

PLOT ADAPTATION OF LAURA DAVE'S *THE LAST THING HE TOLD ME* INTO A TV SERIES

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2026**

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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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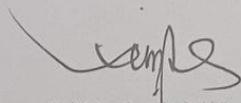
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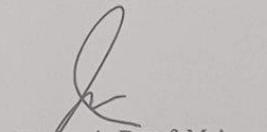
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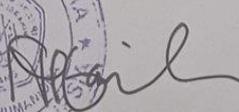
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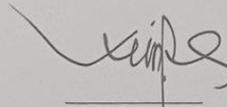
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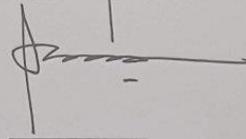
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MOTTO

You'll be only one who can protect yourself

(Namjoon Kim)

DEDICATION

This thesis is proudly dedicated to

My beloved families,

and closest friends.

ACKNOWLEDGMENTS

First, I would like to thank Allah SWT for blessing, facilitating, and helping all my affairs, especially my research for graduation requirements. I would like to express my deepest gratitude and thanks for the grateful and gifts that Allah SWT has bestowed on me to support the success of my research. I also send *shalawat* and *salam* to the Prophet Muhammad SAW, who was taught us to always be patient, grateful, and trusting in Allah SWT for all the good plans and happy moments that will come. Hopefully, we can gather and get the intercession of the Prophet Muhammad SAW later in heaven.

Secondly, I would like to thank my advisor, Mrs. Sri Muniroch M.Hum., who played an important role in my research. I would like to express my deepest gratitude for all the dedication, knowledge, and time she has given to guide us in this research. In addition, thank you for providing us with valuable knowledge and advice, both about research and life, both about research and life, which we will remember after completing our studies.

Thirdly, to my parents who have played an equally important role during my studies. I would like to express my deepest gratitude to my parents, Ayah, Ibuk, Abah, Ibuk Ruroh dan Pak Khotib for all their prayers, support, and motivation. Thank you for their role as a parent as well as a comfortable and peacefull story friend. Thank you for never doubting their daughter and always trying everything for me, so that I can finish my studies properly. I would also like to thank my siblings, mbak Nanda, mas Rizqi and their partners, my little brother Safiq, my

nieces and our favorite cat Mingming for being my friend, supporter, and booster in all my conditions.

Lastly, I would like to thank all my friends in college and members of the New World CCC group (Tsaaniyah, Dias, Milla, Fatimah, and Lia) who have accompanied and helped me when I had difficulties during my studies. I also thank my favorite K-Pop groups, BTS and Enhypen, especially to Min Yoongi. Your works and the spirit you show have been a meaningful reinforcement for me in going through the long process of preparing this thesis. Your music always manages to bring calmness, enthusiasm, and inspiration in the midst of fatigue and indecision.

Malang, December 5, 2025

Faiza Azizah

ABSTRACT

Azizah, F. (2026). *Plot Adaptation of Laura Dave' The Last Thing He Told Me into a TV Series*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Sri Muniroch M. Hum.

Keywords: Ecranisation, Plot, Novel, TV Series

This research discusses the process of ecranisation in the adaptation of Laura Dave's novel *The Last Thing He Told Me* (2021) into a series aired on Apple TV+ (2023). The main objective of this research is to analyse the plot and its changes (additions, reductions, and variations) applied in the media transfer process, as well as how these changes affect the presentation of the narrative and the core meaning and message of the story. This qualitative research uses Eneste's (1991) theory of screen adaptation. This theory contains three main categories in the process of transferring a novel into an audiovisual medium: reduction, addition, and variation. The findings of this study indicate that the screen adaptation process results in a number of significant structural changes to the plot. Reduction is used to streamline the storyline and adapt it to the audiovisual format by removing some narratives, addition is used to strengthen the drama of the characters and situations for the audience by adding new scenes that do not appear in the novel, and variation is used to adjust the visuals and strengthen emotions through expressions and gestures that are not available in the novel. This research contributes to the study of screen adaptation by providing an overview of how changes in media do not necessarily alter the message of the story. In addition, the insights from this research may open up opportunities for future researchers to explore the adaptation of texts to audiovisual media in other works.

ABSTRAK

Azizah, F. (2026). *Adaptasi Alur Cerita pada Novel The Last Thing He Told Me karya Laura Dave ke dalam Serial Televisi*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Sri Muniroch M. Hum.

Kata kunci : Ekranisasi, Plot, Novel, Serial Televisi

Penelitian saya membahas proses ekranisasi dalam adaptasi novel *The Last Thing He Told Me* (2021) karya Laura Dave menjadi versi serial yang ditayangkan di Apple TV+ (2023). Tujuan utama penelitian ini menganalisis plot dan perubahannya berupa tambahan, pengurangan dan variasi yang diterapkan dalam proses alih media, serta bagaimana perubahan tersebut memengaruhi penyajian narasi, makna dan pesan inti cerita. Penelitian kualitatif ini menggunakan teori ekranisasi dari Pamusuk Eneste (1991). Teori ini memuat tiga kategori utama dalam proses pengalihan karya novel ke dalam media audiovisual: pengurangan, penambahan dan variasi. Temuan penelitian ini mengatakan bahwa proses ekranisasi menghasilkan sejumlah perubahan struktural yang signifikan pada alur. Pengurangan digunakan untuk mengefisienkan alur cerita dan menyesuaikan format audiovisual dengan menghilangkan beberapa narasi, penambahan digunakan untuk memperkuat dramatika karakter dan situasi bagi penonton dengan menambahkan adegan baru yang tidak muncul di novel, serta variasi yang digunakan untuk menyesuaikan visual dan menguatkan emosi melalui ekspresi dan gestur yang tidak tersedia dalam novel. Penelitian ini berkontribusi pada kajian ekranisasi dengan memberikan gambaran mengenai bagaimana perubahan media belum tentu mengubah pesan cerita. Selain itu, wawasan dari penelitian ini dapat membuka peluang peneliti selanjutnya untuk mengeksplorasi adaptasi teks ke media audiovisual dalam karya-karya lain.

المخلص

عزيزة، ف. (٢٠٢٦) تكييف حبكة رواية لورا ديف "آخر ما قاله لي" إلى مسلسل تلفزيوني. أطروحة. برنامج دراسة الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية في مالانج.

المشرف: سري مونيروش ماجستير في العلوم الإنسانية

الكلمات المفتاحية: التكييف، الحبكة، الرواية، المسلسل التلفزيوني

يتناول بحثي عملية تحويل رواية لورا ديف "آخر ما قاله لي" (٢٠٢١) إلى مسلسل يعرض على منصة Apple TV+ (٢٠٢٣) إلى عمل سينمائي. يهدف البحث بشكل أساسي إلى تحليل الحبكة وتغييراتها، بما في ذلك الإضافات والحذوفات والتعديلات، التي أدخلت خلال عملية التحويل، وكيف تؤثر هذه التغييرات على السرد ومعناه ورسائله الأساسية. يعتمد هذا البحث النوعي على نظرية باموسوك إنيسيت (١٩٩١) حول التحويل السينمائي، والتي تتضمن ثلاث فئات رئيسية في عملية تحويل الرواية إلى وسيط سمعي بصري: الحذوفات، والإضافات، والتعديلات. تشير النتائج إلى أن عملية التحويل السينمائي تُحدث عددًا من التغييرات الهيكلية الهامة في الحبكة. تُستخدم الحذوفات لتبسيط القصة وتكييف الشكل السمعي البصري من خلال حذف بعض العناصر السردية؛ بينما تُستخدم الإضافات لتعزيز الجانب الدرامي للشخصيات والمواقف لدى الجمهور من خلال إضافة مشاهد جديدة غير موجودة في الرواية. وتستخدم التباينات لتكييف العناصر البصرية وتضخيم المشاعر من خلال تعابير وإيماءات غير موجودة في الرواية. يسهم هذا البحث في دراسة تحويل النصوص إلى وسائط إعلامية من خلال توضيح كيف أن التغييرات الإعلامية لا تغير بالضرورة رسالة القصة. إضافة إلى ذلك، يمكن أن تتيح نتائج هذا البحث فرصًا للباحثين في المستقبل لاستكشاف تكييف النصوص مع الوسائط السمعية البصرية في أعمال أخرى.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher presents the background of the study, the research problems, the significance of the study, the scope and limitations, and the definitions of key terms.

A. Background of the Study

Novels have come a long way since their inception in the 18th century, becoming one of the most popular and beloved forms of literature around the world. Meanwhile, TV Series only emerged in the late 20th century as a revolutionary visual medium, capturing the attention of a wide audience in a different way from novels. However, in the last few decades, adaptations of novels into TV series have become increasingly common. Cano (2021) defines adaptation as a “retelling of a pre-existing story” and almost always involves a change of medium, for example from text to stage or screen, and reflects the 19th-century cultural practice of transferring novels to the theater. After a century since its inception, the creative industry continues to undergo changes in its various aspects, including the retelling of famous past literary works. Based on relevant survey data, more than 40% of new cinematic works produced worldwide each year are adapted from written literary works (Rahmoun, 2020). This makes adaptations from novels to TV series a common phenomenon.

Adapting novels into TV series has become a trend in the creative and media industries to use novels as their source of inspiration to create more works that can

be enjoyed by more audiences. This is because TV series have several episodes with shorter durations and are aired sequentially within a predetermined schedule to increase audience curiosity. TV Series airing can be done within weeks or months. Based on data from BFI Frontier (2018), 40% of the UK's top-rated TV series in 2017 were adapted from books. Furthermore, Hutcheon (2006) says that 85% of Oscar-winning films, 95% of TV mini-series and 83% of all mini-series are adaptations of literary stories, of which 95% are Emmy Award winners. These works not only bring literary stories to the big screen, but also often elicit visual imagery and discussions about the differences between the novel and series versions. Series adaptations of novels allow for more in-depth story and character development than movies, due to their longer duration and multiple episodes. This also allows the storyline to be more similar to the original narrative in the novel. With this adaptation, classic and modern novels get an additional opportunity to be recognized by audiences who prefer visual media in the form of series. This adaptation also strengthens the connection between literature and cinema, showing that a strong story can cross different forms of media.

Several famous TV Series are adaptations of literary works, including *The Vampire Diaries* (2009) by L.J Smith, *Beauty and the Beast* (1987) by Jeanne Marie, *Parade's End* (2012) by Ford Madox, *Game of Thrones* (2011) by George R.R. Martin, *The Handmaid's Tale* (2017) by Margaret Atwood, *Sherlock* (2010) by Arthur Conan Doyle, *Pride and Prejudice* (1995) by Jane Austen, *War and Peace* (2016) by Leo Tolstoy, *Anne with an E* (2017) by Lucy Maud Montgomery, *The Haunting of Hill House* (2018) by Shirley Jackson, *Normal People* (2020) by

Sally Rooney, and *Shadow and Bone* (2021) by Leigh Bardugo. These adaptations have attracted the attention of audiences around the world because they come from novels that were quite famous in their time. The adaptation of novels to series is a very interesting work and is in demand by many viewers, because it allows the development of characters and storylines in more detail and depth.

However, the process of moving from text to audiovisual media is not easy. The biggest challenge is to maintain the authenticity of the original work to fulfill the needs of the episodic series format. Series creators must balance conveying the nuance and depth of the novel's story with a dynamic visual narrative. In addition, many aspects of the novel that are more abstract or reflective must be transformed into strong visual elements for the audience to understand. Cutting and reducing certain parts of the story is also often necessary to keep the series from becoming too long or boring. Scriptwriters are also required to maintain strong and complex characterization, which is often the main appeal of novels. Brown (2016) identified several challenges in the process of adapting works such as time constraints compared to the novel, removal of important elements of the story, and pressure from fans who want full conformity to the original book. On the other hand, Katafuchi (2025) argues that series adaptations often arise from a perceived disloyalty in both plot and theme; fans question many aspects of the changes made to the content in order to adjust the visualization and duration of the series, which leads to feelings of disappointment with versions that are considered “cheap” or not fully faithful to the original text. Although difficult, successful adaptations can introduce literary works to new audiences and strengthen the appeal of the story

through a more modern medium. Shepherd (2009) explains how series adaptations of popular novels broaden the appeal of the story, highlighting that series provide an opportunity to reach a larger audience due to their more appealing visual nature.

