

**ECRANISATION PROCESS OF *THE CALL OF THE WILD* BY
JACK LONDON AND THE IMPACT ON THE THEMES**

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2025**

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THESIS

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

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2025**

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I state that the thesis entitled “**Ecranisation Process of *The Call of the Wild* by Jack London and the Impact on the Themes**” 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.

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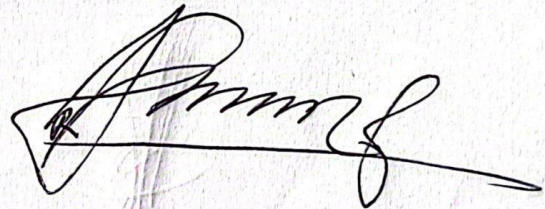
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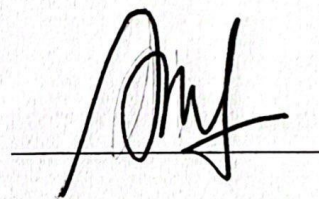
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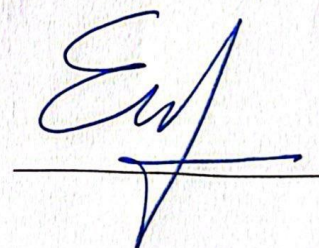
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MOTTO

“There is an ecstasy that marks the summit of life, and beyond which life cannot rise. And such is the paradox of living, this ecstasy comes when one is most alive, and it comes as a complete forgetfulness that one is alive.”

(Jack London, *The Call of the Wild*)

“You’ve made a lot of mistakes, many, and you’ll make more in the future. But if you let that stop you, you might as well just lie down and give up now.”

(Master, *Twinkling Watermelon*)

"Life means taking a new path every day, whether or not you want to face the reality that comes with it."

(Seo Woo-jin, *dr. Romantic 2*)

“Where there’s a will, there’s a way.”

(George Herbert)

DEDICATION

Bismillahirrahmaanirrahiim, this thesis is dedicated to:

- My beloved parents, Mrs. Utami, and Mr. Usman who always support me in everything in my life until now.
 - My sisters, Naira and Nadhira who have been there for me and have given color to my life.
 - My big family who has been very influential in my life that cannot be mentioned here one by one.
 - My best friends who are always there in my ups and downs in living this college life.
 - My beloved partner, best friend, and big bro, you are such an amazing person.
- Let us continue to fight together through joy and sorrow.

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All praise be to Allah SWT for the blessings He has granted me as a researcher of this thesis. Because of His help, I have reached this point, completed the thesis, and made my family proud. In addition, *shalawat* and *salam* upon the Prophet Muhammad SAW, who guided his people from the darkness into the brightness.

With the completion of this thesis, I would like to express my gratitude to the faculty and department for their significant role in my academic journey during the lecture process. I would like to thank Dr. M. Faisol, M.Ag., as a Dean of the Faculty of Humanities; Ribut Wahyudi, M.Ed., Ph.D., as a Head of the Department of English Literature; and my advisor, Ms. Whida Rositama, M.Hum., whose kindness, friendliness, and patience in guiding me have been invaluable. I also extend my thanks to my academic advisor, Dr. Syamsudin, M.Hum., and all the lecturers of the Faculty of Humanities for the knowledge and experiences they have shared with me.

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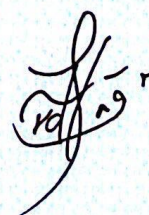
Thanks to my best friends from junior high school, Hanna and Bitu; my best friends from Khadijah Dormitory, Erika, Anisya, Kusnah, and Amy; my best friend Rifah; and my best friends from *Rumah Tukang*, Annisa, Emma, Mufi, Putri, and Hanum. Thank you for being there for me throughout my college years, for being a safe place to share my complaints, and for always encouraging me to complete this thesis. You are the best friends I could ask for, and I love you all. Until we meet again, I will miss you.

Finally, to my beloved partner, my best friend, my big bro, who has always been there for me through both happy and sad times, supporting and encouraging me. Good luck in the real lessons of life. I hope all our dreams and desires will soon be realized. Aamiin.

As the author of this thesis, I hope that my research will be useful for future studies. I warmly welcome any suggestions and constructive criticism from all readers. I apologize for any mistakes in the words or content of this thesis.

Malang, March 19th, 2025

The researcher,

A handwritten signature in black ink, appearing to read 'Faradilla' with a stylized flourish at the end.

Faradilla Zahra Annisa Hadi

ABSTRACT

Hadi, Faradilla Zahra Annisa. (2025). *Ecranisation Process of “The Call of the Wild” by Jack London and the Impact on the Themes*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Whida Rositama, M. Hum.

Keywords: Plot, character, ecranisation, The Call of the Wild

The adaptation of novels into films is a common practice today. One example of a successful adaptation of a literary novel into a movie is *The Call of the Wild*. This study aims to analyze the adaptation process that occurred when Jack London's novel *The Call of the Wild* was adapted into a film by Chris Sanders, as well as its impact on the thematic changes. The researcher uses Pamusuk Eneste's ecranisation theory, which includes reduction, addition, and variation, to analyze changes in plot, characterization, and theme. In this study, the researcher used literary criticism as a method. The results of the analysis reveal that the film omits the elements of violence and the struggle for survival depicted in a naturalistic manner in the novel, instead adopting a lighter, family-friendly tone. The “call of the wild,” which is internal and instinctive in the novel, is visualized through the symbol of the “black wolf” in the film to make it easier for the audience to understand. Additionally, John Thornton's role is expanded into a central character and narrator with an emotional backstory, reinforcing the theme of the relationship between humans and animals. These changes reflect not only narrative adjustments but also ideological shifts aligned with modern values and audience preferences. In conclusion, the researcher found that the adaptation process successfully transformed the naturalist-themed novel into a warm and emotional family adventure film, making it more relevant to contemporary audiences and values.

ABSTRAK

Hadi, Faradilla Zahra Annisa. (2025). *Proses Ekranisasi “The Call of the Wild” karya Jack London dan Dampaknya pada Tema*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Whida Rositama, M. Hum.

Kata kunci: Plot, karakter, ekranisasi, The Call of the Wild

Adaptasi novel ke dalam film sudah banyak dilakukan pada saat ini. Salah satu contoh keberhasilan adaptasi karya sastra novel menjadi film adalah *The Call of the Wild*. Penelitian ini bertujuan menganalisis proses ekranisasi yang terjadi saat novel *The Call of the Wild* karya Jack London dijadikan film oleh Chris Sanders serta dampaknya terhadap perubahan tema. Peneliti menggunakan teori ekranisasi Pamusuk Eneste, yakni; pengurangan; penambahan; dan variasi, penelitian ini menganalisis perubahan alur, penokohan, dan tema. Dalam penelitian ini, peneliti menggunakan metode kritik sastra. Hasil analisis yang didapatkan dari penelitian ini menunjukkan bahwa film menghilangkan unsur kekerasan dan perjuangan hidup yang digambarkan secara naturalistic dalam novel, dan menggantikannya dengan suasana yang lebih ringan dan cocok untuk keluarga. ‘Panggilan alam liar’ yang dalam novel bersifat internal dan naluriah, divisualisasikan dengan symbol ‘serigala hitam’ dalam film untuk memudahkan pemahaman audiences. Selain itu, peran John Thornton diperluas menjadi tokoh sentral dan narrator dengan background story emosional, yang memperkuat tema hubungan antara manusia dan hewan. Perubahan-perubahan ini mencerminkan tidak hanya penyesuaian naratif, tetapi juga pergeseran ideologis yang disesuaikan dengan nilai-nilai modern dan audience. Kesimpulannya adalah peneliti menemukan bahwa proses adaptasi berhasil mengubah novel bertema naturalism menjadi film petualangan keluarga yang hangat dan emosional, serta lebih relevan bagi audience dan nilai-nilai masa kini.

خلاصة

هادي، فرضلا زهراء النساء. (2025). "عملية التكريس في رواية "نداء البرية" لجاك لندن وأثرها على الموضوعات ". أطروحة. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرفة: ويدا روزيتاما، م. هوم.

الكلمات المفتاحية: الحكمة، الشخصيات، الإسكينة، نداء البرية

تعد تحويل الروايات إلى أفلام أمراً شائعاً في الوقت الحاضر. ومن الأمثلة على النجاح في تحويل رواية أدبية إلى فيلم فيلم "نداء البرية". تهدف هذه الدراسة إلى تحليل عملية التحويل التي حدثت عندما قام كريس ساندرز بتحويل رواية جاك لندن "نداء البرية" إلى فيلم، بالإضافة إلى تأثيرها على التغييرات الموضوعية. يستخدم الباحث نظرية Pamusuk Eneste في تحويل الروايات إلى أفلام، والتي تشمل الاختزال والإضافة والتغيير، لتحليل التغييرات في الحكمة والشخصيات والموضوع. في هذه الدراسة، استخدم الباحث النقد الأدبي كأسلوب. تظهر نتائج التحليل أن الفيلم يزيل عناصر العنف والصراع من أجل البقاء التي تم تصويرها بطريقة طبيعية في الرواية، ويستبدلها بنبرة أخف وزناً ومناسبة للعائلة. يتم تصوير "نداء البرية"، الذي هو داخلي وغريزي في الرواية، من خلال رمز "الذئب الأسود" في الفيلم لتسهيل فهمه على الجمهور. بالإضافة إلى ذلك، تم توسيع دور جون ثورنتون ليصبح شخصية مركزية وراويًا له قصة خلفية عاطفية، مما يعزز موضوع العلاقة بين البشر والحيوانات. لا تعكس هذه التغييرات تعديلات سردية فحسب، بل أيضاً تحولات أيديولوجية تتماشى مع القيم الحديثة وتفضيلات الجمهور. في الختام، وجد الباحث أن عملية التكييف نجحت في تحويل الرواية ذات الطابع الطبيعي إلى فيلم مغامرات عائلي دافئ وعاطفي، مما يجعله أكثر صلة بالجمهور والقيم المعاصرة.

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CHAPTER I

INTRODUCTION

Through this chapter, the researcher presented an overview of the research background. The explanation of this research background is divided into several points, which provide current issues that connect with the problems of the study, the significance of the study, the scope and limitations, and the definition of key terms. The research background also provides a review of previous studies, which helped the researcher identify research gaps in existing studies.

A. Background of the Study

In today's world of literature and digital media, such as films and TV shows, many novels are adapted into films and TV shows. Not a few fans of a novel hope that the novel they have read will be made into a film; therefore, they can see or feel the story in the novel in the real world. However, readers of the novel who choose to watch a film adaptation usually have certain expectations. They may evaluate the film adaptation subjectively, judging whether the film is interesting or not, and whether it fits the picture they imagined. Sometimes, people do not realize that novels and films are different forms of works because the media used are different. Therefore, there should be no need to have too high expectations (Rahmatika, para. 7). Although many people are not satisfied with the results of the film or TV show made by the director, there are also many successful adaptations of films and TV shows. One of them is the novel *Salah Asuhan* by Abdul Muis, which was made into a TV series and directed by Ami Prijono. Chudori noted in

Tempo (1994) that Ami Prijono succeeded in translating works that relied on the power of moving images (Suaka, 2020, p. 213).

