happened. It's too much. It's too embarrassing. But I have to try." (Chbosky, 1999, p. 112) Quote from the film (Minute 95):



 Counseling scene – Charlie expresses his feelings more directly: "I feel infinite."

The film simplifies the delivery of Charlie's trauma, reducing the internal tension built up through Charlie's letters and replacing it with more open visual expressions and dialogue. This gives the audience a more direct understanding of Charlie's issues, but does not allow for a deeper exploration of his psychological state.

c. Plot Variations in the Film

The plot in the film is more condensed, and some of the more introspective parts of the novel are less explained. For example, in the novel, Charlie's confession about his past happens more gradually, while in the film, it happens more quickly after Charlie gets support from Sam and Patrick.

[&]quot;I realized that the only person I could talk to was my counselor. And when I told him, I just cried. It all came out like it had been bottled up for so long." (Chbosky, 1999, p. 114)

Quote from the film (Minute 95):



• The traumatic confession scene where Charlie reveals that he can finally talk about his past.

One of the main differences in plot is how the story concludes in the novel and the film. In the novel, the ending focuses more on Charlie's feelings for his family, friends and himself, while in the film, the ending focuses more on the sense of freedom that Charlie finds.

"As we went into the tunnel I didn't hold up my arms like I was flying. I just let the wind rush over my face. And I started crying and smiling at the same time. Because I couldn't help feeling just how much I loved my aunt Helen for buying me two presents. And how much I wanted the present I bought my mom for my birthday to be really special. And how much I wanted my sister and brother and Sam and Patrick and everyone else to be happy. But mostly, I was crying because I was suddenly very aware of the fact that it was me standing up in that tunnel with the wind over my face. Not caring if I saw downtown. Not even thinking about it. Because I was standing in the tunnel. And I was really there. And that was enough to make me feel infinite." (Chbosky, 1999, p. 152)

Quote from the film (Minute 98):



• The final scene in the truck – Charlie shouts "We are infinite," which gives a more immediate sense of freedom and self-acceptance.

The ending in the film is more optimistic and more immediate, while the novel focuses more on Charlie's long process of accepting himself and coming to terms with his feelings of love for his friends.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter consists of conclusion and suggestion.

A. Conclusion

The study demonstrates that the ecranisation process of *The Perks of Being a Wallflower* involves significant changes in characterization, plot, and setting. These changes align with Eneste's ecranisation theory, particularly in the form of addition, reduction, and variation.

In the aspect of characterization, the film includes 1 addition, such as the deeper exploration of Charlie's emotions through visuals, while there are 4 reductions, including the minimized roles of Michael and Charlie's family. There are also 2 variations, such as the simplified backstory of Sam and Aunt Helen's role, which is presented primarily through flashbacks. For the plot, 3 additions are identified, such as the visually extended "We Are Infinite" scene and the enhanced use of music, while 2 reductions include the condensed depiction of Charlie's trauma and internal struggles. Furthermore, there are 2 variations in the plot, including the streamlined pacing of Charlie's emotional journey. In terms of setting, the film presents 2 additions, such as the visually rich depiction of the party scene and the tunnel sequence, while 2 reductions focus on the diminished exploration of Charlie's home environment. Additionally, 1 variation is observed in the school setting, which is used more as a backdrop for social interactions than as a space for introspection.

These findings highlight how the film adaptation balances the limitations and opportunities of its medium, focusing on visual and emotional storytelling while streamlining narrative depth for cinematic impact.

B. Suggestion

Based on the findings and conclusions of this study, several suggestions are proposed for further research and practical applications. Future researchers are encouraged to expand this study by exploring other aspects of adaptation, such as the use of cinematography, music, or audience reception. Comparing *The Perks of Being a Wallflower* with other film adaptations of epistolary novels could also provide new insights into how this narrative style is translated into visual media.

For filmmakers, this study highlights the importance of balancing narrative depth and cinematic constraints. While visual and auditory elements enhance storytelling, maintaining the emotional and thematic essence of the original work is crucial to its authenticity. Literature and film enthusiasts are encouraged to appreciate the creative decisions involved in adaptations, understanding how changes, reductions, and variations occur to deepen their appreciation for both media.

Educators may also use this study as a case study in teaching literary and film analysis, particularly in courses on comparative literature, film studies, or cultural studies. These suggestions aim to foster a deeper understanding of ecranisation and encourage further exploration of the dynamic relationship between literature and film.

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