The object of this study is a novel literary work that has been adapted into a TV series. The novel *The Last Thing He Told Me* is a mystery-thriller novel written by American author Laura Dave and published in 2021 by Simon & Schuster. The book became an instant number-one New York Times bestseller and spent 82 weeks on The New York Times Best Seller list (Mechler, 2021). Overall, the novel tells the story of Hannah Hall, a woman whose life changes drastically after her husband, Owen Michaels, disappears without a trace. Owen's last message is simple yet enigmatic: "Protect Bailey," referring to Owen's sixteen-year-old daughter from a previous marriage. For Hannah, this message is perplexing, as she and Bailey are not very close. Bailey, a rebellious teenager, has always been difficult for Hannah to reach, maintaining a certain distance in their relationship.

When Hannah attempts to understand what has truly happened, she realizes that her husband has not simply disappeared. Owen is involved in something larger and more dangerous. The technology company where Owen worked suddenly comes under government scrutiny, and shortly after, Hannah finds herself confronted by federal agents searching for him. The situation becomes increasingly urgent when their home is raided, leading Hannah to discover that much of what she thought she knew about Owen is just a fraction of the truth. Determined to find answers for herself and for Bailey, she decides to investigate on her own. Hannah follows the trail of clues left by Owen, ranging from documents to faint memories

from the past. One significant clue reveals that Bailey seems to have a connection to Owen's dark past—one that even Owen himself never discussed. In her effort to protect Bailey, Hannah begins to piece together the links between Owen's past and their seemingly peaceful life in Sausalito. Hannah's search takes them to Austin, Texas, where Owen spent much of his youth. Here, many hidden truths start to surface. Hannah learns that Owen has been living under a false identity for years. This revelation shakes Hannah to her core, but what is even more shocking is its impact on Bailey. The girl begins to recall fragments of her childhood that have been concealed behind Owen's lies and protective facade.

Throughout this journey, the relationship between Hannah and Bailey evolves. Initially tense and filled with distrust, they gradually start to understand one another. Bailey, who typically displays indifference, begins to open up to Hannah, while Hannah realizes that her responsibility to protect Bailey goes beyond simply fulfilling Owen's last message. She genuinely wants to shield the girl from any dangers that may arise. In this quest, Hannah also comes to understand the depth of Owen's love for both her and Bailey. Despite the lies about his identity, everything Owen did was aimed at keeping them safe from threats stemming from his past. However, Owen's love and protection force Hannah to make a difficult decision. As Owen's true identity is fully revealed, Hannah must choose whether to sacrifice everything to save her husband or to hand him over to the authorities for a safer future for Bailey.

Ultimately, Hannah's journey is not only about seeking answers but also about discovering the strength within herself to protect the people she loves.

Alongside Bailey, she must determine how they will move forward after all the lies have been revealed. Hannah realizes that the life she shared with Owen may have been filled with deception, but the bond she has built with Bailey is one tangible reality she can rely on amidst the uncertainty surrounding them. The series adaptation, released in 2023 under the same title, *The Last Thing He Told Me*, is an American thriller television series produced for Apple TV+. Directed by Olivia Newman, the series features a screenplay cowritten by Laura Dave and her husband, Josh Singer, and is produced by Josie Craven, Trevor Baker, and Andrew Balek.

Turning a novel or written literary work into a series or audio-visual work involves a complex process. Transforming a long narrative into an audiovisual form is a challenge that requires a strong imagination. A reader of a literary work will use his or her imagination to describe or visualize the story. However, when a written literary work is adapted into a movie or series, what is shown in the work is the imagination of the director and producer. The process of adapting a novel into a series naturally involves changes because novels and series use two different media. The change from word media in novels to image and sound media in movies brings many changes in various aspects (Afsani et al., 2022).

The process of adapting a novel into a film is known as ecranisation. Eneste (1991: 60-61) describes “film adaptation” (also called “ecranisation”) refers to the transformation of a novel, short story, or other written or graphic work into a motion audiovisual picture. This process serves to move from a reading facility to a viewing facility. Ecranisation is the copying, transferring, or lifting from a novel or written literary work into a feature film (Eneste, 1991). The transfer of media from novel

to movie definitely results in many changes. Eneste (1991: 61-66) suggested that the transfer from a novel to a film would involve reducing, adding, and altering the novel's material. In the process of ecranisation, there are three types of changes: reduction, addition, and variation. The process of reduction is the subtraction of elements present in the novel, while addition is the addition of elements that are not present in the novel. Variation is the change of existing elements in the novel (Eneste, 1991). The product of ecranisation is often different from that in the novel, not as detailed as the novel, and there are some changes in characterization and storyline in the film that are different from the novel. This research analyzes the ecranisation process between the novel *The Last Thing He Told Me* (2021) and its television series adaptation of the same title.

The researcher used the novel and series adaptation of *The Last Thing He Told Me* for several reasons. The first reason is that this work focuses on a contemporary novel adapted into a television series, which is still an interesting conversation among audiovisual audiences. This gives the audience the opportunity for a more in-depth exploration of the narrative and allows for a discussion of how the episodic format affects the way the story is told. The second reason is that this study also specifically addresses the process of ecranisation in a modern context, where novel-to-series adaptations are becoming increasingly popular. This is because adaptations of classic works have been more common than adaptations of contemporary works. The third reason is that there is a new approach in exploring elements such as plot that change or develop along with the story, showing the relevance of this study in an era where digital media holds an important role in the

consumption of literary works. These challenges and changes provide a new dimension to the study of ecranisation, particularly in examining how a story can maintain its core meaning in a different format.

There are several previous studies related to this research. The researcher found four previous studies that used the same theories from Eneste (1991) but with different objects. First, Shofa et al. (2024) conducted a comparative analysis between the novel and the film *Lord of the Flies* using the ecranisation theory, highlighting significant differences in plot and characterization due to the media differences. The researchers did not explore the impact of the adaptation on the audience. Second, Handaeni et al. (2022) also examined the reduction of the plot in the adaptation of the novel *If Beale Street Could Talk* into film, showing how the omission of certain elements can affect the emotional emphasis in the story. This research only focuses on the process of plot reduction and does not analyze other aspects of ecranisation. Third, Elva and Saptanto (2023) focused on the adaptation of *Little Women* by studying how the plot and characterization change in the film version, revealing variations in elements to adjust to visual needs. Then, Mauliddiyah's (2023) research analyzed the comparison of characterization between the novel and the film *Where The Crawdads Sing*, finding significant differences in character development between the two media. Those studies discuss the transformation of plot and characterization in the film adaptation.

In addition, the researcher also found three previous studies that employed the same theories but with different theorists. First, Safrudin and Sartika (2022), in their thesis, used Linda Hutcheon's adaptation theory to analyze the changes in the

main character's characterization in the adaptation of the novel *Falling Upwards into the film The Aeronauts*. They found that these changes occurred to strengthen the visual narrative in the film. Second, Yulianti et al. (2023) employed Linda Hutcheon's adaptation theory and Roland Barthes' Mythologies theory to present several ideological transformations from the novel to the film, where the novel represents feminism, motherhood, collectivism, fantasy, and cultural universality, while the film shifts to the ideology of patriarchy, fatherhood, individualism, competitiveness, and freedom as American values, resulting in three main adaptation motifs: cultural capital, personal motives, and economic incentives. Maltež (2024) analyzes the comparison between contemporary film adaptations and Mary Shelley's *Frankenstein* using Robert Stam's theory of adaptation and explores how technology in contemporary film adaptations is used to portray modern-day fears, particularly regarding the role of gender in creating or controlling life.

Furthermore, the researcher also found several previous studies that discussed novel adaptations into TV series, focusing on different theories. First, Kurikkala (2019) used a comparative approach to analyze Margaret Atwood's novel *The Handmaid's Tale* with its television series adaptation, highlighting how the visualization of dystopian themes and power differ in both media. Second, Gawroński and Bajorek (2020) examined the multimedia adaptation of Andrzej Sapkowski's novel *The Witcher*, using intertextuality theory to compare the original Slavic elements with the universal interpretations in the book, game, and TV series. Last, Asih (2021) employed a symbolic interactionism approach to analyze *Vikings*

and Ben Waggoner's novel *Sagas of Ragnar Lodbrok*, highlighting how cultural symbols are represented in the series.

Many previous studies have focused on the process of ecranisation, specifically on the adaptation of novels into films or series. Based on these studies, the process of ecranisation often involves the reduction, addition, and variation of narrative elements. Some studies have focused on the process of ecranisation and characterization in novels that have been adapted into films, while other studies have highlighted how differences in visualization and cultural symbols are depicted and compared differences in audience interpretations in novels that have been adapted into TV series.

To date, there have been few studies that examine in depth the process of ecranisation in novels adapted into TV series, particularly regarding plot and the impact of this process on the story's theme. Therefore, this research offers a new contribution by using broader data and focusing on an object that has not previously been studied. In the adaptation of *The Last Thing He Told Me*, there are many significant ecranisation processes during the adaptation process, but these changes may not necessarily maintain the core themes and meanings of the story. The purpose of this analysis is to explore these changes and their impact on the audience experience in the audiovisual medium.

This research focuses on the adaptation of a modern thriller series and examines how the ecranisation process can maintain the strength of the original storyline, as well as whether the ecranisation process changes the theme of the story, which is an aspect that has not been widely discussed in previous studies.

B. Problems of the Study

Based on the background of the study, the research questions can be formulated as follows:

1. What is the plot of *The Last Thing He Told Me* in the novel and in its TV series adaptation?
2. How is the plot ecranized in *The Last Thing He Told Me* from novel into TV series form?
3. How does the adapted plot affect the overall narrative and the messages of the story?

C. Significance of the Study

This study holds academic significance in expanding the understanding of narrative theory, characterization, and the process of ecranisation in novel-to-television series adaptations. By analyzing the adaptation of *The Last Thing He Told Me* by Laura Dave, this research aims to contribute to the fields of literary and audiovisual media studies, particularly in understanding the dynamics of plot changes when a literary work is adapted into a visual format. For English literature students, this study can serve as a reference for exploring adaptation techniques and the application of ecranisation theory in literary works.

Additionally, it seeks to provide insights to the general public on how the adaptation process from novel to television series is carried out, thereby enhancing appreciation for both media forms. Practically, this research is expected to serve as a guide for filmmakers and screenwriters in adapting literary works, ensuring that the essence of the story is preserved while meeting the demands of the visual

medium. Thus, the study offers not only academic value but also practical applications in the creative industry.

D. Scope and Limitation

This research focuses on the process of ecranisation of Laura Dave's *The Last Thing He Told Me* into its television series adaptation which has been made under a similar title. Emphasis is devoted to analyzing how the plot of the novel is reduced, added and varied during the process of ecranisation to suit the needs of the episodic format of the TV Series. This research does not investigate other aspects of adaptation, such as character development, dialog transformation, or thematic shifts, unless they directly affect the plot structure. In addition, it does not consider factors related to production needs, such as casting decisions, directing style, or audience reception. By narrowing the scope to plot transformation, this research aims to provide a focused exploration of the reduction, addition, and variation processes inherent to ecranisation, highlighting the creative and structural decisions made to translate a novel's narrative into a visual medium.

E. Definition of Key Terms

1. Adaptation

Adaptation in literature is the creative process of transforming a literary text, such as a novel, short story, or poem, into another form of media, especially audiovisual, such as a movie, drama, or television series. It involves adjusting the narrative, characters, and themes to suit the needs of the new medium, which often takes into account duration, audience, and visual techniques. Hutcheon (2006) describes adaptation as the repetition without replication of a prior work. It involves

both reinterpretation and recreation, shaped by the needs, desires, and conditions of a new context.