There are currently numerous filmed adaptations of novels that are widely available. Rahmatika in 2021 also noted that novels in the romance genre are more often adapted into films. According to her, light love stories are still the favorites among teenagers because they suit their romantic interests. The audience for romance novels is also usually larger than for novels with other genres, so many romance novels become best sellers, and this makes directors who are more interested in romance novels more likely to be made into films (Rahmatika, para. 3).

In Indonesia itself, many directors have produced famous adaptation films and have won millions of enthusiastic viewers, including the film *Ayat-Ayat Cinta* directed by Hanung Bramantyo in 2008 from an adapted novel *Ayat-Ayat Cinta* by Habiburrahman El Shirazy in 2004, the film *Tenggelamnya Kapal Van der Wijck* directed by Sunil Soraya in 2013 from the novel *Tenggelamnya Kapal Van der Wijck* written by Buya Hamka in 1938. The film, much loved by the Z generation, is *Geez & Ann*, directed by Rizki Balki in 2021, based on the novel of the same name by Tsana, also known as Rintik Sedu. In addition to the Indonesian novels adapted into films above, there is an English classic novel titled "*The Call of the Wild*," which was also adapted into a movie with the same title.

Every literary work produced by writers or creators has its unique characteristics. The process of adaptation is the transformation of a literary work from one medium to another (*Adaptation – Intro to Comparative Literature*, 2024).

It is often found that the adapted written literary work does not match the film, because the adapting parties or the film director need to involve creative interpretation. The story in the movie needs to be adapted or developed to better suit the new medium and capture the audience's attention differently. In addition to the story that must be developed in the film, the adaptation process also involves simplifying and removing some elements to fit the time constraints or format of the new medium (*Adaptation Theory in Film Studies*, 2025). Therefore, the process of adaptation is an art that requires skillful appreciation of both the original literary work and the new medium, such as film.

The process of adaptation or ecranisation can be an interesting subject in literary criticism. When a literary work is transformed into a visual form, significant changes can occur. Ecranisation research involves analyzing changes in story, character, and atmosphere, as well as the way visual and audio elements are adapted (Eneste, 1991, p. 62). It can also explore the influence of visual artists' interpretations and their creative decisions on the way the story is told. Ecranisation research also provides insight into visual storytelling art and how different media affect the delivery of messages and emotions in a narrative (*From Canvas to Screen-Artistic Inspirations in Film and Animation.*, 2024).

As told in the novel *The Call of the Wild* (2019) by Jack London, Buck, the main character in the novel, is a pet dog owned by a judge in California who is kidnapped and then sold. The narrative begins on a ranch in Santa Clara Valley, California, where Buck is taken away from his home and traded to work as a sled dog in Alaska. In the challenging surroundings, he transforms, growing increasingly

untamed and primal. Buck encounters several humans with various personalities and animals accustomed to living in the wild. As a result, he begins to learn how to survive, believing that those who are strong will endure. This belief makes Buck even more resilient in facing all obstacles.

In 2020, Chris Sanders adapted *the novel The Call of the Wild* into a film with the same title and core story. However, in every adaptation process involving two different media, changes in the delivery of story content are inevitable. Therefore, the researcher is interested in using *The Call of the Wild* as an object of research because this literary work aligns with the concept of ecranisation theory, which is used to analyze the processes that occur when a novel is adapted into a film. In addition, the difference in socio-cultural background between the novel written in 1903 and the movie made in 2020 is also the reason why the researcher chose *The Call of the Wild* as the object of research.

Many researchers have discussed the ecranisation study between literary works, such as novels and films, with different research discussions in each research. Several previous studies have analyzed differences between the novel and film using Pamusuk Eneste's ecranisation theory. Mauliddiyah (2023) compared characterizations in *Where the Crawdads Sing*, while Ayu et al. (2021) examined how social settings shaped plot changes in *Me, and Earl, and the Dying Girl*. Putri (2023) discussed shifts in plot and the main character in *Persuasion*, noting that there are no significant narrative or character changes. Gul et al. (2023) analyzed structural plot differences in *Wuthering Heights*, identifying reductions, additions, and variations. Nayazha (2022) examined the changes in plot, setting, and

characterization in *After We Collided*. Shofa et al. (2024) found that the adaptation of *Lord of the Flies* preserved its core story while enriching the narrative. Lastly, Fitriana et al. (2022) compared the intrinsic elements of *Crazy Rich Asians* and found notable differences, additions, and reductions in the plot.

Three additional studies have focused on *The Call of the Wild*. Julius and Satria (2022) analyzed Buck's journey using the hero's journey framework and found that he went through three primary stages, each comprising eight steps. Cornelia et al. (2023) examined idiomatic expressions in the film, identifying six categories and emphasizing the importance of context in interpreting their meanings. Pordan et al. (2023) explored behaviorism in the novel, revealing two behavioristic models and demonstrating how the differing personalities of human characters influenced Buck's behavior.

These previous studies differ from this research in several respects. The difference between this research and previous studies lies in the way ecranisation theories are applied and analyzed about the object (*The Call of the Wild*). This research employed ecranisation theory to analyze an object that had never been analyzed by other researchers. Their research only focused on one of the media, either *The Call of the Wild* novels or *The Call of the Wild* films, whereas this research analyzed both, utilizing the theory of ecranisation. In using the theory of ecranisation to analyze literary works, no one has used Jack London's work in this manner before, as in this research. This research referred to the ecranisation study between the novel and the film *The Call of the Wild*. This research analyzed the ecranisation process using plot and characterization data.

B. Problems of the Study

Based on the explanation of the background, the researcher wanted to take the focus of this research by elaborating the problem into three questions:

1. How does the ecranisation process of *The Call of the Wild* novel into the film?
2. What is the impact of the ecranisation process of *The Call of the Wild* on the themes?

C. Significance of the Study

This study discussed reduction, addition, and variation in ecranisation theory by Pamusuk Eneste, as depicted in both *The Call of the Wild* novel (2019) and film (2020). This study was intended to contribute theoretically to the development of knowledge about ecranisation. Practically, this research is expected to contribute to the study of ecranisation, particularly in terms of plot, character, and theme. This study is expected to be helpful in the field of literature by providing the ecranisation theory for analyzing literary works, thereby improving learners' and future researchers' comprehension to discuss and explore other adaptation works.

D. Scope and Limitation

This study specifically analyzed the ecranisation process, including reduction, addition, and variation, especially in plot, character, and theme, as portrayed in the novel *The Call of the Wild* by Jack London and the film adaptation by Chris Sanders. The researcher employed the ecranisation theory by Pamusuk Eneste to address the study's problems.

E. Definition of Key Terms

Plot

Plot showed the reason behind the events that happened and made the audience think about it, by connecting events in a cause-and-effect way. Simple stories are easy to follow, but plots require the audience to think and remember how everything is connected (Forster, 1927, p. 130)

Character

Character is based on novelist and director's perceptions of both themselves and other people, they constructed characters—word-masses with names, genders, behaviors, and speech. Despite their intense creation, these characters are nevertheless influenced by the novelist's viewpoints and other aspects of their work (Forster, 1927, p. 70).

Ecranisation

The word 'ecranisation' comes from the French, *écran* meaning screen, and *-ization* meaning the process of making, which describes the idea of transforming words or images onto a screen to be shown as a film often by making changes such as reducing from the story, adding scenes, or making variations to fit the screen medium. (Eneste, 1991, p. 60).

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher presented the theories related to this research to address the study's problem. This review of related literature is intended to strengthen the research analysis. The researcher explained the theory of ecranisation, plot, and character in detail.

A. Seymour Chatman's Narrative Structure

Novels and films are two distinct media, one in the form of words and the other in the form of audiovisuals. Although they are different media, novels and films can be analyzed together, as Seymour Chatman suggests in his book, *Story and Discourse: Narrative Structure in Fiction and Film*. This narrative structure theory helps analyze two different media by focusing on the primary separation between story and discourse. According to Chatman, story is an aspect of narrative that is universal and can be adapted across media and includes two elements: events and existents (Chatman, 1978, p. 19). Events are the sequence of occurrences that comprise the plot of a story. Aristotle defined plot (*mythos*) as the “arrangement of incidents” (Chatman, 1978, p. 43). Meanwhile, existents include characters (who are involved) and settings (place and time of events) that are part of the story world (Chatman, 1978, p. 107).

Chatman then defines discourse by the way the story is told, which depends on the medium of delivery and how the story is presented to the audience. This discourse includes three elements: narrative (delivery), temporality (time), and description. The narrative element encompasses how the story is narrated, including

the narrator's point of view and the frequency of storytelling (Chatman, 1978, p. 146). The element of temporality addresses how time changes, such as sequence, duration, and frequency (Chatman, 1978, p. 62). The elements of temporality and description address how time changes in the narrative, such as sequence, duration, and frequency, and then how the story is portrayed to the audience (Chatman, 1978, p. 62).

After separating the concepts of story and discourse, the comparison begins by identifying the story elements (plot, characters, themes, etc.) between the original novel and the movie adaptation. Differences arise due to the specific nature of the two media. According to Chatman, novels as a verbal medium can use explicit narrators and verbal descriptions that allow readers to construct their imaginations (Chatman, 1978, p. 147). In addition, film as an audio-visual medium tends to be 'showing' rather than 'telling', relying on visual expressions, body language, cinematography, and sound to convey stories that in novels are in the form of words or verbal descriptions, and changes in time adapted to the latest medium that has the limitations and uniqueness of the medium itself (Chatman, 1978, p. 20).

B. Pamusuk Eneste's Ecranisation

Ecranisation is the process of turning a novel into a film (where *ecran* in French means screen). When a novel is turned into a film, there are bound to be various changes. This is because, in a novel, the story is conveyed through words, encompassing plot, character, setting, atmosphere, and style. However, in a film, all these elements are expressed through moving images. Therefore, the process of

ecranisation means transforming the world of words in a novel into the world of moving images in a film (Eneste, 1991, p. 60). As Damono said in his book, *Alih Wahana* (2014), adaptation, transformation, and ecranisation are processes that have similarities, which function as a marker of transformation in an art form (Ernest & Nurgiyantoro, 2019, p. 120). In addition, Damono also stated that transformation is the process of transferring an art form to another art form.

The process of ecranisation also involves change. Novels are usually the work of individuals; one can write them alone and have them ready for others to read. However, a film is the result of many people working together. The quality of a film predominantly depends on how well all the team members, such as the producer, screenwriter, director, cinematographer, art director, sound recordist, and the cast, work together. Therefore, an ecranisation turns something that one person created into the result of many people working together.