2. Ecranisation

Ecranisation is the process of adapting literary works into audiovisual media, such as films or television series. The term derives from the word “écran,” which in French means “screen”, and describes the transition from the medium of text to the screen. Ecranisation involves adjusting various elements in a literary work, such as plot, character, and setting, to suit the needs of the visual narrative, duration, and audience of the new medium. Eneste (1991) states that an ecranisation can be interpreted as a transformation process from a novel into a movie form, including addition, reduction, and variation.

3. Plot

Plot is a series of logically connected scenes or events that develop the situation introduced at the beginning of the story (Klarer, 2013). In addition, plot is the structure of events, as seen in the sequencing and presentation of these events to achieve certain artistic effects (Nurgiyantoro, 2007).

4. Novel

Novels are described as a form of literary work that explores human existence through fictional storytelling. In addition, novels reflect the complexity of human emotions, thoughts, and social structures (Kundera, 2020). Purba, et al. (2021) argue that novels have intrinsic elements such as theme, plot, setting, character, and point of view that build on each other to form an overall story structure.

5. TV Series

A TV series is a group of programs created within a set period to be broadcast on television under the same title (Salsabila, 2020). In addition, Nathanael et al. (2023) state that a TV series is a television with a complex storyline, consisting of several episodes that are broadcast regularly with a duration of 30 minutes to one hour per episode.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher explains the basic theories related to this research, including structuralist approach, the novel, and its intrinsic elements.

A. Ecranisation Theory

Ecranisation is the process of transferring a literary work, such as a novel or short story, into a film. This process not only transfers the story but also adapts and reinterprets its elements to suit the cinematic medium. In her book, Hutcheon (2006) states that adaptation, both as a process and as a product, corresponds to the general meaning of the term and is broad enough to capture various visual art forms such as film and theater productions, as well as musical arrangements. Each adaptation is created against the backdrop of the adapters' own interests and motivations (Hutcheon, 2006). Hutcheon (2006: 33-158) identifies five main categories for analyzing film adaptations. The first category is the 'what', which refers to the elements of the original work that are adapted. Secondly, the 'who-why' category explores who the adapters are and the reasons behind the decision to adapt the work. Next is the 'how' category, which discusses the way the adaptation was realized. Finally, the 'where-when' category highlights the context of when and where the adaptation took place. These five elements form the basis for examining the adaptation process as a whole.

Based on Eneste (1991) in his book *Novel and Film*, ecranisation is the process of transferring a written literary work to the film medium. During the process, there are often reductions, additions, and changes in story elements to suit

the narrative and technical needs of the film medium. This perspective emphasizes that ecranisation certainly cannot avoid changes, because literary and film media have different characteristics.

Aziz (2020) explains that adapting a literary work into a film is not simply a matter of transferring the content of the story to another medium, but rather a process of transforming the narrative form from verbal to visual. Aziz (2020) divides this adaptation process into four levels: first, the narrative level, which adapts the structure of the literary story to the needs of film; second, the verbal to visual level, which is the change from word-based narration to visual forms such as images, expressions, and movements; third, the enunciation level, which shifts narrative authority from the author to the director through cinematic techniques; and fourth, the production level, which includes technical elements such as lighting, editing, and filming locations. Through this approach, Aziz (2020) asserts that adaptation is a creative and interpretive process that produces a new narrative form that stands alone aesthetically and ideologically.

Eneste (1991) states that ecranisation is not only a technical transfer process but also a creative process involving various narrative elements. Adaptation often requires certain adjustments to ensure that the essence of the story remains intact even though the media used is different. In addition, Eneste also highlights the importance of understanding the fundamental differences between literary and film media. Literature is a narrative medium, which allows writers to describe emotions, thoughts, and ideas in greater detail through writing and language. In contrast, films rely more on images, sounds, and actions to convey stories. This difference makes

ecranisation a challenging process, because it requires special skills and a long time to translate verbal narratives into effective visual forms.

In practice, ecranisation is often criticized for being "unfaithful" to the original work. However, as explained by experts, full fidelity to the original literary work is not always the main goal of the ecranisation process. Rather, this process aims to create a new experience that is in accordance with the film medium. Eneste (1991) emphasized that changes, whether in the form of reductions, additions, or modifications of story elements, are an inseparable part of the ecranisation process. This is often due to the differences in characteristics between literature and film. Literature tends to be more descriptive and introspective, while film relies more on visuals and action to convey the course of the story.

The process of transforming a story from a novel into a film certainly results in various major changes. Eneste (1991: 61-66) explains that the changes that occur in the ecranisation process include:

1. Reduction

The process of reducing or cutting the storyline in a written literary work when adapted is one of the main aspects in the ecranisation process. This reduction occurs due to the limited duration of the film, which generally ranges from 90 to 120 minutes. With limited time, not all story elements in the novel can be included in the film. Therefore, the film scriptwriter must choose elements that are considered important to keep the main plot running effectively and interestingly.

Eneste (1991: 61-64) argues that this reduction can occur in various aspects, such as plot, characters, and settings. Complex subplots, supporting characters that

do not greatly affect the course of the main story, or long and detailed background descriptions are often removed in the ecranisation process. These elements are removed to ensure that the story conveyed in the film remains coherent, focused, and easy for the audience to understand. By eliminating certain elements, the film scriptwriter can create an adaptation that is more relevant and in accordance with the needs of the audiovisual audience. However, this process also requires caution, because the removal of the wrong elements can change the essence of the original story and cause ambiguity so that the audience's experience is different from that of the reader of the literary work. Thus, the reduction in ecranisation is not only a challenge, but also an opportunity for filmmakers to produce unique and creative works without losing the core of the story.

2. Addition

In the process of ecranisation, the addition of new elements is one of the strategies often used by scriptwriters to enrich the narrative in the film. This addition includes various forms, such as character development, adding scenes, or introducing elements that are not yet in the original literary work. As Eneste (1991: 64) notes, additions are made for specific reasons from a filmic perspective, such as to increase the appeal of the story or create a more dramatic and memorable experience for the audience in enjoying the film itself.

The addition of new elements in a film usually has the purpose of strengthening the visualization of the story, adjusting to the cultural or social context that is relevant to the story, or enriching the emotional and artistic dimensions of the film. For example, a scene that is not in the original novel may

be added to provide a more detailed and in-depth background for a certain character or to explain the conflict more explicitly to the audience so that it is easier to understand. Likewise, new dialogues or interactions between characters can be designed to highlight certain relationships that are only implied in the original novel. However, the addition of new elements must also be done carefully. Inappropriate or excessive additions can change the essence of the original story and disappoint loyal readers of the literary work. Therefore, the film scriptwriter needs to ensure that the new elements added remain in line with the theme and core message of the story.

3. Variation

Ecranisation allows for variations or modifications between novels and films that include changes in narrative style, character development, and how themes are conveyed. These variations are influenced by differences in the characteristics of the media and the intended audience (Eneste, 1991: 65). In films, story elements such as plot, setting, or dialogue are often modified to accommodate limited duration, increase visual appeal, or convey the story more clearly and interestingly to the audience. In addition, films prioritize visual and auditory elements, so that long descriptions in novels can be replaced by more direct images, expressions, and actions.

These variations are also influenced by the creative vision of the scriptwriter and film director who often provide new interpretations of the original story. These adjustments aim to create a work with a new atmosphere that is relevant to a wider audience, while still maintaining the core story of the literary work. Although they

bring benefits, these changes require caution so as not to eliminate the original essence of the story. Thus, variations in ecranisation reflect the dynamics of creative adaptation that respects the original literary story while offering a new experience in the audiovisual film medium.

B. Novel

Literary works are the result of human creativity, expressed in written form to describe the author's experiences, ideas, and emotions. Literary works can be divided into various forms, including poetry, drama, short stories, and novels. Among these forms, novels have a special place and are popular among readers. Novels are one of the most widely read and recognized forms of literary works around the world. As a prose genre, novels have different characteristics and structures from other literary forms such as poetry and short stories. In a novel, there are several intrinsic elements, such as theme, characterization, setting, plot, language style, point of view and message.

Abrams and Harpham (2012) explain that a novel is a long and complex prose narrative, which usually features the growth of characters and a more detailed plot than a short story. Novels often have deep themes and involve various aspects of human life, both realistic and imaginative. The development of the novel as a creative art form has evolved over time. Abrams (2012) mentions that modern novels tend to focus on the lives of individual characters, recounting their experiences in a particular social context. In this case, novels become a means to understand how humans face challenges, conflicts, and transformations in life.

Novels have specific characteristics that distinguish them from other literary forms. One of the main characteristics of novels is the length of the text, which usually consists of hundreds to thousands of pages. This allows the writer to develop characters and storylines in depth (Kundera, 2020). Novels also often reflect social, cultural, moral, and educational values through their plot. Wiyatmi and Nurhadi (2021) mention that novels can serve as a mirror of the society in which the author is located, describing issues that are relevant to the social and cultural context in the community at that time. Therefore, novels have the potential to influence the thinking and behavior of their readers.

Novels can also be differentiated based on the theme and writing style used by the author. Some novels may emphasize character development, while others focus more on the plot or background of the story. Hasniati (2018) asserts that novels can be a means to explore various developments in aspects of human life and humanity. Along with its development, novels do not only come in printed form but also in digital format. Today, E-books and online reading platforms are increasingly popular among young readers. This shows that novels remain relevant in the contemporary literary world (Nurgiyantoro, 2018). Thus, literary works, especially novels, are an important medium for the exploration of complex ideas about the dynamics of human life. Through novels, writers can convey profound messages about the human condition and society as a whole.

C. TV Series

TV series have undergone major developments, making them increasingly popular among audiences over the last two decades. While classic TV series

contained stand-alone episodes with stand-alone stories, modern series tend to develop continuous storylines, sometimes with multiple narrative threads (Xanier et al., 2016). However, new versions of the series are generally aired on a relatively short timeline: a dozen-odd episodes are usually aired over the course of a few months. Nowadays, TV series distribution models have evolved from TV broadcasting to the increasingly popular web streaming, which means that TV series content is consumed differently on computers, tablets and smartphones.

As TV series have developed, their existence has been widely recognized with the increasing quality of production and narrative freedom given to cinema directors, especially since the emergence of streaming platforms such as Netflix, Apple TV, VIU and HBO. Estimates of the total of scripted original series in the United States conducted by FX Networks Research show that this number has steadily increased from nearly 200 scripted original series in 2009 to around 500 in 2016 (Rodriguez, 2018). Some TV series combined rich plots with stylized storytelling, receiving both critical acknowledgment and huge viewership (Garcia, 2016). Mittell (2015) states that modern TV series exhibit narrative complexity that allows for the exploration of stories and characters with structural depth that resembles literary fiction and the presentation of serial narrative structures that are continuous, full of internal conflicts, and rely on long-term character development characteristics that have been described in novels.

Through the different medium it uses, TV series offer new possibilities for the development and presentation of characters that are more layered and in-depth. As we know, novels are basically read linearly and rely on internal narration in their

interpretation, but TV series can present characters through visual expressions and actors' performativity in their dialogue to reveal the layers of each character's personality. This can create a common image of a character for all viewers. This is in line with the way longer running times allow for the formation of multidimensional and morally ambiguous characters (Newman, 2006). Gaiman (2012) states that the close relationship between visuals and the visual and verbal expression of different images is one of the main trends in the development of modern literary studies.

In addition, modern TV Series have raised complex social, political and cultural issues, similar to what literary novels do. For example, the TV series *The Handmaid's Tale*, adapted from Margaret Atwood's novel, not only adapts the text into audiovisual form, but also shows that this television adaptation becomes a tool of criticism against patriarchy and authoritarianism in the modern era (Negra & Tasker, 2014).