Reading a novel is a mental process. The words written by the author will create imagination in those who read them and help them understand what the author wants to convey. This is not the case with films. As Eneste said, film audiences are treated to vivid, concrete, and visual images, as if the audience is witnessing authentic goods or objects (Eneste, 1991, p. 61). Thus, ecranisation could also mean a change in the process of enjoyment, namely from reading to watching; the audience itself changes from readers to watchers. From the definition explained above, here are the processes of ecranisation that occur when novels are adapted into films:

1. Reduction

Ecranisation means turning something that can be enjoyed for hours or days into something that can only be watched in ninety to one hundred and twenty minutes. Therefore, not all the details of the novel will be in the film. Some parts of the story, plot, characters, setting, or atmosphere may not be in the film. According to Eneste, this is because the filmmakers, such as screenwriters and directors, select information that they deem essential to include in the film (Eneste, 1991, p. 61). Friel in Faidah adding that adapting a novel into a film allows for plot expansion, but the film adaptation should still follow the storyline in the novel (Faidah, 2019, p. 71).

Eneste mentioned there are several reasons why a scene may not appear in a film. First, the filmmakers may feel that the scene is not significant enough to show. Secondly, they may think that the scene could interfere with how people perceive the characters. In addition, not all characters in the novel will appear in the film; only the characters that are considered necessary are shown (Eneste, 1991, p. 62). Due to technical limitations and short time in films, memorable and straightforward characters are more often chosen. If all the settings from the novel are included in the film, the film can become very long. When converting settings from novels to films, there is often trimming. Only settings that are important or stand out will be shown on screen. The settings were condensed to fit the plot of the film, which resulted in the omission of some locations in the novel when adapted to film (Hartati et al., 2024, p. 27). Additionally, it is not just the story, plot,

characters, and atmosphere that change in this process—the main theme or message of the novel can also differ in the film.

2. Addition

When a novel is turned into a film, screenwriters and directors often interpret and add some elements. For example, they might add to the story, plot, characters, setting, or atmosphere (Eneste, 1991, p. 94). These additions are typically made for specific reasons, such as to enhance the film's interest or to better align with the overall narrative. Besides subtracting some characters from the novel, the process of ecranisation can also add new characters.

3. Variations

Besides reduction and additions, an ecranisation can also cause differences between the novel and the film. Since novels and films use different tools, there will be variations in the adaptation. Eneste also added that films have a limited running time, so not everything from the novel can be incorporated into the film. This does not mean that essential elements are omitted, but presented in a different way (Eneste, 1991, p. 66).

B. Plot

In a story or play, the plot—what Aristotle called *mythos*—is made up of the events and actions that happen, arranged in a way that creates certain feelings or artistic effects. As Aristotle said, the *mythos*, the plot of the tragedy which is the representation of an action. A plot giving an ordered combination of incidents", of plot being "the arrangement of the incidents" or "the imitation of the action" (Landa, 2005, para 5) This may sound simple, but it's actually more complicated because

these actions are done by specific characters. Through what they say and do, the characters show what kind of people they are, including their morals and personalities. Plot and character are closely connected. As Tu and Brown said, the protagonist drives the dynamics of the dramatic arc, and therefore the dynamics of the plot—by experiencing emotional rises and falls that move the story forward (Tu & Brown, 2020). As the writer Henry James (1984) put it, "What is character but the determination of incident? What is incident but the illustration of character?" In other words, what characters do shape the events in the story, and the events reveal who the characters are. It's also important to know that a plot is different from a story. A story is just a simple summary of what happens in order—first this happens, then that, and so on. But a plot explains how and why things happen, showing the causes, reasons, and how everything is arranged to create a certain effect. Only then does a summary start to really reflect what the plot is. (Abrams & Harpham, 2015, p. 293).

According to Aristotle, a well-structured plot should have a clear beginning, middle and end. The beginning starts the main action and makes the audience expect more to happen—often including important background information. The middle builds on what has already happened and leads to what will happen next. The ending is the result of everything that happened before and doesn't require anything else to follow—it gives the audience the feeling that the story is finished and complete (Murphy, 2015, p. 25). It's also important to note that the beginning of the plot doesn't necessarily mean the first event in the story, it's the place where the main storyline really starts moving towards its climax. The setup does not have to be the

first chronology in the story. “Turning points” certainly begin when the main storyline officially opens-this is often called the initial action or point of attack, not the literal opening scene (Keller et al., 2017, p. 2). Abrams and Harpham also added, in the novel, the modern drama, and especially the motion picture, such exposition is sometimes managed by flashbacks: interpolated narratives or scenes (often justified, or naturalized, as a memory, a reverie, or a confession by one of the characters) which represent events that happened before the time at which the work opened (Abrams & Harpham, 2015, p. 293).

In 1863, German critic Gustav Freytag explained how plot often works in his book *Technique of the Drama*. He created what is now called the Freytag Pyramid, a model that shows the structure of a five-act play as a pyramid shape. The plot moves through several stages: rising action, climax, and falling action. Although his complete model is only suitable for certain types of drama, many of the terms he used are still used today when talking about fiction and drama (Abrams & Harpham, 2015, p. 294). The rising action-what Aristotle called the “complication”-begins after the introductory or opening scene. It builds tension and leads to the climax, the most intense or important moment. After the climax, there is a crisis or turning point, where the main character's situation begins to change-often for the worse. After the turning point, the downfall action begins. At this stage, the antagonist (the character or force opposite to the protagonist) usually takes control of events, leading to the final outcome (Abrams & Harpham, 2015, p. 295). In a tragedy, this final outcome is often called a catastrophe, such as the death of the hero. However, for stories in general-not just tragedies-the more common term

is *dénouement*. This is where everything ends: the main conflict is resolved, the mystery is explained, or any confusion is cleared up. Another word commonly used for this final part of the plot is resolution (Abrams & Harpham, 2015, p. 296).

A plot is said to have unity of action-or is a well-crafted whole-when the reader or audience perceives it as a complete and organized sequence of events, all working together to achieve a certain effect. In this kind of plot, each part or main event has a purpose. This involves the addition of subplots-separate second storylines that are also complete and interesting (Abrams & Harpham, 2015, p. 297). When done well, subplots do not distract from the main story; instead, they help us see the main plot more clearly and add depth to the overall experience of the play.

C. Characters and characterization

Characters are the people who appear in a story or drama. Readers understand their personalities-including their morals, intelligence, and emotions-by paying attention to what they say, how they say it (their dialog), and what they do (their actions). The reasoning behind a character's words and actions-based on their personality, desires, and values is called motivation (Abrams & Harpham, 2015, p. 48). Whether characters change or stay the same, realistic readers of traditional stories expect the characters to act in ways that make sense based on their personalities.

Flat characters-also called “two-dimensional” types or characters, according to E.M. Forster-are based on just one main idea or quality. This kind of character doesn't have much depth or detail and can usually be described in just one sentence

(Forster, 1927, p. 130). In contrast, round characters are more complex, with detailed personalities and believable motivations. Like real people, round characters are harder to describe fully and can sometimes surprise us with what they say or do (Forster, 1927, p. 131).

There are two common ways authors use to reveal what their characters are like: showing and telling. In showing-also called the dramatic method-the author does not directly explain the character's personality. Instead, the author lets the character speak and act, and the reader has to figure out what kind of person they are based on their behavior and words (Abrams & Harpham, 2015, p. 48). When using the showing method, a writer can reveal not only what the characters say and do, but also what they think and feel-how they react inside themselves to the things happening around them. Abrams and Harpham also noted that a very sophisticated form of this technique is called stream of consciousness, where we experience the character's thoughts directly (Abrams & Harpham, 2015, p. 49).

D. Theme

Theme is sometimes equated with “motif,” but it is actually more accurately used to refer to the general idea or message that a literary work is trying to convey, either implicitly or explicitly. Some critics argue that all meaningful literary works-including lyric poetry-always have a hidden theme that is reflected and reinforced through the development of meaning and the use of imagery in the work (Abrams & Harpham, 2015, p. 230).

Most modern critics of prose literature make a clear distinction between story parts such as scenes, characters, events, and dialog delivered by the narrator,

and the narrator's own statements about the world, human life, or the human condition. The general statement that forms the basis or main message of the work is referred to as the theme or thesis. Sometimes, this message is not expressed directly, but only implied or can be inferred from the way the narrator chooses and organizes the characters and plot. Many argue that this kind of statement, whether obvious or implied, conveys a view that is considered true about the real world, so that fictional stories still have a connection to real experiences and life values (Abrams & Harpham, 2015, p. 131-132).

Cognitive literary studies often work in combination with Darwinian literary studies by arguing that the literary processes that occur in the human brain demonstrate adaptive abilities that are essential for human survival as a species. These abilities include empathy, sympathy, and other social emotions. By focusing on elements such as character, plot, theme, and the engagement of the reader's emotions and mind, cognitive literary studies is a form of scientific approach that remains rooted in humanistic values (Abrams & Harpham, 2015, p. 55).

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher presented the research methods and techniques used to collect and analyze data in this research. The researcher divided this chapter into four points: research design, data sources, data collection, and data analysis. Thus, the reader will understand how this research was conducted.

A. Research Design

In this study, the researcher used literary criticism, which mainly focuses on the analysis, interpretation, and evaluation of primary sources. This approach differs from literary theory, which seeks to explain the methods employed in interpreting primary texts (Klarer, 2023, p. 77). Specifically, this study employs literary criticism theory to analyze the data, utilizing Pamusuk Eneste's theory of ecranisation to examine the adaptation process from novel to film. This analysis will identify additions, subtractions, and variations in plot and characterization. Furthermore, this research will investigate how the movie changes the intrinsic elements of the novel.

B. Data Sources

This research utilized the novel and film *The Call of the Wild*, with its theme of adventure and survival, as the primary research data source. The novel was written by Jack London, published in 2019 (which was first published in 1903) and has 142 pages, while Chris Sanders directed the film with the same title, released in 2020 and has a duration of 1 hour and 40 minutes. The research data in this study utilized the utterances and narration from the novel *The Call of the Wild*, as well as

pictures that describe the atmosphere of the story, illustrating the ecranisation process that occurred in the film adaptation of *The Call of the Wild*.

C. Data Collection

The researcher presented and analyzed the data that collected by various steps as follows:

1. The researcher read the novel from beginning to end and remembered the storyline to compare with the film adaptation of *The Call of the Wild*.
2. The researcher watched the film and compared it with the story in the novel.
3. The researcher then searched for data in the form of utterances and narration according to the ecranisation process, which involved reduction, addition, and variation, focusing on the elements of prose (character and plot), and included evidence of the data on the corresponding page in the novel.
4. Researchers seek data in the form of images that describe the atmosphere of the story in the film, based on the data found in the novel. Each of these findings will be supported by recording specific minutes and seconds in the film.

D. Data Analysis

The data analysis process in this literary criticism followed the following steps:

1. The researcher notes and categorizes the data according to the concepts of ecranisation, reduction, addition, and variation, then proceeds with the analysis based on the concept division.

2. In the concept of the reduction process, the researcher provides the reduction data obtained from the novel and then analyzes the data by comparing the scenes in the film.
3. In the concept of the addition process, the researcher provides the addition data obtained from the film and then analyzes the data by comparing the scenes in the novel.
4. In the concept of the variation process, the researcher provides variation data from the novel and film to analyze how the scene is varied in the film.
5. After analyzing all the concepts of the ecranisation process, the researcher examines the impact on the theme that occurs when *The Call of the Wild* is ecranised, specifically after it is adapted into a film.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher presented the results of the findings and analyzes of *The Call of the Wild* novel by Jack London (2019) and the film by Chris Sanders (2020), which serve as the research objects. The researcher wrote the analysis by presenting the data on the research objects and elaborating on the data related to the plot character's characterization and the ecranisation process of *The Call of the Wild*.

A. The Ecranisation Process in *The Call of the Wild* Novel into the Film

1. Reduction forms in *The Call of the Wild* ecranisation

The reduction process in ecranisation involves cutting some aspects of the story, plot, characters, setting, or atmosphere. Based on *the Novel dan Film* by Pamusuk Eneste, there are several reasons why some parts in a novel may not appear in the film. First, the directors may feel that some parts are not important enough to be included in the film. Secondly, directors may think that certain parts, especially scenes or the story, could interfere with how people perceive the characters, and sometimes they will show only the most important characters (Eneste, 1991, p. 61). Besides that, there was a significant reduction in the number of films made, as they have a duration limit of between one hour and two hours on average. The data below shows that the researcher identified a reduction of ten scenes in *The Call of the Wild* novel, which was adapted into the film, and categorized the parts of the scenes.

a. Dogs Fighting

The beginning of the rising action in the novel, as Jack London told the story of the main character, Buck (a pet dog), was that it was stolen by one of the judge's (a real owner's) servants and sold into the Alaskan wilderness, where dogs are in high demand for sled pulling. London told Buck's story in detail and coherently about how the life of a pet dog, accustomed to the comfort and warmth of home, then has to survive in the wild, meeting a variety of human characters and also wild animals. He learns, adapts, and quickly understands the law of the club from humans who want to make dogs disciplined, as well as the law of the fang from other wild dogs and wolves.

In the rising action of the plot, Buck experienced being a sled dog for the first time, helping his new owners, François and Perrault, deliver a package of goods as instructed by the Canadian government. In his first experience as a sled dog, he is surprised by a fight between fellow dogs that he has never seen or experienced before. Buck sees his friend being attacked by wild dogs and still does not understand what is going on. Until his friend, Curly, finally lost his life due to the ferocity of the wild husky dog.

"They were camped near the log store, where she, in her friendly way, made advances to a husky dog the size of a full-grown wolf, though not half so large as she. There was no warning, only a leap in like a flash, a metallic clip of teeth, a leap out equally swift, and Curly's face was ripped open from eye to jaw..." (London, 2019, P. 24)

"Two minutes from the time Curly went down, the last of her assailants were clubbed off. But she lay there limp and lifeless in the bloody, trampled snow, almost literally torn to pieces." (London, 2019, P. 25)

Still in the rising action plot, another scene of dogs fighting is between Buck and Sol-leks, who is Buck's partner as a sled dog. In their first meeting, Sol-leks

flashed a warning of prowess that commanded respect, but Buck committed an offense, unwittingly guilty, and he learn something new from Sol-leks. This is one example of a scene that shows the law of fang that Buck understands from another dog, Sol-leks.

“Sol-leks did not like to be approached on his blind side. Of this offence Buck was unwittingly guilty, and the first knowledge he had of his indiscretion was when Sol-leks whirled upon him and slashed his shoulder to the bone for three inches up and down.” (London, 2019, P. 27)

Buck accidentally discovered one of Sol-leks' weirdness. Since then, Buck has never approached his grumpy friend from the blind side of his eyes, and Buck has never had a problem with him again. The last scene of the dogs fighting, as shown in the novel, is when the nine team dogs strike back at the wild huskies and deploy all their power ferociously, including Buck.

“Pike, the malingerer, leaped upon the crippled animal, breaking its neck with a quick flash of teeth and a jerk. Buck got a frothing adversary by the throat, and was sprayed with blood when his teeth sank through the jugular. The warm taste of it in his mouth goaded him to greater fierceness.” (London, 2019, P. 40)

As the researcher mentioned earlier, Buck can adapt to the wild environment quickly. In the process of adaptation, Buck starts to enjoy his instinct of the wild after successfully pouncing on his adversary. Buck's instinct as a dog return after he confronts and fights with his opponent in the wild. The instincts that were latent when Buck was a domesticated dog are active again, and he begins to feel the instincts inherited by his ancestors. This instinct is an inheritance from his wolf ancestors that runs in his blood. The data illustrated the beginning of his primal instinct awakening. Without realizing it, Buck began to be ‘comfortable’ with his old instincts. This is an implicit depiction of Jack London's ‘call of the wild’ because the message is conveyed indirectly. As the researcher mentioned earlier, he learns

the law of fang from the wild dogs and his friend, Sol-leks, as depicted in the three data points above, which illustrate the survival of the fittest in the wild through natural selection; whoever is strong will survive.

All the scenes of dogs fighting, which are too brutal in the novel, were omitted from the film. It shows that Sanders, as the director of *The Call of the Wild* film, reduced the scene. Researchers, as the audience, view these reductions as a means to make the film suitable for all ages to watch. The sentences like *Curly's face was ripped open from eye to jaw* and *Sol-leks whirled upon him and slashed his shoulder to the bone for three inches up and down*, and others, if portrayed in the film, will ruin the audience's expectation of a family film. The deletion of the storyline does not alter the meaning; it merely reduces the duration and character development of the dogs, who are portrayed as less brutal and more friendly in the film. Other than that case, the researcher believes that Sanders did not want those scenes to interfere with how people perceive the character, especially Buck, as Eneste stated in his book *Novel dan Film* (Eneste, 1991, p. 61). In the film, Sanders portrayed Buck as having a warm personality, which fits the film's genre. These things are also related to the following data analysis.

b. Disciplining the Dog Team by François

The following data shows a scene from a story that is still in the rising action plot, or commonly referred to as a complication. In the novel *The Call of the Wild*, the plot is dominated by rising action, followed by falling action. These two plots form the core of the story, which tells Buck's journey, struggle, adaptation, and growth in the wild, as illustrated by the data below.

Spitz attacked Buck by taking advantage of the opportunity when Buck was exhausted from fighting Dolly, who had gone crazy. Spitz began to feel threatened by Buck's presence; he was afraid that Buck would usurp his leadership position. François immediately disciplined Spitz by giving him the most brutal whipping of all. This scene marks the beginning of the novel's climax, which unfolds as a cold war between Spitz and Buck, culminating in a fierce battle to determine the winner.

“Spitz sprang upon Buck, and twice his teeth sank into his unresisting foe and ripped and tore the flesh to the bone. Then François's lash descended, and Buck had the satisfaction of watching Spitz receive the worst whipping as yet administered to any of the teams.” (London, 2019, P. 46)

Satisfied with what François did to defend him, Buck increasingly wanted to seize Spitz's power and leadership. Buck did not just want to continue being a target of Spitz; he began to plan a way to seize power. This feeling also arises because of Buck's nature; he is determined to fight to the end.

“Buck, to whom fair play was a forgotten code likewise sprang upon Spitz. But François, chuckling at the incident while unswerving in the administration of justice, brought his lash down upon Buck with all his might. This failed to drive Buck from his prostrate rival, and the butt of the whip was brought into play. Half-stunned by the blow, Buck was knocked backward and the lash laid upon him again and again, while Spitz soundly punished the many times offending Pike.” (London, 2019, P. 48)

Buck began to interfere with Spitz's dealings with other dogs. When Spitz was giving Pike a lesson, Buck interfered, causing Spitz to fall backward. Not stopping there, Buck continued to jump on Spitz, and then François, who saw that, whipped Buck to enforce the law. Buck and Spitz's fight did not end then, and the plot climax continued until Spitz's death.

From the two data points above, London aims to convey one of the laws of the club that Buck experienced under his master, François. Buck learned, therefore, that he can adapt quickly. Although the film features different scenes depicting the

law of clubs and the law of fang, Sanders still depicts the scene, albeit with a more suitable portrayal for a family film, by adjusting the overall narrative.

The two data points above illustrate the personality of François's character in the novel, which differs from the film's portrayal. Besides portraying François as an Indian woman in the film, Sanders also portrayed François as a warm master who does not abuse his dogs. The data showed the character of François as depicted in the novel. In the novel, François's character is depicted with a strict personality towards their dog team. François will discipline the dogs when they make mistakes by whipping them. However, François is a pretty good master; he will not punish his dogs if they have done nothing wrong. This indicates that the character of François, as described by Jack London, is a pragmatic one. François loves his dogs, but treats them professionally and efficiently nonetheless. As Borrego explained in his research, the character of Richard often ignores the maxim of truth and relevance, conforming speech to be practical in manipulating and dominating, an example of a results-oriented and efficient character (Borrego, 2025, p. 15). In contrast to the film's depiction, François' character is portrayed with a modern idealism that reveals François' deep affection and empathy for her dogs. The researcher also thinks that Sanders portrays her as opposing the mistreatment of dogs or refusing orders against her conscience.

The relationship between François and Perrault and their dog team is made as pleasant as possible, much like the relationship between humans and dogs in general, to carry the audience away in the warm atmosphere of human-animal relationships. Beierl explores how imaginative literature can strengthen the

emotional bond between humans and animals through the concept of sympathetic imagination, allowing audiences to feel empathy towards animal characters in literary works (Beierl, 2008, p. 2).

c. The Infiltrate of Indian Dogs

The data below is a scene that was not included in the film adaptation of *The Call of the Wild* by Chris Sanders. The scene depicts the camp of Perrault, François, and their dog team being invaded by dogs belonging to an Indian tribe. The dogs infiltrated because they were hungry and smelled the food from their camp. The instincts of Perrault and François's sled dog team came out when they saw the ferocious invaders. Seeing this, they helped Perrault and François repel the invaders by attacking them, and a fight ensued between the sled dog team and the starving attackers.