Overall, TV Series can be understood as a narrative form that acts as a bridge between audiovisual practices and literary traditions. In narratological studies, both offer different but complementary approaches to storytelling. Novels rely on introspective depth and language, while TV series prioritize visual, performative, and serialization aspects. Kasimon et al. (2024) explain that contemporary television series have a strong representational ability to voice the social, cultural, and existential dynamics of modern society. They emphasize that television is not merely a medium of entertainment, but functions as an adaptive medium that is responsive to social change, for example through narrative

adjustments to issues such as pandemics, identity crises, and gender relations. Additionally, television series are reflective and communicative because they can incorporate social values into character relationships and explore psychological dimensions and subjective experiences of individuals within a broader social context.

D. Plot

Plot is one of the important elements in shaping a literary work and is generally defined as the entire series of events in the story. Nurgiyantoro (2007) emphasizes that plot is the structure of events, as seen in the sequencing and presentation of these events to achieve certain artistic effects. The plot is presented through the actions, behaviors, and attitudes of the main characters.

Plot can be differentiated in many aspects. Based on its chronology, plot can be divided into linear or non-linear plots. Linear plot is a narrative structure that presents events sequentially, starting from the beginning, progressing to the middle, and ending at the end. This structure makes it easy for the reader or audience to follow the development of the story because of the logical and orderly sequence of events. Linear plot is often used in classical and traditional stories, such as in Jane Austen's *Pride and Prejudice* (1813), where events are arranged in the order in which they occur. Whereas a non-linear plot presents events in an irregular order. The story may start from the middle or end, then return to the beginning through techniques such as flashback or flashforward. This structure is often used to create tension or to explore themes and characters in greater depth. A famous example of

a non-linear plot is Kurt Vonnegut's novel *Slaughterhouse-Five* (1969), which uses time travel to convey the main character's traumatic experiences.

Robert and Jacob (1998) interpret plot as the framework or basis of a story that centers on conflicting human desires. It includes actions that arise logically and realistically, accompanied by human responses. According to them, plot consists of several main elements, namely: Exposition, Complication, Crisis, Climax, and Resolution. The following is an explanation of each element based on Robert and Jacob (1998):

1. Exposition

Exposition is the introduction and presentation of the elements in the story, including the main characters, their backgrounds and characteristics, goals, limitations, and potential. Exposition serves everything that will likely be important in the story.

2. Complication

The appearance of complications marks the beginning of the main conflict in a story. With protagonists and antagonists, along with the ideas or values they represent, such as good and evil, childhood versus adulthood, love and hate, intelligence and ignorance, etc., the story is set in a time period where the protagonist and antagonist are the main characters.

3. Crisis

A crisis is a pivotal moment that serves as a turning point to separate what has happened from what will happen next. In practice, a crisis is often a decision or

action taken by a particular character to try to resolve a conflict. However, the decisions taken do not necessarily produce the results expected by each character.

4. Climax

Climax is the culmination of a series of actions happening to the characters where conflict and tension reach their highest intensity in the story. In other words, the climax can be understood by the reader as the moment in a story when all subsequent actions become inevitable.

5. Resolution

The resolution of a story is the conclusion or final moment of the story's plot. Also known as denouement, resolution is a literary term for the final plot point that occurs after the climax. A resolution can be a scene or a series of events that tie the narrative arc together towards the end of a story.

In addition, another model frequently used to describe the overall structure of plays is the Freytag's pyramid, proposed by the German journalist and writer Gustav Freytag, who described the classical five-act structure of plays in the shape of a pyramid, and he attributed a particular function to each of the five acts:



Figure 2.1 Plot Structure by Freytag in Pyramid

1. Exposition

This is the initial stage where the main characters are introduced, the setting of time and place is explained, and the main conflict is introduced. This stage is crucial for establishing the reader's understanding of the initial context of the story and creating an emotional attachment to the characters.

2. Rising Action

At this stage, tension begins to rise as the conflict develops. The main character begins to face various obstacles or events that complicate the situation. Internal and external conflicts drive the story forward and build anticipation towards the climax.

3. Climax

This is the turning point in the story, making it the most tense and important moment where the main character must make a major decision or face a direct confrontation. The choices or events at this stage will determine the direction of the rest of the story, and usually indicate a major change in the main character's fate.

4. Falling Action

At this stage the tension begins to subside and the consequences of the decisions in the climax stage begin to show. The conflict is slowly resolved, and the story leads to closure. This is the phase where the reader begins to understand the outcome of the main conflict.

5. Resolution

The final stage is where all remaining conflicts are resolved, and the story reaches its end. The characters gain clarity or adjust to a new situation. In tragedy,

this stage often depicts destruction or death, while in comedy, there is usually a recovery or happy ending.

Based on its structure, the plot can be divided into 2 parts:

1. Closed Plot: Closed plot is a type of plot that clearly shows how the story ends. In this model, neither the reader nor the audience will feel confused by the ending. This model is often referred to as the “traditional plot” or “Aristotelian plot”, as it follows the classical narrative structure as described in Aristotle's *Poetics*. According to Khalaf and Fahd (2023), closed plot is a narrative structure that resolves all of the story's conflicts completely, with a clear cause-and-effect storyline and an ending that provides complete satisfaction for the audience.

2. Open Plot: Open plot is the opposite of closed plot, where the author does not show and conclude clearly how the story ends. This often causes confusion for readers, but it is deliberately done by the author so that readers and viewers can make conclusions and find messages from the story according to their respective perspectives. Open plots reflect the complexity of real life, where not all problems have a definitive solution. Khalaf and Fahd (2023) explain that an open plot is a narrative structure that leaves some elements of the story ambiguous or unresolved, encouraging free interpretation by the audience and creating a reflective and uncertain ending.

Based on conflict, Booker (2004), in *The Seven Basic Plots: Why We Tell Stories*, categorizes plots into seven types (Bureman, 2013):

1. Overcoming the Monster

The story focuses on a protagonist who is faced with an evil force or a major threat that endangers him or her or his community. The character is required to face his or her fears, fight the “monster”, and ultimately achieve victory. Overcoming the Monster is a type of story where an initially underdog character struggles to defeat an evil force. Generally, this threat is much stronger than the character, so it takes extraordinary courage and strength to face it. Booker described the classic narrative structure used by Ian Fleming in the James Bond series to explain the five stages in the Overcoming the Monster storyline:

a) Anticipation Stage and Call

The protagonist receives a challenge or call to confront a threat that disrupts their peace or well-being, or that of their community.

b) Dream Stage

The protagonist embarks on their journey with hope and optimism, imagining victory or a favorable outcome, even though they have not yet directly faced the monster.

c) Frustration Stage

The protagonist encounters obstacles and difficulties that prevent them from easily reaching their goal, adding to their frustration on the path to the final confrontation.

d) Nightmare Stage

At this stage, the confrontation with the monster reaches a critical point where fear and tension peak, and the protagonist feels threatened or nearly defeated.

e) The Thrilling Escape from Death, and Death of the Monster.

In the end, the protagonist successfully defeats the monster in the final battle, overcoming the great threat and escaping the dangerous situation, often with a profound transformation in themselves.

2. Rags to Riches

It tells the character of a story starting from a low position socially, financially, or emotionally, and then through struggle, change, and growth, achieving success, wealth, or happiness. A rags to riches story is a narrative in which a protagonist begins life in poverty, hardship, or low social status and then undergoes great change to achieve wealth, success, or a higher position. In other words, it is a plot pattern that takes a character from a low position in life usually related to economic conditions or social class to a higher status. These changes generally include struggles to face various challenges, obstacles, and difficulties that highlight the main character's determination, inner strength, and self-esteem. According to Booker, a Rags to Riches story has five stages:

a) Initial Wretchedness at Home and the Call

The protagonist begins the story in a state of poverty, unhappiness, or being trapped in a pressing situation, and then receives a call to change or seek a better life.

b) Out Into the World and Initial Success

The protagonist leaves their home or initial circumstances to seek opportunities, and they start to achieve small successes that demonstrate their potential.

c) The Central Crisis

The protagonist faces significant challenges or difficulties that threaten their success, testing their strength and resilience to endure.

d) Independence and the Final Ordeal

The protagonist reaches a greater level of independence and faces a final trial that will determine whether they truly deserve what they desire or dream of.

e) Final Union, Completion, and Fulfillment

Ultimately, the protagonist achieves their goal, undergoes a profound transformation in their life, and attains a sense of happiness or adequate success.

3. Journey Quest

In this story, the main characters go on a long journey to achieve a goal or obtain something important. Along the way, they face various obstacles and eventually return with something that changes them. Quest is a type of plot that is more likely to feature a small group of main characters rather than a single protagonist at the center of the story. The questers might include a close friend, a sidekick, ordinary people, or a set of characters who each have their own stories. According to Booker, a journey quest also has five stages:

a) The Call

The protagonist receives a call to embark on a challenging journey or quest, usually tied to an important task or mission that must be completed.

b) The Journey

The protagonist begins their journey, facing various obstacles and challenges that test their skills, beliefs, and determination.

c) Arrival and Frustration

The protagonist eventually reaches their destination or goal, but they encounter a major obstacle that makes achieving their objective even more difficult, or even seemingly impossible.

d) The Final Ordeals

The protagonist faces their greatest trial or final confrontation, testing everything they have learned and fought for throughout the journey.

e) The Goal

In the end, the protagonist achieves their ultimate goal, completing the mission or quest with results that significantly transform their life or the world around them.

4. Journey of Voyage and Return

The voyage and return is a very popular plot in children's literature because it usually involves a journey to a magical world that appears out of nowhere. The magical elements feel bright and light at first, but then darkness appears to be conquered by the hero. After the darkness was defeated, the hero left the magical world and returned home, perhaps after learning valuable lessons or discovering something about themselves that they had not realized before. Here are the five stages of the Voyage and Return:

a) Anticipation Stage and “Fall” into the Other World

The protagonist feels tension or hope before entering a new world filled with mystery, danger, or wonder, often without fully realizing the challenges they will face.

b) Initial Fascination or Dream Stage

The protagonist begins exploring the new world and is awestruck or fascinated by the beauty or uniqueness of the world, often filled with possibilities and hope.

c) Frustration Stage

The protagonist encounters challenges or obstacles that start to diminish their initial admiration for the new world, and they begin to feel frustrated or trapped.

d) Nightmare Stage

The protagonist faces their greatest difficulty or a real threat that shakes them emotionally or physically, often making them feel trapped or nearly defeated.

e) Thrilling Escape and Return

In the end, the protagonist successfully escapes the foreign world and returns to their original world, often with valuable lessons or significant changes they bring back.

5. Comedy

Comedy as a plot is a specific narrative framework that uses humor to tell a story with a happy resolution, while comedy as a genre encompasses various works that prioritize humor across different themes and styles. The plot of a comedy often begins with a situation that causes conflict or confusion, especially between characters who are romantically interested in each other but are hindered by various comedic obstacles. These obstacles are often caused by foolishness, deception, or social norms, leading to a series of humorous events that ultimately resolve the

conflict, allowing the characters to unite or find happiness. Here are the three stages of the comedy plot:

a) The “Shadow of Confusion”

The story begins with confusion or misunderstanding that creates conflict, often involving mistaken identity or a bewildering situation.

b) It Gets Worse

The confusion or misunderstanding escalates, leading to a series of increasingly absurd or humorous events.

c) The Confusion is Lifted

Eventually, the confusion or misunderstanding is resolved, often in a funny or surprising way, and the story concludes with a joyful or harmonious outcome.