"The camp was suddenly discovered to be alive with skulking furry forms, starving huskies, four or five score of them, who had scented the camp from some Indian village. They had crept in while Buck and Spitz were fighting, and when the two men sprang among them with stout clubs they showed their teeth and fought back. They were crazed by the smell of the food. Perrault found one with head buried in the grub-box. His club landed heavily on the gaunt ribs, and the grub-box was capsized on the ground. On the instant a score of the famished brutes were scrambling for the bread and bacon. The clubs fell upon them unheeded. They yelped and howled under the rain of blows, but struggled none the less madly till the last crumb had been devoured." (London, 2019, P. 39)

After the incident, the sled dog team suffered serious injuries after fighting with the invading dogs. One of the most seriously injured sled dogs was Joe, who lost an eye as a result of his fight with the wild dogs. Sanders omitted this scene from the film because, as discussed in the previous dogfight data, the brutal scenes depicted in the novel did not fit the film genre, which is a family film.

The function of these scenes in the novel is to show Buck, the other dogs, and his master fighting against the forces of nature (wild dogs) in order to survive. London also wants to present the environment as the main challenge they need to face, and reinforce his writing style, which is naturalism. However, if the researcher examined what Sanders depicts in his film, he would likely avoid modern critical perspectives on the depiction of animal rights; then, he would soften or even reduce the scenes to fit the overall story that all ages can enjoy. With this difference, Sanders' film removes the story's realism or thematic depth, especially regarding the tension between nature, instinct, and survival instinct, but makes it a 'cleaner' adventure than the novel.

The researcher's opinion about the reduction process of this scene was that Sanders also reduced the story scenes because they could not all be included and made into scenes in the film. In the film, Sanders just focused more on the fight between Buck and Spitz, and to fit into the overall story, therefore, according to Eneste, it can be said that other dog fighting scenes are not that important to be shown in the film (Eneste, 1991, p. 62).

d. Buck, Thornton and Team's Journey to The Yukon

The data below is one of the scenes in the falling action plot. After defeating Spitz in the climax of the plot, Buck is portrayed as being very capable of surviving in the wild, meeting new humans who replace his previous master. His instinctive instincts are also getting sharper, and he begins to feel the whispers of 'The Call of the Wild'. Buck continues his journey and adventure with his new master, John

Thornton, along with his two companions and a new dog team. The adventure begins with a trip to the Klondike River.

In the film *The Call of the Wild*, the journey to the Klondike River in the Yukon primarily tells the adventure of humans and dogs, specifically Thornton, whom Buck accompanies; no other people or dogs participate. According to the data below, which is quoted from the novel, Jack London describes several humans and dogs traveling together. Three friends, accompanied by their dogs, are leaving the Dawson area towards the Klondike River.

“One day (they had grub-staked themselves from the proceeds of the raft and left Dawson for the head-waters of the Tanana) the men and dogs were sitting on the crest of a cliff which fell away, straight down, to naked bed-rock three hundred feet below.” (London, 2019, P. 102)

The researcher believes that Sanders made the scenes in the film more evident the relationship between John Thornton and Bessie. By eliminating characters such as Pete and Hans as Thornton's best friends in the novel, the relationship between humans and dogs becomes more nuanced. It can resonate with the hearts of audiences. The characters of Pete and Hans were also removed from the film because they are flat characters, or "two dimensional". As Forster said, a flat character is built around a "single idea or quality" and is presented without much individualizing detail, and therefore can be described adequately in a single phrase or sentence (Forster, 1927, p. 130). Some audiences who watch this film may have pets, such as dogs, allowing them to relate to the relationship between humans and animals presented in *The Call of the Wild*.

e. Thornton Makes Buck a Gamble

Still features a falling action plot that recounts Buck's adventures with Thornton. In the novel, there is a scene where Buck is used as a gamble by Thornton, with the concept of people betting money to see if Buck can pull a train of twenty sacks of flour, each sack containing twenty-five kilograms. If Buck manages to pull the train, then he and Thornton are entitled to the bet money. Everyone who watched and bet initially underestimated Buck's strength. These people spent a large amount of money to bet because they thought the possibility of Buck pulling the sacks was very small, almost impossible.

"The crowd fell silent; only could be heard the voices of the gamblers vainly offering two to one. Everybody acknowledged Buck a magnificent animal, but twenty fifty-pound sacks of flour bulked too large in their eyes for them to loosen their pouch-strings." (London, 2019, P. 112)

After trying his best to pull the flour sack train, Buck managed to pull it; everyone saw it and felt proud, including John Thornton. A Skookum Bench king went so far as to offer Thornton one thousand two hundred dollars in exchange for Buck. Thornton firmly rejected it because he much preferred his beloved dog, who had made him very proud.

The scene above illustrates Buck's loyalty and dedication to Thornton; he is willing to do anything, even take on dangerous tasks, for his master, Thornton. However, the scene that Sanders created was not included in the film because, to be a family-friendly film suitable for all ages, a scene must avoid deviations or disgraceful behavior. Those things might damage the morality of the audience, especially if seen by someone who is still underage, because it shows a scene of

betting and then torturing animals as well. Since this is an important issue, using animals as a means of betting could be considered exploitation or torture.

To replace the scenes of loyalty, the inner bond between Buck and Thornton, Sanders created other scenes, such as when they traveled to the Yukon, depicting only the two of them. From this scene, audiences are drawn to feel the warmth of the relationship between humans and animals. In the film, Thornton's character development is made into a kinder and warmer master for Buck.

f. Buck Save Thornton's Life

In the story part of the falling action plot, Jack London highlights the relationship between Buck and Thornton by showing the scene where Buck is willing to sacrifice his life to save his master. As Buck, Thornton, his two companions, and their dogs head for the Klondike River in the Yukon, they experience an unexpected event. Thornton was swept away as he steered a narrow, long raft down the rushing Forty-Mile Creek. Buck thoughtlessly followed Thornton into the river to help, and Thornton's companions also tried to help their friend.

"Again, the rope was attached and he was launched, and again he struck out, but this time straight into the stream. He had miscalculated once, but he would not be guilty of it a second time. Hans paid out the rope, permitting no slack, while Pete kept it clear of coils. Buck held on till he was on a line straight above Thornton; then he turned, and with the speed of an express train headed down upon him."

"Strangling, suffocating, sometimes one uppermost and sometimes the other, dragging over the jagged bottom, smashing against rocks and snags, they veered in to the bank." (London, 2019, P. 106-107)

After many attempts, Buck was finally able to bring his master back to the mainland safely despite being tossed around by the swift current. Because of this, Thornton received cuts and injuries to his body, and also, Buck had three of his ribs

broken. London describes this scene in his novel in great detail, and it is so lengthy that if included in the film, it could take a considerable amount of time to watch. To illustrate the warm relationship between Buck and Thornton, Sanders included other scenes, such as when Thornton saved Buck from the cruelty of the Hal family. In addition, the scene of the trip to the Yukon primarily focuses on the relationship between Buck and Thornton, drawing the audience's attention to the warm bond between humans and animals.

g. Buck Follows a Short-legged Hairy Man

At the end of the story in the novel's plot resolution, there is a fleeting scene where Buck follows a hairy man with short legs. Buck is observing the hairy man's activities so that his presence does not disturb the hairy man. In the plot resolution, there is a part of the story when Buck receives 'The Call of the Wild'. For more details, the researcher inserts the data below,

"The vision of the short-legged hairy man came to him more frequently, now that there was little work to be done; and often, blinking by the fire, Buck wandered with him in that other world which he remembered."

"The salient thing of this other world seemed fear. When he watched the hairy man sleeping by the fire, head between his knees and hands clasped above, Buck saw that he slept restlessly, with many starts and awakenings, at which times he would peer fearfully into the darkness and fling more wood upon the fire." (London, 2019, P. 119-120)

The figure of the hairy man only exists in Buck's dreams. If we pay attention to the data above, which mentions "*The vision of the short-legged...*", the narrator tells the image of the hairy man who often appears in Buck's memory when he falls asleep in front of the campfire. In the sentence "*Buck wandered with him in that other world...*", it also emphasizes that the hairy man is in another world, which means in Buck's dream. London depicted Short-legged Hairy Man in Buck's dream

when he started to feel his wild instincts coming out. His dreams of the Short-legged Hairy Man encouraged him to return to his origins as a wild dog, which London called 'The Call of the Wild'.

Instead of depicting the Short-legged Hairy Man, Sanders showed the scene of the CGI mysterious 'black wolf' that always appeared when Buck's instincts were active. The 'black wolf' is a manifestation of the instinct that his ancestors passed down to the descendants of wolves and dogs. A 'black wolf' is a symbol that Sanders depicted in his film, 'The Call of the Wild.'

With the return of his instinct, at the end of the story, he finds a new place and joins his wolf pack. He finally accepts his new identity and chooses to live freely according to his soul, unbound by human constraints. In the researcher's opinion, Sanders prefers 'black wolf' to 'Short-legged Hairy Man' to be depicted in his film because it is easier for all audiences to understand. Literary symbolism, such as 'Short-legged Hairy Man', might confuse the audience, so it was changed to a depiction of a 'black wolf', which more effectively explained the symbol of Buck's instincts.

2. Addition forms in *The Call of the Wild* ecranisation

The reduction of story scenes during the film adaptation process is a common practice. With the difference in medium between a book and a film screen, which has a limited duration, the director is required to adjust the story scenes from the novel, conveying the essence of the story in the film, even if it means eliminating some elements. However, when adapting a novel into a film, additional elements are needed, such as plot, characters, setting, and atmosphere.

The process of adaptation in ecranisation is still necessary for the director, aiming to create a film that is more in line with the reality of human life. Then, to fit the overall story, it will attract the audience to enjoy the film (Eneste, 1991, p. 64). The process of adding elements may not be as extensive as reducing elements in the film; however, it is sufficient to introduce some of these elements to draw the audience into the film's storyline. Below, we will discuss and analyze the additional scenes in *The Call of the Wild*, directed by Chris Sanders. The researcher found three scenes that are included in the addition process in the film.

a. Buck Save François' Life

The first data of the addition process in *The Call of the Wild* belongs to the rising action plot, which is not depicted in the film's scene where Buck helps François fall into the icy pond, although it is narrated in the novel. François was looking for a way to get to the pond that was frozen over due to the winter, but then she fell through the ice that broke when she stepped on it. At first, she was able to hold on with the stick she was carrying; however, due to the swift current under the ice, her stick was no longer able to hold her, and the current carried her away. As Perrault desperately helped François, Buck, who had used his dog instincts to sense what was happening, immediately ran and jumped into the pond. After several attempts by Buck to help the drifting François, he finally managed to bring his master back up to the surface of the ice, but not himself. Instead, he drowned and was swept away by the current. Perrault, who, after helping François, saw Buck, who had not come to the surface, frantically searched for and tried to help his dog. When Perrault had surrendered to losing Buck, Buck was suddenly described as

appearing from behind Perrault from nowhere. Perrault was relieved to see Buck again in good condition.