6. Tragedy

Tragedy highlights the suffering and downfall of the main character, often referred to as the tragic hero. This character typically possesses a fatal flaw or makes a grave mistake that leads to death or a profoundly sorrowful ending. The story evokes an emotional response known as catharsis, a blend of pity and fear as the audience witnesses the character's struggle and ultimate failure. Many classical tragedies aim primarily to warn society about the dangers of excessive ambition, pride, or other extreme traits. Here are the stages of a Tragedy according to Christopher Booker:

a) Anticipation Stage

The protagonist feels tension or hope regarding their future, with feelings or signs that something bad is about to happen.

b) Dream Stage

The protagonist experiences times of excitement or high hopes, often filled with aspirations and optimism about the future.

c) Frustration Stage

The protagonist begins to face obstacles or difficulties that hinder their dreams, and both internal and external conflicts begin to arise.

d) Nightmare Stage

The protagonist reaches the peak of the crisis, where they find themselves in an increasingly dire situation, facing a major failure or devastating consequences.

e) Destruction or Death Wish Stage

The protagonist often can no longer avoid their bad fate, and they may experience total ruin or even desire death as a way to escape their suffering.

7. Rebirth

The rebirth plot is a narrative pattern in which the main character undergoes a significant transformation in their life, usually after experiencing a period of despair or a deep personal crisis. This journey often emphasizes themes of redemption and renewal, highlighting the human capacity for change and personal growth. In a rebirth story, even a character who initially displays evil tendencies or a cynical attitude can experience transformation, especially after descending further into darkness and then encountering someone who helps awaken their conscience.

The Structure of the Rebirth Plot Type:

a) A young character, whether male or female, is drawn into the influence of dark forces, typically manifested as danger or a threat.

- b) For a time, the situation appears to be fine. The threat seems to disappear, or in some cases, the effects of a curse or poison are merely postponed.
- c) Eventually, the threat resurfaces with greater power, trapping the protagonist in a hopeless state, as though caught between life and death or feeling deeply isolated.
- d) This condition lasts for a long time, as if the evil forces have truly triumphed and there is no escape.
- e) However, in the end, a miracle occurs—a rescue comes, either from the character themselves (if the protagonist is female), or from a girl or child (if the protagonist is male).

According to Ertrinary (2021), plot serves several purposes, including:

- a) The plot functions to provide a primary way that helps readers understand the text, and then use it as a model to interpret life.
- b) The plot creates curiosity in readers to continue reading by capturing their attention in the middle of the story, ensuring that readers are eager to know what will happen next.
- c) Plot connects events in the story for the reader, providing structure, purpose, and a sense of continuity so that events appear causally and thematically connected rather than randomly.
- d) The purpose of the plot is to show readers how one event relates to another.

The plot also aims to reveal the reasons and ways in which an event occurs. A good story has a clear plot, so the message intended to be conveyed can be well understood.

CHAPTER III

RESEARCH METHOD

This chapter discusses the methodology used in this study. The researcher explains the research design, data sources, data collection, and data analysis.

A. Research Design

In this study, the researcher uses literary, specifically an ecranisation study. The source of this study is the novel *The Last Thing He Told Me* by Laura Dave. The primary sources of this study are the novel *The Last Thing He Told Me* by Laura Dave, published in 2021 by Simon & Schuster, and its television series adaptation *The Last Thing He Told Me*, directed by Olivia Newman and released in 2023 (Apple TV Press, 2023). While literary criticism focuses on analyzing, interpreting and evaluating major literary works, literary theory seeks to explain the approaches or methods used to read and understand these works (Klarer, 2013: 77). This study uses related theories, such as the theory of ecranisation from Eneste (1991) to analyze the processes of ecranisation (additions, reductions, and variations) in the plot and characterization between the novel and the series. In addition, this study analyzes the extent to which the series changes the plot and characterization of the novel.

B. Data Source

The data source used in this study is the novel *The Last Thing He Told Me* by Laura Dave, which was adapted into a TV series by Olivia Newman and released under Apple TV+. The novel was published in 2021, and the series premiered in

April 2023, which is only two years apart. The novel has 41 chapters in 246 pages, and the duration of the series is seven episodes, each with a duration of 36-45 minutes. The researcher used screenshots, words, phrases, conversations, and sentences in the novel and series as the data.

C. Data Collection

In the data collection process, the researcher used recording and note-taking techniques, which were divided into four stages: First, the researcher collected data from the novel *The Last Thing He Told Me* using the heuristic reading technique to understand the plot of the novel. Second, the researcher watched the series *The Last Thing He Told Me* repeatedly while making notes on plot changes in the series. Third, the researcher rereads the data notes and categorized them according to their types. The researcher used a tabular format to distinguish the types of data that had been collected. The table format used in data collection is as follows:

No.	Quotes/events	Pages/episodes and duration	Ecranisation			Explanation
			Addition	Reduction	Variation	

Table 3.1. Format Data Collection

D. Data Analysis

The researcher uses the theory of ecranisation from Eneste (1991) and the theory of adaptation from Hutcheon (2006). To get accurate results, the researcher analyzed the data that had been collected and categorized beforehand. Once the analysis had been completed, the researcher drew conclusions based on the complete data. This study aims to examine the process of ecranisation and to determine whether there is any change in meaning and message at the end of the

story of the series *The Last Thing He Told Me* compared with the original novel. According to Eneste (1991), ecranisation is the transformation of a literary work accompanied by changes that occur in its form. These changes can be in the form of additions, reductions, or variations so that a literary work is more enjoyable for its fans. In addition, according to Hutcheon (2006), changes in the delivery of meaning and message may occur due to differences in the medium used.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher focuses on presenting all the existing data and describes the results of the analysis of the novel and the TV series *The Last Thing He Told Me* by Laura Dave. The researcher analyzes the ecranisation proces using quotations in the form of sentences from the novels and scenes from the series as the data. Then, the researcher discusses the data found by the researcher in the novel and series. Finally, the researcher concludes the impact of the adapted plot on the overall messages.

A. Plot

1. Plot in the novel *The Last Thing He Told Me* by Laura Dave

In Laura Dave's novel *The Last Thing He Told Me*, the author uses a first-person perspective to tell the whole story. Laura Dave's *The Last Thing He Told Me* employs a mixed plot, with several flashbacks at the beginning of the story, then continues into a forward-moving plot until the story ends. According to Robert and Jacobs (1998), there will be the following aspects in the plot: Exposition, Complication, Crisis, Climax, and Resolution.

a. Exposition

The story begins with a narrative that introduces readers to the three main characters and the initial situation before the conflict they will face arises. In the novel, the character Hannah introduces herself to readers, explaining her identity, her background relationship with her husband, Owen, and her relatively new marriage. In addition, the opening sentence confirms the first-person point of view,

showing that the story will focus on Hannah's personal experiences. Through her confession about their marriage and the presence of Bailey, Owen's sixteen-year-old daughter, who is not yet close to her, the reader immediately understands the family dynamics that will become the center of the story. This narrative also describes a unique setting, i.e., a floating house in Sausalito Bay, that provides a strong visual image for the reader. This is explained in the novel *The Last Thing He Told Me* in the chapter 1 of the first part, as in the following quotation:

I was Hannah Hall for the thirty-eight years before I met Owen, and I didn't see a reason to become someone else after. But Owen and I have been married for a little over a year. This change is a result of the last year and a half, a result of my husband's daughter, Bailey, being the stunningly disinviting age of sixteen. For a minute I think she means our hall, the space right behind us. But that doesn't make sense. We live in a floating home on the bay, a houseboat as they are commonly called, except here in Sausalito, where there's a community of them. Four hundred of them. Here they are oating homes—all glass and views. Our sidewalk is a dock, our hallway is a living room (p. 4-5).

The researcher uses this narrative as an exposition because it serves as a narrative foundation that explains who the main characters are, where they live, and how they relate to other characters before the conflict arises. There is no major tension in the above excerpt, but only Hannah's emotions, which will develop into the main conflict. With a calm style, the author introduces readers to the world of Hannah Michaels, whose life appears stable but will soon be shaken by a big secret hidden behind that calmness.

The next complication arises when Hannah reveals her background, including where she lived, her profession, and the life experiences that shaped her personality. In this section, readers are introduced to Hannah's life before the main events took place, when she was still living in New York City and had not yet settled in Sausalito. In addition to the setting, this exposition also introduces Hannah's

profession as a woodturner, which is not just a job, but part of her identity and family heritage. Hannah's relationship with her grandfather is described in detail and emotionally, showing that her grandfather is an important figure in her life. The explanation of Hannah's family background, coming from neglectful parents, a father who prioritized his career, and a mother who abandoned her, provides a strong psychological context for Hannah's character. From this, readers understand that Hannah grew up in an environment with minimal emotional attachment, except from her loving grandfather. This is explained in the novel *The Last Thing He Told Me* in chapter 2 of the first part, as in the following quotation:

I was still living in New York City then. I was living three thousand miles from Sausalito, the small Northern California town that I now call home.

I turn wood. That's what I do for work.

I come by the profession naturally. My grandfather was a woodturner and his work was at the center of my life for as far back as I can remember. He was at the center of my life for as far back as I can remember, having raised me mostly on his own.

My father, Jack, and my mother, Carole, were largely uninterested in doing any childrearing. They were largely uninterested in anything except my father's photography career. My grandfather encouraged my mother to make an effort with me when I was young, but I barely knew my father, who traveled for work 280 days a year. When he did have time off, he hunkered down at his family's ranch in Sewanee, Tennessee, as opposed to driving the two hours to my grandfather's house in Franklin to spend time with me. And, shortly after my sixth birthday, when my father left my mother for his assistant—a woman named Gwendolyn who was newly twenty-one—my mother stopped coming home as well. She chased my father down until he took her back. Then she left me with my grandfather full-time.

My grandfather was stable and kind and he made me dinner every night and waited for me to finish dinner before he announced it was time to get up and read me stories before we went to sleep. And he always let me watch him work.

I loved watching him work. (p. 7-8).

The above narrative explains why Hannah grew up to be an independent person, cautious in building relationships, and strongly attached to the values of stability and loyalty. Her love for woodworking and her memories with her

grandfather also symbolize resilience and inner peace, which later helped her deal with major conflicts in the story.

b. Complication

The complications in the novel begins when Hannah receives a short message from Owen via a teenage girl she does not know. The folded yellow note contains a short message, but it creates tension and confusion for Hannah, which becomes the starting point for the main conflict. This narrative raises the main question that will drive the entire plot. This is explained in the novel *The Last Thing He Told Me* in the chapter 1 of the first part, as in the following quote:

“Mrs. Michaels?”

“Mr. Michaels wanted me to give you this,” she says.

Then she thrusts out her hand, a folded piece of yellow legal paper inside her palm.

HANNAH is written on the front in Owen’s writing.

I unfold the paper. Owen’s note is short. One line, its own puzzle.

Protect her (p. 4-6).

In terms of plot structure, this narrative is the first turning point, shifting the narrative from introduction to initial conflict. Previously, readers were introduced to the characters and setting, then confronted with tension, suspicion, and confusion. Symbolically, the message is not only a warning, but also a command for Hannah to take responsibility. With a simple yet meaningful writing style, the author successfully creates a strong sense of complication by arousing curiosity, forming emotional conflict, and marking the beginning of Hannah's journey to uncover her husband's big secret.

Next, the complications in the novel arise when Hannah begins to realize that the disappearance of her husband, Owen, is not just a normal occurrence. After receiving the mysterious message, Hannah finds a large bag of money that Owen

gave to Bailey. This discovery makes Hannah suspect that Owen was involved in something dangerous at work. At the same time, Hannah knows from the radio that the CEO of Owen's company has been arrested for fraud, and that Owen, as one of the company's executives, is on the list of fugitives in the scandal. This situation began to corner Hannah, as she had to bear the public's suspicion as well as Bailey's confusion and anger over the disappearance of her father, given that their relationship had been strained from the start. This is explained in the novel *The Last Thing He Told Me* in chapter 6 of the first part, as in the following quotation:

I feel a little bit queasy, even now, as I think about the duffel bag shoved under the kitchen sink, a bag full of money that Owen probably knows they can't follow. I didn't tell Jules about the duffel because I know what it looks like to any reasonable person. I know what it should look like to me too. It looks like Owen is guilty. Jules had already decided as much, and a mysterious bag of money would only convince her further. Why wouldn't it? She loves Owen like a brother, but it isn't about love. It's about what points toward Owen's involvement in this mess: that he's running, that he acted suspiciously with Jules on the phone. Every single thing.
Except this. Except what I know (p. 31).

The above narrative serves to expand and deepen the main conflict by adding new tension. It is not only about Owen's disappearance, but also about his possible involvement in a criminal case that occurred at his workplace. Hannah's decision to hide the duffel bag from her best friend shows her inner dilemma between trust and evidence that seems to weigh heavily on her family. Hannah also begins to suspect that reality may not align with her beliefs about her husband. This quote seems to invite readers to delve deeper into Hannah's emotional conflict, as she must now balance love, trust, and logic. With a narrative full of uncertainty, the author successfully depicts the shift in mood from confusion to real suspicion.

Next, the complexity of the storyline increases when Hannah decides to go to Austin with Bailey to find out the truth about Owen's past after discovering many

inconsistencies, ranging from mysterious messages, bags of money, to Owen's disappearance without a trace. Hannah realizes that they will not find the answers if they continue to wait in Sausalito. This narrative also marks a turning point in Hannah's emotional journey, where she chooses to face danger rather than remain trapped in uncertainty. This is explained in the novel *The Last Thing He Told Me* in the chapter 12 of the first part, as in the following quote:

“You should go and pack a bag,” I say.
 “Why?” she says.
 “I was thinking about what you said, about the wedding. About Austin. And I think we should go,” I say.
 “To Austin?” I nod. She looks at me, confused.
 “That’s crazy. How is going to Austin going to help anything?” she says.
 “It’s better than sitting here,” I say.
 “What about school?” she says. “I’m just going to miss school?”
 “You said you weren’t going tomorrow anyway,” I say. “Didn’t you just nish saying that?”
 “Yeah,” she says. “I guess.”
 I’m already heading into the house. I’m already on the way. “So pack.” (p.69-70).

The quote above serves to expand the scale of the conflict and take the story in an increasingly complex direction with Hannah's decision to take Bailey to Austin to find some clarity about the problems afflicting their family. This brief narrative also highlights the emotional tension between the two, i.e., Bailey's resignation and Hannah's determination, to find answers. This is the point where the story begins to move towards a crisis, as Owen's secrets slowly begin to unfold, and Hannah must decide her own course of action amid an increasingly complicated conflict.

c. Crisis

The crisis in the novel is revealed when Bailey begins to remember her childhood memories in Austin, Texas. This becomes even clearer when she visits several familiar places. In this quote, Bailey begins to recall fragments of her

childhood in Austin, particularly when she was a flower girl at a wedding and walked with her father to an orange-themed football stadium. These memories become a clue for them to find out where Owen has gone and why he disappeared.

“A long time ago... It’s possible I was there for a wedding. When I was really little. I mean, I’m pretty sure I was a ower girl because they made me pose for all these photos. And I think someone told me we were in Austin.”

“How sure are you?”

“Not sure,” she says. “As not sure as you can get.”

“Well what do you remember about the wedding?” I ask, trying to narrow down the window.

“I don’t know... all I remember is we were all there.”

“So your mother too?” I say.

“I think so, yeah. But the part I remember best I don’t think she was with us for. My dad and I left the church and went on a walk, and he brought me to the football stadium. There was a game going on. I’d never seen anything like it. This enormous stadium. All lit up. Everything was orange.” (p. 65).

From there, Hannah and Bailey learn that Owen's name is not his real name, but Ethan. He deliberately changed his name for certain reasons for his and Bailey's safety. However, they also realize that the information they have obtained has dangerous consequences for Bailey's safety. This crisis brings together all the main conflicts in the story: deception, true identity, and Owen's past. Here, Hannah is forced to make a big decision between the painful truth and fighting to protect Bailey in accordance with Owen's last request. This is explained in the novel *The Last Thing He Told Me* in the chapter 5 of the second part, as in the following quote:

“Owen Michaels doesn’t exist,” he says.

“I’m not saying you don’t know what you’re talking about, Jake, but I can assure you, he exists. His daughter is sleeping fteen feet from me.”

“Let me rephrase,” he says, “your Owen Michaels doesn’t exist. Besides a birth certificate and social security number that match, for both Owen and his daughter, the rest of the details are inconsistent.” “What are you talking about?”

“No Owen Michaels purchased or owned a home in Seattle, Washington, in 2006 or enrolled his daughter, Bailey, in preschool that year or had a registered income tax return anytime before 2009...” That stops me.

“That was the year he and Bailey moved to Sausalito.”

“Exactly. That’s where the record for your Owen Michaels starts. And from then on pretty much what you told me matches up. Their home, Bailey’s schooling. Owen’s work. And, of course, it was smart of him to purchase a floating home as opposed to a real house. Less of a paper trail. He doesn’t even own the land. It’s more like a rental. Harder to trace.” (p. 103).

The above quote serves as the climax of emotional tension in the story. In addition, this narrative marks the beginning of the transition from the search phase to confrontation. The internal conflict evolves into a crisis of identity and security for both Bailey and Hannah. By presenting vague memories that slowly trigger a profound realization, the author creates a powerful and meaningful moment of crisis where the combination of secret revelations and emotional consequences completely changes the direction of the story.

d. Climax

The climax of the novel occurs when Hannah is faced with two difficult and dangerous choices for her own safety and for Bailey's. She realizes that Owen's past identity, Ethan, has faced many criminals who still hold a grudge against Ethan to this day. The tension peaks when Hannah meets her former father-in-law, who is also the person in power and the one who is still after Owen. Hannah confidently makes a big decision to protect Bailey, not merely to fulfill Owen's last request. This stage becomes the most emotionally intense moment for Hannah's character. Because at that point, she positions herself as a mother figure who sacrifices everything, including her own safety, for her stepchild, not as a wife searching for her missing husband.

“I need to talk to your father,” I say. “And I’m asking my husband’s friend to help make that happen.”

We head northwest of the city past Mount Bonnell and into Texas Hill Country. Suddenly I’m surrounded by rolling hills, trees and foliage everywhere, the lake muted outside the car windows, tepid. Unmoving.

This house, Nicholas Bell's house, has its own moat. It's a stark reminder that there is no getting in or out of here without explicit permission.

"Kristin..." he says. "Do you think she'll be open to meeting me?" I turn around and meet his eyes.

"I think so," I say. "Yes."

"What will that look like?"

"She's going to be the one to decide how much and how often she sees you. But I will make sure that the well isn't poisoned. I'll make sure she understands that a lot of what happened here has nothing to do with how you feel about her. And that she should know you." (p. 221).

The quote shows the direct interaction between Hannah and the main source of the secret that has overshadowed the entire conflict of the story. The narrative also reaches its emotional climax, the moment when the truth about Owen and Bailey's past is finally fully revealed and Hannah shows her role as Bailey's ultimate protector. By sacrificing herself for Bailey's future safety and security, Hannah proves that she has fully carried out Owen's last message. This is the highest point of struggle, courage, and unconditional motherly love.

e. Resolution

The resolution in the novel presents a touching and meaningful conclusion to Owen's final message after a long journey full of mysteries and dangers. In this section, Hannah and Bailey's relationship undergoes a significant change. Bailey, who was previously cold and distant, now fully accepts Hannah as her mother. This is evident in the last sentence, which also serves as the conclusion to the novel. This resolution does not show Owen's return to his family, but rather depicts the results of the sacrifices and difficulties that the two of them have gone through in their journey to find Owen. The novel closes the story with the view that even though loss cannot be restored, love can build a strong new family and relationship.

When I finally allow myself to look up, it's Bailey that I see. It cools me out, immediately, centers me. She is walking toward me from the same direction Owen has gone. She's in her

gray sweater dress and high-top Converse, her long, brown hair running halfway down her back.

I take a deep breath and take her in. She walks hand in hand with Shep, the new boyfriend. He gives me a salute, which I'm sure he thinks is cute. It isn't. But I smile as they walk up. How can I not? Bailey is smiling too. She is smiling at me. "Mom," she says (p. 238).

This quote serves as an emotional conclusion and a testament to Hannah's success in carrying out Owen's final message to her. The previously strained relationship between Hannah and Bailey has now transformed into a loving mother-daughter bond. The narrative also provides a calm and satisfying conclusion to the story. The major conflict surrounding Owen's identity is not the focus; what remains is the result of his sacrifice. The author gently emphasizes that true protection is not only about guarding against physical danger, but also about building a sense of security and love in the heart.

2. Plot in the series *The Last Thing He Told Me* directed by Olivia Newman

The novel *The Last Thing He Told Me* was written by Laura Dave in 2021. In 2023, the novel was adapted into a TV series directed by Olivia Newman. In the series *The Last Thing He Told Me* (2023), the story is told from the perspective of the main character, Hannah Hall, played by Jennifer Garner. The series *The Last Thing He Told Me* is about a woman who tries to uncover the truth behind her husband's disappearance while protecting her stepchild and discovering the dark secrets of her family's past. The plot of the series moves back and forth, depending on Hannah's search, and is interspersed with flashbacks of Owen's past as she tries to uncover the mystery.

a. Exposition

This exposition begins with a scene that introduces the three main characters (Hannah, Bailey, and Owen) and the setting where they live, which also depicts their relationship at the beginning before the big conflict starts. The scene at the pier shows the warm and romantic atmosphere between Hannah and Owen, revealing their closeness and sincere affection. Meanwhile, the scene before Owen takes his daughter to school shows the cold and awkward relationship between Hannah and Bailey, evident when Bailey refuses Hannah's offer to take her to school. After that, the scene of Owen taking Bailey to school shows his affection and patience towards his only child. Through these two scenes, the audience is introduced to their seemingly normal lives, with no signs of the problems that their family will face.



(Ep 1, 2:30 – 9:30)

The scene above is referred to as exposition because it introduces the three main characters, the relationships between them, and the setting of the story. Hannah is shown as a new wife who is adjusting to her role as Bailey's stepmother, while Owen is portrayed as a loving father and mediator between the two. The setting of the pier and floating house in Sausalito is depicted in a peaceful atmosphere. This scene invites the audience to understand the dynamics of their family life before entering the main conflict of the story.

b. Complication

The complication begins when a girl comes to Hannah's house and gives her a yellow note from Owen. The paper had the name "HANNAH" written on it in Owen's handwriting. When she unfolded the paper, there were only two simple words: "PROTECT HER." Immediately after receiving the message, Hannah appears confused. This scene marks the beginning of the conflict they will face throughout the story.



(Ep 1, 13:24 – 14:30)

The scene above introduces the complications, the first event that shakes up Hannah's previously peaceful and happy family life. With one message, Hannah's emotions, which were initially normal, become filled with confusion and worry, as depicted by her facial expressions. This scene is the main trigger that starts a series of conflicts and adventures in the story.

The core of the complication emerges when Hannah reads about the raid on Owen's workplace in her car while picking up Bailey. Then Bailey arrives with a large bag on her shoulder and a yellow note similar to the one Owen gave her. When the bag is opened, there are many rolls of cash inside. This intensifies Hannah's anxiety, as she had initially thought Owen was simply hard to reach and couldn't pick up Bailey. And that's when Hannah realizes something is wrong with the events of that day.



(Ep 1, 21:00 – 24:00)

This scene complicates matters further by clarifying a conflict that was initially vague. Whereas Hannah was previously only confused by the mysterious message Owen sent her, she is now faced with concrete evidence that presents her with a major dilemma. The combination of investigative news and physical evidence in the form of a bag of money creates an atmosphere of tension and confusion. This is further emphasized by the expressions and tone of voice between Hannah and Bailey. This scene also drives the plot forward by escalating the conflict before leading the story to a crisis.