(Chris Sanders's The Call of the Wild, 2020, 0:23:39 – 0:26:00)



The scene takes place in only three minutes, so the addition of this element does not significantly extend the film's running time. After showing the scene where Buck helps François, Sanders depicts Spitz, who dislikes the closeness between Perrault and Buck. Spitz feels that he is the lead dog, and the dog who joined François and Perrault first is his rival.

(Chris Sanders's The Call of the Wild, 2020, 0:26:01 – 0:27:25)



Spitz's instincts kicked in, as he did not want Perrault to replace him with Buck to take his position as lead of the dog team. Moreover, François initially disliked Buck because he thought Buck was not a dog that could easily adapt to the wild, contrary to his original place of residence. However, after being helped, François finally came to believe in Buck.

The description of François' character in the novel differs significantly; this will be explained in the following section, which focuses on variations. The data above shows the addition of a scene that alters the meaning of the story, specifically the relationship between François and Buck. Their relationship is depicted as a warm human-dog bond, in contrast to the novel, which portrays François as exceptionally cruel when disciplining his dogs. This is also related to the socio-cultural background of the novel, which was published in 1903 (the first published novel), and the film, which was made in 2020. In the year when Jack London wrote the novel *The Call of the Wild*, animal abuse was considered a normal practice, whereas the film made by Chris Sanders in 2020 must adhere to current socio-cultural laws. The novel also reflects London's worldview of a harsh and heartless society, where individuals must struggle to survive. This can be seen from how Buck has to leave the comfort of his life and face the brutal reality of the wild (Nasrum, 2020, p. 30).

b. Iceberg Rushes Letter Delivery Team

Still in the rising action plot, the scene data below continues Buck's adventures as a mail dog team with his two masters, Perrault and François. Day after day, thousands of letters have been delivered to their recipients. Because of Buck, the letter delivery team can deliver letters more quickly.

One day, as the team of letter carriers neared their destination, they encountered an imminent danger. The towering hill of ice to their right was about to collapse, and if they did not get out of the way quickly, it could crush the team. Buck, the leader of the dog team, thought quickly to avoid the danger.

Following his instincts, Sanders depicted this scene by showing a 'black wolf' instantly appear on top of the hill. The 'black wolf' seemed to direct Buck to take the team under cover and walk through a cave under the hill to avoid the iceberg. Initially, Perrault and François did not trust Buck's decision and were horrified at the prospect of being buried under the snow, which would certainly hamper their trip. The teamwork between the dog team and Perrault François in such a dangerous situation paid off perfectly. They managed to escape the cave safely and avoid the avalanche, and their sled continued to run at a high speed. Eventually, they reached their destination even though it was too difficult to slow down. Everyone who was waiting for letters from their loved ones was happy to see that the delivery team had arrived.

(Chris Sanders's The Call of the Wild, 2020, 0:36:50 – 0:38:24)



The addition of this scene in the film, Buck successfully saved the team from danger because he felt the vibration of the ice that was about to collapse, then he took over the direction of movement without waiting for his master's command, showing the shift of power from humans to animals, indirectly, Sanders shows Buck is not only a strong dog, but he deserves to be trusted as the leader of his team. This scene is enhanced by CGI technology, which makes the film feel even more realistic, and this visual approach effectively conveys Buck's instincts without the

need for narration to carry the audience along. This scene can also replace the novel's realism about the brutality and harshness of nature, as described in the novel, and shifts the focus to directing the audience to enjoy the tension of the atmosphere in the film and Buck's courage.

c. Buck Received John Thornton's Letter

The final data point in the process of adding scenes to the film is the scene where Buck receives John Thornton's letter, which also falls within the rising action plot. In the novel, Thornton's first meeting with Buck is presented in the falling action plot, which will be discussed in the section on scene variations from novel to film. Although there are differences between the two literary works due to the adaptation process, these do not alter the overall story elements.

(Chris Sanders's The Call of the Wild, 2020, 0:41:40 – 0:42:54)



In the film, Sanders depicts the scene of Buck's second meeting with Thornton by showing the atmosphere of the town of Dawson, where the gold seekers live. The team of letter carriers was preparing to leave again to deliver a letter to the people of Dawson when the sled began to move, and Thornton suddenly arrived in a hurry with a letter in his hand. Thornton hoped the letter delivery team would accept his letter at the last second before they departed. Once again, Buck, the leader of the dog team, who was at the front, decided to stop abruptly when he saw

Thornton and his letter. Thornton, who remembered Buck from the previous meeting, looked at Buck and thanked him for stopping and accepting his letter.

The three data above are story scenes added to the film and adjusted to the overall story. *The Call of the Wild* has a background story set during the Klondike Gold Rush in Yukon Territory, specifically on the Klondike River in the fall of 1897. At the beginning of the rising action plot, Perrault and François's dog team is needed in the snow-covered area to deliver mail on the Skagway-Yukon route. With the background of the snowy area, adding the three scenes above makes the film more interesting to watch, and adjusts to the whole story to make the film more interesting, as Eneste said in *Novel dan Film* (Eneste, 1991, p. 64).

3. Variation forms in *The Call of the Wild* ecranisation

In addition to the reduction and addition processes previously discussed, a process of variation occurs when adapting a novel into a film. This variation process is standard for the same reason as the reduction process, namely, the limited duration of the film. A director cannot eliminate all scenes that are considered too long to be included in the film, which can result in important settings from the novel being lost. According to *Novel and Film* (1991), Eneste said that only settings that are important or stand out will be shown on screen. Additionally, it is not just the story, plot, characters, and atmosphere that change in this process; the central theme or message of the novel can also differ in the film. For this reason, in the process of ecranisation of novels into films, there is a process of variation that can present the story scenes simply and in a different way (Eneste, 1991, p. 66).

In the three processes of ecranisation in the novel into the film, the process of variation occurs more often than the other two processes. The data below shows that the researcher identified variations in six scenes from *the novel The Call of the Wild*, which was adapted into a film, and categorized each part of the scene. To discuss the story scenes included in the variation process, the researcher wanted to highlight a few story scenes that stand out in the overall storyline.

Buck's journey in the wild began when, after meeting a man in a red sweater with a bat, he was purchased by François and Perrault to serve as a sled dog, carrying goods for the Canadian government. After traveling thousands of kilometers with the delivery team, Buck and his sled-dog team were sold and bought by a Scottish Blaster. With this man, the sled-dog team was used to help deliver the mail. Soon after, the sled-dog team was replaced by Hudson Hunting dogs, and they too were resold as their master was no longer using them.

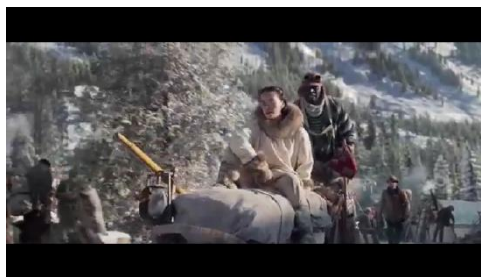
a. Character of François and Perrault

“Curly and he were taken below by Perrault and turned over to a black-faced giant called François. Perrault was a French-Canadian, and swarthy; but François was a French-Canadian half-breed, and twice as swarthy.” (London, 2019, P. 20)

In describing the characters of François and Perrault, Sanders portrays characters that differ from those London describes in the data above. Sanders alters the character of François, portraying him as an Indian woman, and not as twice as swarthy as Perrault, as London described in his novel. The change in François' character in the film introduces an element of nurturing, showcasing the audience a more gentle, empathetic, and caring relationship between humans and animals, while maintaining the strong and professional side of François' character. Changes

are also evident in the selection of characters, such as Perrault and François, played by actors of non-white ethnicities, which is in line with this era, where ethnic and cultural diversity is increasingly valued. Even so, the characters of Perrault and François, which reflect the diversity of today's society, do not significantly alter the narrative function of either character. In the film, the characters are also portrayed as a couple sending mail on the Skagway and Yukon routes. The character variations of François and Perrault in the film are transformed into warmer characters as Buck's master, thus balancing the demanding and challenging aspects of the story and making it more interesting for the audience to watch.

(Chris Sanders's *The Call of the Wild*, 2020, 0:17:32 – 0:44:02)



b. A Scotch Half-breed

A Scotch half-breed took charge of him and his mates, and in company with a dozen other dog-teams he started back over the weary trail to Dawson. It was no light running now, nor record time, but heavy toil each day, with a heavy load behind; for this was the mail train, carrying word from the world to the men who sought gold under the shadow of the Pole. (London, 2019, P. 63)

In the film, Sanders omitted the Scotch Half-breed character and depicted the story of the sled-dog team helping François and Perrault with the mail. Sanders did not omit the scene and instead varied between the three characters (the Scotch Half-breed, François, and Perrault). Then, before meeting John Thornton, Buck and his friends are bought by the Charles family.

In the researcher's opinion, although Sanders did not include the Scotch Half-Breed character in the film, the storyline did not change significantly; it was only altered by the three characters described above. Not many scenes were deleted; instead, they were depicted by mixing the scenes of these characters. The picture taken from the film *The Call of the Wild* below shows Buck's last meeting with François and Perrault before the Charles family finally bought Buck's dog team.

(Chris Sanders's The Call of the Wild, 2020, 0:45:05 – 0:46:50)



There are many obstacles that Buck and the team have to go through while being “enslaved” by the Charles family. The current story scene in the film is also varied by Sanders, as in the novel, London recounts the “enslaved” journey in great detail, including the conflicts that occurred. Sanders did not remove these important story elements, but instead presents them in different ways.

The data below illustrates Charles's stubborn character when the people around him try to tell him that the items he carries on his sled are too much. Charles and his family ignored the people's words, not caring about the dogs that were tormented by having to pull the heavy load.

c. Charles Family

“Three men from a neighboring tent came out and looked on, grinning and winking at one another. “You’ve got a right smart load as it is,” said one of

them; "and it's not me should tell you your business, but I wouldn't tote that tent along if I was you." "It's springtime, and you won't get any more cold weather," the man replied. She shook her head decidedly, and Charles and Hal put the last odds and ends on top the mountainous load. "Think it'll ride?" one of the men asked. "Why shouldn't it?" Charles demanded rather shortly. "Oh, that's all right, that's all right," the man hastened meekly to say. "I was just a-wonderin', that is all. It seemed a mite top-heavy." Charles turned his back and drew the lashings down as well as he could, which was not in the least well. "An' of course the dogs can hike along all day with that contraption behind them," affirmed a second of the men. "Certainly," said Hal, with freezing politeness, taking hold of the gee-pole with one hand and swinging his whip from the other. "Mush!" he shouted. "Mush on there!"" (London, 2019, P. 75-76)

Sanders varied the scene in the film by showing it during Buck and Thornton's third meeting. Whereas in the novel, three men from a nearby camp rebuke the Charles family, the film shows Thornton rebuking the 'happy family'. Then Thornton also helps a little on the sled so that the dogs can pull it even with difficulty. Thornton also prevents Charles from hitting Buck with his bat. This data is shown in the picture below.