The height of the complication is seen when Hannah calls her lawyer friend to ask about Owen's case. Then Hannah gets the number of a US marshal named Grady Bradford, who will be her liaison with the legal and security network. Then, when Hannah realizes the situation is getting more dangerous, she takes Bailey to Austin, Owen's hometown, to find answers. Tension arises between Hannah and Bailey because Bailey thinks that digging up their past will be useless.





(Ep 2, 16:55 – 32:50)

This scene is the peak of the complications in series and deepen the mystery and broaden the scope of the conflict. This is where Hannah and Bailey's relationship begin to change, from initial awkwardness to suspicion mixed with fear and a desire to protect each other. This scene brings the tension to its highest intensity before finally beginning to unravel in a phase of crisis.

c. Climax

The climax of the series comes when Bailey finally begins to remember her childhood memories in Austin while watching a flock of birds in the evening sky with Hannah. Bailey remembers seeing the same thing with his father, his biological mother, and his uncle and aunt. She recognizes the atmosphere in Austin, the orange color of the stadium, and the atmosphere of the wedding he once attended with his father. But Bailey also realizes that her family never called her father Owen. That's when she realizes that after her mother's death, her father took her away and hid their true identity for their safety. This scene is a major turning point in the story, as the main mystery begins to unravel and the danger that had been vague until now becomes clear.



(Ep 5, 22:00 – 23:50)

This scene is the climax of the revelation of the truth in the storyline. Through her memories, Bailey realizes that Austin is not a strange place to her. This scene also depicts an emotionally powerful moment by bringing together the past and the present visually and symbolically. Here, the main conflict reaches its peak by revealing the core of the problem so that they can think about what decisions they will make later.

d. Falling Action

The falling action is seen when Hannah talks to Grady Bradford, the U.S. marshal handling Owen's case. In that scene, Grady explains the dangerous situation threatening Bailey because of Owen's past, including Nicholas, his grandfather, who was involved in an influential criminal network. Hannah, who had only wanted to find her husband, finally realizes that Bailey's safety is now her top priority. Hearing Grady's explanation, Hannah makes a reckless decision to negotiate directly with Nicholas, Bailey's grandfather and one of the parties searching for Owen. The only way to protect Bailey is to seek protection from her own grandfather. This scene is filled with tension and courage, as Hannah is willing to sacrifice herself for the safety of her stepdaughter.



(Ep 6, 22:31 – 34:40. Ep 7, 06:15 – 22:40)

This scene constitutes the falling action because it depicts the stage where the tension begins to subside after the crisis has been resolved. The conflict surrounding Owen's disappearance and true identity has been revealed, and now the focus shifts to the decisions Hannah will make to protect Bailey and prepare for the consequences. She begins working with the authorities to ensure Bailey's safety while sacrificing herself to meet Nicholas face-to-face. In addition, this scene also serves as a hint towards the resolution, where the story begins to descend towards a peaceful ending after the storm of conflict subsides.

e. Resolution

The resolution section is an emotional epilogue. Five years have passed, and Hannah is living a new life as a wood artist with her own gallery. Then, for the first time, Bailey walks in and greets her with a sincere smile, calling her “mom.” That call is the emotional climax for them, showing that Bailey has truly accepted her as a mother. At the end of this story, although Owen does not return to their family, Hannah succeeds in fulfilling Owen's final message to protect Bailey—not only from danger but also from losing her way in life. This suggests that love and trust can make someone who is not related by blood become closer than family.



(Ep 7, 34:50 – 35:17)

This scene serves as the resolution because it marks the end of the main conflict in the story, namely the search for identity, feelings of loss, and the struggle to protect loved ones. After overcoming various dangers, Hannah and Bailey now find peace in the form of a new relationship to continue their lives based on love and trust. Additionally, this scene serves as the perfect conclusion to the narrative arc, emphasizing that even though Owen does not return to their family, his message and sacrifice give rise to a stronger bond between Hannah and Bailey.

B. Ecranisation of Plot

1. Reduction

Several reductions have been found in the adaptation of Laura Dave's novel *The Last Thing He Told Me* into Olivia Newman's series *The Last Thing He Told Me*. According to Eneste (1991), the reduction in the plot adaptation is due to several factors, including the fact that the scene is not important enough to be filmed. If the scene is not filmed, it will not change the meaning and message of the storyline. In addition, the typical maximum duration of a film is about three hours, while a series averages about forty-five minutes per episode, so producers must limit the number of scenes that can be filmed from the novel.

The first reduction found in the adaptation of Laura Dave's novel *The Last Thing He Told Me* and Olivia Newman's series version is in chapter 2 of the first part of the novel. This reduction is found in the introduction of the main character. In Laura Dave's novel *The Last Thing He Told Me*, there is a description of the background of Hannah's family before she met her husband, Owen Michaels. This monologue is not included in the series version. As shown in the following data,

I met Owen a little over two years ago.

I was still living in New York City then. I was living three thousand miles from Sausalito, the small Northern California town that I now call home.

I turn wood. That's what I do for work.

I come by the profession naturally. My grandfather was a woodturner—an excellent one, at that—and his work was at the center of my life for as far back as I can remember. He was at the center of my life for as far back as I can remember, having raised me mostly on his own.

My father, Jack, and my mother, Carole, were largely uninterested in doing any childrearing. They were largely uninterested in anything except my father's photography career.

My grandfather always let me watch him work. I loved watching him work.

Over time, this devoted clientele turned into a somewhat larger clientele in other coastal cities and resort towns: Los Angeles, Aspen, East Hampton, Park City, San Francisco. This was how Owen and I met. Avett Thompson—the CEO of the tech firm where Owen worked—was a client (p. 7).

The above data is a clear example of the reduction that occurred during the adaptation process. In the novel, after the scene where Hannah receives a mysterious message from Owen, there is a long narrative explaining Hannah's background before she met Owen. The narrative covers her past in New York, her profession as a woodworker, her relationship with her family, especially her grandfather who raised her since childhood, and how she met Owen. This narrative in the novel serves to build Hannah's character in depth, giving readers an understanding of the origins of her personality. However, in the series version, this narrative is completely removed. After Hannah receives a message from Owen

through a strange girl, the plot immediately shifts to the scene where Bailey starts looking for Owen to take her to the extra course. This reduction was made because audiovisual media can convey character information visually without lengthy explanations, as Hannah's character can be introduced through her actions, expressions, and interactions. This is in line with Eneste's (1991) statement that long and detailed background descriptions are often removed in the ecransation process. Although this strategy is effective in maintaining tension and focusing on the main conflict, the reduction of this narrative reduces the depth of the audience's understanding of Hannah's character.

Then, the second data reduction is found in chapter 3 of the first part. There is a narrative where Bailey and Hannah are silent in the car after returning from Bailey's school and receiving a bag of money from Owen. In the novel, Bailey is seen offering a joint from his sweater pocket, before they finally count the money and argue about Owen's whereabouts. This interaction clearly illustrates Bailey's character as an impulsive, restless teenager who is confused, while Hannah tries to understand and embrace Bailey even though she is also confused about this issue. However, this narrative is not shown in the series. Explanation as in the following quote;

We pull up to our parking spot in front of the docks.
 We've kept the car windows wide open for the duration of the ride and I'm still holding a tissue over my mouth.
 "Do you feel like you're going to hurl again?" Bailey asks.
 I shake my head, trying to convince myself as much as I'm trying to convince her. "I'm fine," I say.
 "Cause this could help..." Bailey says.
 I look over to see her pull a joint out of her sweater pocket. She holds it out for me to take.
 "Where did you get that?" I say.
 "It's legal in California," she says.
 Is that an answer? Is it even true for a sixteen-year-old?

“If you don’t want it, don’t take it,” she says. “I was just trying to help.”

“I’m good. But thanks.”

She starts to put the joint back in her pocket and I inch. I try to avoid making any big parenting moves with Bailey. It’s one of the few things she seems to like about me (p. 19).

The above data is one example of reduction in the adaptation process. In the novel and series versions, there is a scene where Hannah picks up Bailey from school with a bag of money left behind by Owen. In the novel version, after the tense journey, they stop at a parking lot near the pier, with Hannah still feeling nauseous due to stress and shock over the situation that has befallen them. During a moment of silence in the car, there is additional narration where Bailey spontaneously offers Hannah a joint to help relieve her nausea. Hannah politely refuses, trying to calm herself without making the situation worse. However, in the series version, this narration is completely removed. After their car stopped at the pier parking lot, the scene immediately jumps to Bailey asking for an explanation about her father's whereabouts, leading to a small argument with Hannah. This deletion was likely made due to broadcasting standards and censorship regulations, considering that some countries have made marijuana illegal to sell freely, especially to teenagers like Bailey. Showing the use of marijuana by underage characters could spark controversy, so the director needed to avoid depicting risky behavior.

Furthermore, the third reduction is found in chapter 5 of first part. In the novel, there is a short chapter containing a flashback that shows a calm and sweet moment between Hannah and Owen before a major conflict hits their lives. It is described that they are sitting on the pier while enjoying food and drinks from outside. This description details the romance between Hannah and Owen. However,

this narrative is completely omitted in the series version. This reduction was likely made to keep the storyline fast paced and focused on the conflict of Owen's disappearance and the dynamics of Hannah and Bailey's relationship. As a result of this reduction, viewers lose the romantic and nostalgic nuances that reinforce Hannah's emotional reasons for maintaining her faith in Owen throughout the story.

This is explained in the following quote,

Owen and I sat on the dock, eating Thai food straight from the take-out containers. Drinking ice cold beer.

He was in a sweatshirt and jeans, bare feet.

We were sharing a papaya salad and spicy lime curry. Owen was tearing up, the heat from the chilies going straight to his eyes.

I stifled a laugh. "If you can't hack it," I said, "we can order the curry mild next time."

"Oh, I can hack it," he said. "If you can hack it, I can hack it..."

He stuffed his mouth with another bite, his face turning red as he struggled to swallow. He reached for his beer and guzzled it down.

I moved over, wrapping the blanket over his shoulders, feeling the heat of his body. His barefooted body, a good ten degrees warmer than mine.

"So tell me," he said. "What was your favorite thing today?"

"I actually think I have a pretty cool idea for a little treat for Bailey," I said. "I'm going to re-create the brown butter pasta for dinner tomorrow night. You know, the one we had on her birthday at Poggio? Don't you think she'll love that?"

"Bailey's lucky to have you. And she's going to come around to that. Pasta experiment or not." (p. 29-30).

The above data is one of the most notable reductions in the ecranisation process. In both versions, there is a scene where Jules, the news company editor and Hannah's friend, comes to visit. Her purpose is to calm them down and discuss the heated situation that has befallen Hannah's family after Owen's disappearance. In the novel, before the conversation between Jules and Bailey on the balcony, there is a short chapter in the form of a romantic flashback that tells of one of the sweet moments between Hannah and Owen in their houseboat. The narrative serves as an emotional affirmation by showing how real and sincere their love is. However, in the series version, this flashback chapter is completely removed. After Jules' arrival

and her discussion with Hannah, the scene immediately continues with the interaction between Jules and Bailey without inserting this moment of reminiscence. This reduction marks a shift in focus from romance to psychological drama full of tension in the screen adaptation. This further confirms Eneste's (1991) claim that complex subplots that do not greatly affect the course of the main story are often removed in the screen adaptation process.

Next, the fourth data reduction is shown in chapter 6 in the second part. In the novel, there is a short chapter containing a flashback that tells of a minor conflict between Hannah, Owen, and Bailey at the Berkeley flea market. This narrative shows the realistic relationship between father and child, which is full of warmth. However, this chapter provides an important clue that hints at Owen's old identity, which he has been trying to hide all this time. In the series version, this flashback chapter is completely removed. This reduction was likely done to maintain the rhythm of the story and keep the focus on the main conflict. Although this reduction speeds up the plot, the removal of this narrative also reduces the audience's understanding of the warmth of Owen and Hannah's small family and the small clues about Owen's hidden past. Explanation as in the following quote;

“I didn’t agree to this,” Bailey said.