(Chris Sanders's The Call of the Wild, 2020, 0:47:13 & 0:13:59)



In depicting the Charles family in the film, Sanders condensed the lengthy scenes from the novel. London tells the story of Buck's dog team's journey with the Charles family in great length and detail. As an audience who enjoyed both works, the researcher felt that the variation process was needed. In addition to shortening the duration, the researcher believes that including the entire Charles family scene in the film would bore the audience with the storyline.

The difference between how London narrates Buck and Thornton's meeting and how Sanders portrays it is very noticeable. Of course, with the need to draw the audience's feelings into the storyline, Sanders varied the scene of Buck and Thornton's meeting as if there was already an inner bond between them. Their first meeting in the film is depicted when Buck accidentally encounters Thornton, who then helps Buck return Thornton's harmonica, as shown in the picture above. After that, the second meeting was depicted when the letter delivery team was about to leave to deliver the letter. Buck, who saw Thornton was late, stopped the sled so that François and Perrault would receive the mail. This data is shown above in the addition process section.

In the film, Sanders used Thornton's role as a narrator in some narrative relating to the relationship between Buck and Thornton. Sanders made Thornton narrate Buck's journey from the perspective of a human who is a close friend and observes Buck's behavior. Sanders made this style of narration portray Thornton's emotions and understanding of Buck's experiences. With this, the feel of a family adventure becomes more substantial, thanks to a gentle, heartfelt, and wisdom-filled narrative.

The depiction of Thornton and Buck's human-animal relationship reveals Thornton's backstory before he decides to go into self-exile in the wild and meets Buck. The story is briefly mentioned by Thornton in the film, who recounts his loss when his son left him forever. Thornton then withdraws from society to relieve the memories and pain, describing the wilderness as a place for recovery. It was then that he met Buck and channeled his lost love to Buck, and they healed each other's

wounds. Therefore, the relationship between Buck and Thornton feels special when depicted in the film.

d. Buck Character Changes

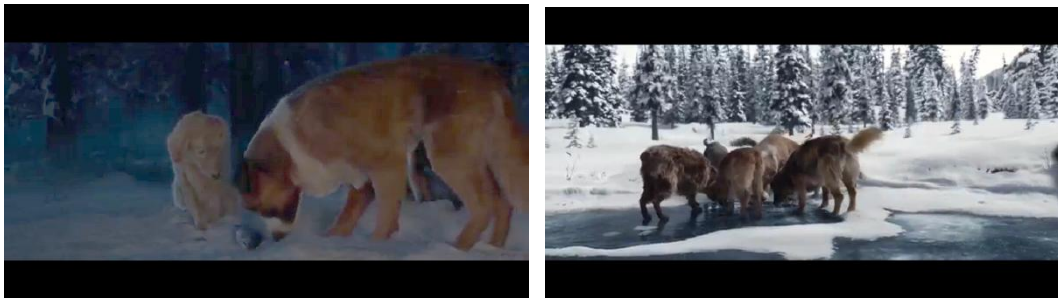
The next scene shows the story as Buck begins to follow his wild instincts as a dog. When mealtime arrives, Buck begins to finish his food quickly, and then he secretly steals Perrault's stored food. He exhibited this behavior after often observing another dog, Pike, doing the same thing.

"Buck ate as fast as they; and, so greatly did hunger compel him, he was not above taking what did not belong to him. He watched and learned. When he saw Pike, one of the new dogs, a clever malingerer and thief, slyly steal a slice of bacon when Perrault's back was turned, he duplicated the performance the following day, getting away with the whole chunk."

"This first theft marked Buck as fit to survive in the hostile Northland environment. It marked his adaptability, his capacity to adjust himself to changing conditions, the lack of which would have meant swift and terrible death. It marked, further, the decay or going to pieces of his moral nature, a vain thing and a handicap in the ruthless struggle for existence."
(London, 2019, P. 33-34)

As described in the data above, Buck experiences moral decay by stealing food to adapt to the Northland environment. Buck's moral decay is one of the mental or psychological changes that occur after he experiences the harshness of the wild. Sanders depicted the scene in the film in a different way. In the film, Buck is portrayed as a warm dog who sympathizes with other sled dogs, for example, in the scene when Buck gives his fish ration to another dog because Spitz took the dog's fish. This scene is more suitable for the film, considering the target audience is all ages, and it can also serve as a moral message aimed at the audience, especially underage children.

(Chris Sanders's *The Call of the Wild*, 2020, 0:21:33 – 0:22:30)



e. Buck Versus Spitz

The following data shows the scene of the rivalry between Buck and Spitz. The fight that ended with Spitz's death was initially triggered by Buck and his dog team's chase of prey animals (rabbits). Spitz attacks a rabbit that he and the other dogs had previously hunted. Buck and the other dogs did not realize the arrival of Spitz, who, at a long bend, cornered Buck and his friends, who then immediately jumped and sank their white teeth into the prey's neck. Spitz tore the rabbit's neck as illustrated in the data below,

“It was Spitz. The rabbit could not turn, and as the white teeth broke its back in midair it shrieked as loudly as a stricken man may shriek. At sound of this, the cry of Life plunging down from Life's apex in the grip of Death, the fall pack at Buck's heels raised a hell's chorus of delight.” (London, 2019, P. 54)

(Chris Sanders's *The Call of the Wild*, 2020, 0:28:16 – 0:28:23)



After successfully killing his prey, Buck and Spitz got into a serious fight. In the novel, Buck realized it was a fight to the death. This illustrates the internal and

instinctive 'call of the wild.' Buck follows his primal instincts by showing ambition to defeat Spitz and then dominate the flock, as it is the instinct of a dog. Spitz also felt the heat of the fight; however, he was not possessed by blind rage, and he was not in a hurry with the fight, as he knew it was not easy to fight his enemy, Buck.

Buck, who could not wait to win the fight, attacked Spitz ruthlessly; however, Spitz managed to dodge many times. In the end, Spitz, who did not realize something very fatal, was finally defeated with a wound on his leg, which Buck bit to the bone, then Buck repeated on the other leg.

His teeth closed on Spitz's left fore leg. There was a crunch of breaking bone, and the white dog faced him on three legs. Thrice he tried to knock him over; then repeated the trick and broke the right fore leg. (London, 2019, P. 56-57)

Spitz, who tried desperately to survive Buck's attack and was then surrounded by husky dogs, was finally defeated.

Only Spitz quivered and bristled as he staggered back and forth, snarling with horrible menace, Then Buck sprang in and out; but while he was in, shoulder had at last squarely met shoulder. The dark circle became a dot on the moon-flooded snow as Spitz disappeared from view. Buck stood and looked on, the successful champion, the dominant primordial beast who had made his kill and found it good. (London, 2019, P. 57)

In his final moments, he staggered back and forth until, finally, his shoulder and Buck's shoulder met again, and he disappeared from anyone's sight. Buck felt that the fight that resulted in Spitz's death was something fun; his instinctive nature as a dog deepened. This also illustrates that Buck has followed the 'call of the wild'. That is the end of the story of the Buck versus Spitz fight in Jack London's novel version.

(Chris Sanders's *The Call of the Wild*, 2020, 0:31:45 – 0:32:07)



The scene was too sadistic to be depicted in an all-ages film. Instead of removing the scene, Sanders softened it by having simpler fight scenes, such as just pounding each other's bodies without any bloodshed. Spitz, who felt his self-esteem had been brought down after the incident and was seen by the other dogs, staggered away from the flock and disappeared into the night mist. The scene is friendly enough for all ages to enjoy and is a common occurrence in films, especially family films that are typically intended for all ages.

f. The End of Buck & John Thornton Story

Buck and Thornton's final story in the novel is told with Buck finding Thornton, his two companions, and another dog lying on the ground, and also having lost his life around their camp area. Buck, who saw the Yeehats dancing after attacking Thornton and his partners, went berserk and attacked the Yeehats. Buck mercilessly attacked the man right in front of him, the chief of the Yeehats tribe, tearing him apart until fresh blood gushed from his neck.

“And truly Buck was the Fiend incarnate, raging at their heels and dragging them down like deer as they raced through the trees. It was a fateful day for the Yeehats.” (London, 2019, P. 135)

After experiencing the incident that took the life of his master, he brooded and felt a void in his heart. However, when he saw the carcasses of the Yeehats lying

on the ground, a sense of hatred came over him, remembering how his master had died at the hands of the Yeehats. In the evening, as he brooded and lamented in the camp area, he suddenly heard a voice from the forest, 'The Call of the Wild'. Buck felt that the voice was more urgent than the previous calls, and now, having no ties to anyone after the death of his master, Thornton, he gave himself up to 'the call of his wild soul'.

"And with the coming of the night, brooding and mourning by the pool, Buck became alive to a stirring of the new life in the forest other than that which the Yeehats had made, He stood up, listening and scenting. From far away drifted a faint, sharp yelp, followed by a chorus of similar sharp yelps. As the moments passed the yelps grew closer and louder. Again Buck knew them as things heard in that other world which persisted in his memory. He walked to the centre of the open space and listened. It was the call, the many-noted call, sounding more luringly and compellingly than ever before. And as never before, he was ready to obey. John Thornton was dead. The last tie was broken. Man and the claims of man no longer bound him." (London, 2019, P. 137)

Thornton's role in the novel is a crucial phase that cannot be omitted, as it is Thornton who leads Buck to fulfill his 'call of the wild'. Even though at the end of the story Buck is left by his 'special master', it is not the end of everything. Instead, Buck fulfills the 'call of the wild' by discovering his identity as a wild dog, fully experiencing the primeval instincts of his ancestors that run in his blood, and then joining the pack of his wild brothers, the wolves.

The ending of Buck and Thornton's story in the novel and film is quite different, although it ends with the same ending, Buck being left for dead by his master because he was murdered. The murder of the master is depicted in various ways by Sanders in the film. Hal kills Thornton in the area of a former prospector's cottage that became his temporary home in the Yukon. Hal knew Thornton had come adventuring to the Yukon in search of gold, and he did not like him. When the

two met again, Hal, who had a grudge against Thornton, killed him by firing a bullet.

Buck, who was with his wolf flock, instinctively said something dangerous was happening to his master. Buck, who saw Thornton threatened by Hal, immediately attacked him and pushed him into the burning hut. After defeating Hal, he rushed to his master, who was helpless after being shot. He accompanied his master until he breathed his last.

(Chris Sanders's The Call of the Wild, 2020, 1:25:32 – 1:28:59)



As in the variation process in the previous data, the scene was varied because it was too brutal and disturbing, if shown according to the novel. In the film, the scene where Hal shoots Thornton is not shown, making it safe for underage audiences and unlikely to cause trauma after viewing. In addition, the scene in the film was made dramatic by showing Thornton leaving Buck slowly until he lost his life. Buck seemed to understand it was his last moment with his master, so he stayed by Thornton's side. The researcher observed this scene, as the audience felt the sadness that Buck felt, Sanders managed to evoke the atmosphere that occurred in the film. Although there are changes in conveying the story, the narrative remains generally consistent with the novel's content.

B. The Impacts of the Ecranisation Process of *The Call of the Wild* on the Themes

After examining the data and analysis of the ecranisation process, including reduction, addition, and variation that occurred when the novel was adapted into the film, this part of the research analyzes how the ecranisation process has altered the main themes in *The Call of the Wild*. The researcher used Jack London's 2019 novel, which was first published in 1903, and the film adaptation, directed by Chris Sanders, in 2020. The analysis in this section focuses on three main theme changes, namely, (1) the struggle of life and hardship, (2) the meaning of 'The Call of the Wild', and (3) the role of John Thornton.

1. The Struggle of Life and Hardship Theme

Below, researcher inserted data from the novel that shows the theme of the harshness and brutality of living in the wilderness.

a. *Disciplining the Dog Team by François*

"Spitz sprang upon Buck, and twice his teeth sank into his unresisting foe and ripped and tore the flesh to the bone. Then François's lash descended, and Buck had the satisfaction of watching Spitz receive the worst whipping as yet administered to any of the teams." (London, 2019, P. 46)

b. *Buck versus Spitz*

Only Spitz quivered and bristled as he staggered back and forth, snarling with horrible menace, Then Buck sprang in and out; but while he was in, shoulder had at last squarely met shoulder. The dark circle became a dot on the moon-flooded snow as Spitz disappeared from view. Buck stood and looked on, the successful champion, the dominant primordial beast who had made his kill and found it good. (London, 2019, P. 57)

The data in point a showed how harsh and brutal the wild is when Buck and Spitz fight to show who is the strongest in the team. Then, François whipped Spitz to discipline his dog. Then the data in point b continues the cold war between Buck and Spitz, which results in Spitz's death and Buck's victory. The data showed one

of the ways the wild is cruel that must be faced in order to survive. The novel depicted a harsh and brutal wilderness, filled with living creatures driven by ambition to attack and dominate one another.

In contrast to what is depicted in the novel, Sanders, the director of the film, depicted the wilderness in a cleaner, lighter way. Sanders avoided violent scenes like the ones above not only because they fit the family film genre, but also because the film could be considered unethical or sensitive by modern moral standards. By inserting violent scenes like the one above, the film could violate contemporary values, such as animal rights. In the film, the scene of François disciplining the dogs is removed and replaced with a scene that showcases François's character's love for his dogs, thereby showing empathy towards the audience. As also explained by the researcher before, the fight scene between Buck and Spitz was softened with a simpler fight scene, one that involved just hitting each other's bodies without any bloodshed. In the film, Spitz is also not depicted as ending in death, as in the novel, but rather as leaving his team with a shaky step because Buck has defeated him.

The impact of this change on the theme is that it shifts the original theme of the novel, which is naturalism, to the cruelty of the wild. It is the fundamental law of the wild, as Negoro (2013) noted, that naturalism assumes humans and other creatures, such as animals, have little or no control over what happens to them. (Negoro, 2013, p. 3). Then, the theme of the scene shifts in the film, becoming a more subtle and audience-friendly adventure fantasy, which can also be described as a family adventure, as it is intended for audiences of all ages.

The theme may change when the novel is adapted into a film. In the two scenes above, the change in theme from the novel to the film occurred due to two processes of ecranisation: reduction and variation. The data in point a is included in the reduction category because Sanders eliminated the scene in the film, while point b is included in the variation category. Instead of eliminating Buck and Spitz's fight scene, Sanders varies it because the scene is an important part of the story, as Eneste said, not everything from the novel can be incorporated into the film, this does not mean that important elements are omitted, but simply presented in a different way (Eneste, 1991, p. 66).

2. The 'Call of the Wild' Theme

London described the 'call of the wild' in the novel as internal, instinctive, and psychological. It is internal because Buck's 'call of the wild' does not come from outside, but comes from within him in a phased process. Buck was originally a domesticated dog; however, after experiencing the harshness of the wild and the forced labor he endured, he became wilder and freer. Then, with London's naturalism and atavism (returning to ancestral nature) style, the depiction of the 'call of the wild' is characterized as instinctive because it shows that Buck inherited the wild instinct from his wolf ancestors. Finally, psychological means Buck's inner transformation and consciousness, not just physical and behavioral changes. After experiencing life in the wild, he became increasingly interested and began to lose touch with the human world, ultimately discovering his true identity as a wild dog.

By presenting a different story scene, Sanders used the symbol 'black wolf' as a visualization of the 'call of the wild'. A 'black wolf' appears when Buck's

primordial instincts begin to reactivate, as previously explained in the data above. The visualization of the 'black wolf' is easier for the audience to understand when Buck allows himself to feel his instincts. Unlike the depiction of the 'black wolf' in the film, London depicted the awakening of the primeval instinct implicitly. The depiction of the primeval instinct is not done directly, but rather through scenes that show Buck enjoying his hunt, for instance.

With the ecranisation process that occurs when the novel is adapted into a film, the theme of atavism in the novel shifts to a mystical or magical destiny that is visible. By using the ecranisation addition technique, Sanders adds a CGI 'black wolf' element to depict a magical destiny that can be seen with the eye, which was not depicted in the novel, requiring more understanding to comprehend the meaning of 'The Call of the Wild'.

3. Relationship between Animal and Human (John Thornton) Theme

London depicted the role of Thornton, the human who accompanies Buck until he regains his ancient instincts, although the novel does not describe his role as thoroughly as the film. The depiction of the relationship between humans and animals in the novel is not particularly focused, serving mainly as an intermediary for Buck to reawaken his ancient instincts. However, among Buck's relationships with other humans he met in the wild, John Thornton is the one who makes him regain his ancient instincts. With Thornton, he traveled on wilderness adventures that he had never experienced before, until Thornton's death finally arrived. Buck felt a sense of loss that left him empty; however, it was overpowered by the 'call of

the wild'. He felt free after Thornton's death and was not bound by any human relationship, so he fulfilled the 'call of the wild'.

Sanders made Thornton the central character in the film, based on what he had gone through before meeting Buck, as researchers have explained in the previous analysis. Additionally, Thornton's role is well-suited to be the central character because the film's theme centers on the relationship between animals and humans. The emotional background that Thornton experiences lead to the strengthening of the theme of human-animal relationships. This background is also the result of the ecranisation addition technique that strengthens the theme of the relationship between animals and humans. In addition to Thornton's background, Sanders also made Thornton a narrator in several parts of the story to strengthen the emotional perspective of Buck's journey.

The changes in the relationship scenes between Buck and Thornton in the film further strengthen the theme of human-animal relationships. Even when viewed as a whole, the theme overshadows the main theme of Buck's return to the wild. Sanders makes the film focus on multiple themes by interweaving them, making the narrative more engaging to watch. Therefore, with the relationship scene between Buck and Thornton, Sanders does not shift the theme of the relationship between humans and animals but rather expands it.

The change in point of view that occurs when the novel is adapted into a film is when John Thornton takes over the narration of several parts of the story in the film, especially when Thornton meets Buck, unlike the novel, which focuses on Buck's story. The film presents Thornton's point of view by exploring his emotional

background, which has been previously explained. Then, when he and Buck become close friends, he tells the story of Thornton observing Buck's behavior that began to fulfill his 'call of the wild'.

The transformation of themes in *The Call of the Wild* from novel to film is evident through the variation in the harsh wilderness, the depiction of Buck's character, and the deepening of John Thornton's character. The film replaced the brutal harshness of the wilderness typical of naturalism with a more lighthearted and family-friendly adventure, adjusting to audiences and contemporary values. Buck's internal, instinctive, and psychological call of the wild in the novel is portrayed vividly through the symbol of the 'black wolf, making Buck's instinctive elements easier for audiences to understand visually. Meanwhile, Sanders gives John Thornton a much more dominant and emotional role in the film, due to his background and his role as narrator, as well as the depiction of human affection, which expands the theme of human and animal relationships. Ultimately, the process of ecranisation has effectively transformed a dark, naturalist literary work into a warm, relationship-centered adventure film, demonstrating how the needs of the medium and the audience can alter the essence of a story.

CHAPTER V

CONCLUSION AND SUGGESTION

In the final chapter of this thesis, the researcher summarizes the main conclusions of the analysis of the novel *The Call of the Wild*. These conclusions are based on the data and interpretations that have been made, providing an in-depth understanding of the research object. Additionally, the researcher offers relevant suggestions for further research development.

A. Conclusion

From the analysis of *The Call of the Wild's 2020 screen adaptation* by Chris Sanders, researchers found that the process brought significant changes to the plot, characters, and themes. Based on Pamusuk Eneste's ecranisation process, it was found that changes to the theme occurred through three processes: reduction, addition, and variation. The reduction process was evident in the removal of scenes of violence in nature from the novel, such as the fight between Buck and Spitz and François' disciplining of the dogs, which played a crucial role in emphasizing the theme of naturalism in the novel. This removal aligns with contemporary values such as animal rights and the film's target audience of families.

Additionally, the addition process involves the incorporation of elements such as the CGI 'black wolf,' which represents Buck's primal instincts, as well as John Thornton's emotional background, which is not described in the novel. These additions strengthen the visual and emotional aspects of the film, and make it easier for the audience to understand the 'call of the wild' and build empathy for the human characters. The variation process is evident in how some key scenes are still

depicted in the film, but shown in a different way, such as the fight between Buck and Spitz, which is not portrayed as brutal but rather shown subtly to maintain the integrity of the story while adapting to a more family-friendly cinematic style.

Overall, the changes that occurred in the three ecranisation processes had an impact on the shift in themes. The themes of natural cruelty, survival, and the dominance of instinct in the novel evolved into themes of emotional adventure, emphasizing the relationship between humans and animals. Buck's character was further visualised with the depiction of a dog searching for his identity through a spiritual journey. John Thornton's role is also expanded to symbolize healing and fills in some of the narrative, providing a human perspective in Buck's story.

Thus, the process of ecranisation in the film *The Call of the Wild* is not merely a matter of transferring the story from the novel to the screen, but instead transforming the message, values, and reading experience of the novel into a more subtle, reflective, and relevant visual representation for the audience and contemporary values.

B. Suggestion

The researcher realizes that this research, which was made as a requirement for the researcher's final assignment in completing the lecture, is far from perfect. Although the object of research, *The Call of the Wild*, has been widely used in previous studies, researchers suggest that future researchers focus more on examining the theory of ecranisation by Pamusuk Eneste. In conducting this research, the researchers believe that the theory of ecranisation has not been widely applied, resulting in a relatively small number of studies that discuss this concept.

With the many novels that have been adapted into films today, researchers hope that there will be more research on the two literary works using Pamusuk Eneste's ecranisation theory.

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