We were standing outside a flea market in Berkeley. And Owen and Bailey were in a rare standoff. He wanted to go in. The only place Bailey wanted to go was home.

“You did agree,” Owen said. “When you agreed to come to San Francisco. So how about sucking it up?”

“I agreed to get dim sum,” she said.

“And the dim sum was good, wasn’t it?” he said. “I gave you my last pork bun. As a matter of fact, so did Hannah. That’s two extra pork buns.”

She turned on her heels and walked into the flea market. She was done negotiating with her father. And, apparently, she was done celebrating my birthday.

He leaned down to kiss me and we started to head inside. To find Bailey, we were just through the front gate when a large man on his way out stopped walking and called out after Owen.

“No way,” “I can’t believe it’s you,” he said. “How does the prom king miss all the reunions?”

“I hate to tell you, pal, but I think you have the wrong guy,” Owen said. “I’ve never been king of anything, just ask my wife.”

“Wait. So you’re telling me that you didn’t go to Roosevelt? Class of 1994?”

“Nope, I went to Newton High in Massachusetts,” Owen said.

“Man, you are a dead ringer for this guy I went to school with. I mean the hair is pretty different and he was more jacked than you.”

Owen laughed. “Take it easy,” he said. “You too,” Waylon said. Then he started to walk toward the parking lot. But then he turned back. “Do you know anyone who went to Roosevelt High in Texas?” he said.

Owen smiled, gently. “Sorry, buddy,” he said. “Hate to disappoint you, but I’m not even close to the right guy” (p.109-111).

The data above is one example of reduction. In the novel and series versions, there is a scene where Hannah calls Jake, a lawyer and her ex-boyfriend, to ask for legal advice regarding Owen's disappearance as their situation becomes more complicated. Then in the novel, there is a short chapter containing a flashback that shows their family moment while visiting a culinary market in Berkeley, but it implicitly contains important clues about the mystery of Owen's past identity. However, in the series version, this flashback chapter is completely removed. After Hannah calls Jake, the plot immediately continues to their search in Austin without showing these memories. The flashback serves as a bridge that shows the warmth of the family and the mystery behind it. This deletion was done because the series chose to focus on Hannah and Bailey's investigative journey in the present. By removing this chapter, the series version loses the emotional transition that softens the shift from a peaceful atmosphere to a major conflict, resulting in Owen's disappearance feeling even more mysterious and sudden.

Then, the fifth reduction was found in chapter 9 of the third part. In the novel, there is a chapter containing a flashback about the sweet moments at the beginning of Hannah and Owen's relationship. The chapter describes how Owen

sincerely wanted to get to know Hannah's world. This shows Owen as a warm person who wanted to be involved in and appreciate Hannah's life before they were together. However, this flashback was omitted in the series version. This reduction was made to maintain the tempo of the story so that it could focus more on the main conflict. Hannah and Owen's past relationship is conveyed through several short flashbacks and is not as detailed as in the novel. This sometimes causes viewers to lose the direct picture of the emotional foundation of their relationship, making their closeness more vague than in the novel. As shown in the following data,

“Show me how to do it,” he said.

We turned on the lights in my workshop. We had just left the theater, after our non-date, and Owen asked if he could come back to the workshop with me. He just wanted to learn how to use a lathe. He just wanted to learn how I do what I do.

He looked around and rubbed his hands together. “So... where do we start?” he said. “Gotta pick a piece of wood,” I said. “It all starts with picking a good piece of wood. If that’s no good, you have nowhere good to go.”

“What’s your favorite kind of wood to work with?” he asked. “I don’t play favorites,” I said.

“Is that my first lesson?”

“No, the first lesson is that to pick an interesting piece of wood to work with, you need to understand that good wood is defined by one thing,” I said.

He rubbed his hand along the piece of the pine I was working with. It was a distressed pine—dark in color, rich for a pine. “What defines this guy?” he said.

“I think this part, right here, I think it could turn out interesting,” I said (p. 231).

The above data is one example of a significant reduction. In both versions, there is a scene where Hannah returns to the US Marshal's office after deciding to meet Nicholas in person, following Bailey's disappearance, who had secretly left to meet her aunt. In the novel, before the story continues with their return to Sausalito, there is a short chapter in the form of a romantic flashback between Hannah and Owen. This chapter recounts their moment in Hannah's studio after their unplanned first date. Unfortunately, this chapter was removed in the series version. After the scene at the US Marshal's office, the series jumps straight to the closing narrative

when Hannah and Bailey decide to return to Sausalito after the main conflict is resolved. This deletion allows the series to convey emotional intimacy through expressions, dialogue, and direct interaction without the need for flashbacks. However, this deletion also causes viewers to lose the emotional dimension that reinforces why Hannah remains so loyal to Owen until the end of the story.

Finally, the sixth and last reduction analysed in this study was found in the epilogue of the novel. In the final chapter, there is a long monologue by Hannah before the narrative of her reunion with Owen. This section depicts Hannah's life several years after the conflict. She reflects on her current success as a woodworker, her quiet but vigilant life, her relationship with Bailey, who is now an adult, and her decision to sell their houseboat when Bailey graduated from high school for their safety. However, this narrative is omitted in the series version and is immediately replaced with a scene of Hannah and Owen's meeting without a long narration. This reduction aims to maintain the dramatic impression and strengthen the visual aspect of the story's conclusion. The series prefers to convey Hannah's feelings through expressions rather than dialogue. This is explained in the following quote,

Bailey is supposed to meet me for dinner, so I'm mostly on the lookout for her, excited to have the excuse to shut it all down for the day. She's bringing a guy she recently started dating, a hedge funder named Shep (two points against him), but she swears I'll like him. He's not like that, she says.

I'm not sure if she is referring to him working in nance or having the name Shep. Either way, he seems like a reaction to her last boyfriend, who had a less irritating name (John) and was unemployed. So it is, dating in your twenties, and I'm grateful that these are the things she's thinking about. She lives in Los Angeles now. I live here too, not too far from the ocean—and not too far from her.

I sold the oating house as soon as Bailey graduated high school. I don't harbor any illusions that this means I've avoided them keeping tabs on us—the shadowy gures waiting to pounce should Owen ever return. I'm sure they are still watching on the o chance he risks it and comes back to see us. I operate as if they are always watching, whether or not he does (p. 237).

The data above is used to illustrate this reduction in the adaptation process. Both the novel and the series feature a closing scene set five years after the main conflict, when Hannah successfully holds her first furniture exhibition. In the novel, after this narrative, there is an internal monologue by Hannah that provides an in-depth description of her and Bailey's life after all the traumatic events have passed. This narrative depicts a calmer and more stable daily life, indicating that the wounds of the past are slowly beginning to heal. However, in the series version, this entire monologue is removed, and the plot immediately shifts to a scene where Hannah is at her exhibition and accidentally meets Owen briefly before Bailey arrives and greets her. This reduction makes the series version feel more concise and dramatic. The novel concludes with reflection, while the series ends with a symbolic visual representation of love and waiting finally finding its form again.

2. Addition

Addition is one of the changes that may occur in the process of adapting a literary work into an audiovisual form. As Eneste (1991: 64) notes, additions are made for specific reasons from a filmic perspective, such as to increase the appeal of the story or create a more dramatic and memorable experience for the audience in enjoying the film itself.

The first data addition found in the adaptation of Laura Dave's novel *The Last Thing He Told Me* and Olivia Newman's series version is in episode 1 of the series. This addition is found in the introduction of the series. The scene at the beginning of episode 1 shows Hannah deliberately dropping and breaking her phone screen, which displays a photo of her with her husband, Owen Michaels, who does

not appear in the novel version. This addition clarifies Hannah's inner conflict and builds emotional tension from the beginning of the episode by showing gestures that physically represent her frustration, confusion, and sadness, which she finds difficult to express in words. As shown in the image below:



(Ep 1, 00:00 – 02:30)

The above data is one example of additional data in this adaptation process. When Hannah is seen dropping and destroying her cell phone screen displaying a photo of herself and Owen, it is a form of emotional visual addition that does not appear in the novel version. In the novel, there is no narrative explaining Hannah's destructive actions in damaging her personal belongings. After that scene, the series shows another scene introducing the three main characters, their relationships, and their initial interactions, which are also shown in the series version. This addition plays an important role in building tension from the beginning of the episode. Thus, simple actions like destroying personal belongings are not merely an outlet for emotions, but also depict Hannah's emotional state of doubt, despair, and struggle in facing the conflicts to come. This is in line with Eneste's (1991) statement that additions are made for specific reasons from a filmic perspective, such as to create a more dramatic and memorable experience for the audience in enjoying the film itself.

Then, the second data addition is shown in episode 1 of the series. There is a scene where Hannah decides to go to Owen's workplace, The Shop, after receiving the notes and being unable to contact Owen on his cell phone. When Hannah arrives, it turns out that the office is being raided by the authorities. Seeing that the situation made it impossible for her husband to be there, Hannah hurriedly searched for Owen's parking spot, but the parking lot was empty. This indicates that Owen deliberately decided not to go to the office, not just that he didn't show up for work. This scene is not in the novel version. This addition serves to make the audience feel the panic and clarify the mystery narrative. As shown in the image below:



(Ep 1, 17:23 – 17:50)

The scene above is an addition because it does not appear in the novel version. In both versions, there is a moment where Hannah goes to The Shop to look for her husband, but she does not find him. Instead, Hannah witnesses Avett, the CEO of the company where Owen works, being arrested by the police. In the novel version, Hannah immediately returns home to find out about her husband's whereabouts by calling Owen's other colleagues. However, in the series version, this scene is expanded with additional scenes, after which Hannah decides to return home. The addition of scenes that are not found in the novel aims to strengthen Hannah's characterization as a proactive, persistent figure who refuses to give up in

the face of adversity. This further confirms Eneste's (1991) claim that additions can be made to explain the conflict more explicitly to the audience so that it is easier to understand.

Next, the third data addition was found in episode 2 of the series. There is a scene where, after Hannah takes Bailey to school, she checks her cell phone and receives a notification that makes her realize that news about The Shop case has spread throughout her school. This scene is not explicitly described in the novel. In the excerpt, Bailey appears to be reading messages from her friends and hearing whispers around her asking about the truth of her father's case, a situation that causes her embarrassment, confusion, and isolation. In the series version, this scene was added to show the social pressure Bailey experiences in a more tangible and visual way. As shown in the image below:



(Ep 2, 06:36 – 07:03)

The scene above is one of the most noticeable additions because it affects Bailey's emotional state. Initially, in the novel and series, there is a scene where Hannah takes Bailey to school. The subsequent narration describes Hannah's interaction with Jules on the way home. In the novel, it is briefly explained that Bailey enters school without showing any signs of being the center of attention, and there is no explanation of how her friends reacted to the news about her father.

However, in the series version, this scene is developed by showing Bailey receiving messages from her friends asking about the truth of the news about her father. When she steps inside, the curious stares and whispers of the other students around her make Bailey look uncomfortable. This scene was added to show the real social impact. In addition, this addition also serves to enrich the narrative by presenting the reality of the modern world, where news spreads quickly through social media and has a domino effect on a person's mental condition. The addition of new elements in a series usually has the purpose of adjusting to the cultural or social context that is relevant to the story (Eneste: 1991).

Furthermore, the fourth data addition is shown in episode 2 of the series. There is a scene where Hannah tries to open Owen's laptop in hopes of finding clues about The Shop case and her husband's disappearance, which does not appear in the novel version. In the series version, a scene was deliberately added to emphasize the pressure and panic Hannah was experiencing. As she sat in front of her studio, trying to access Owen's laptop, two police officers suddenly arrived, introduced themselves, and began asking about her husband's whereabouts. This scene makes Hannah's position as someone who knows nothing even more confusing, as she has become the target of questions from the authorities. This addition serves to strengthen the psychological impact and show how Hannah is receiving pressure from various directions. As shown in the image below:

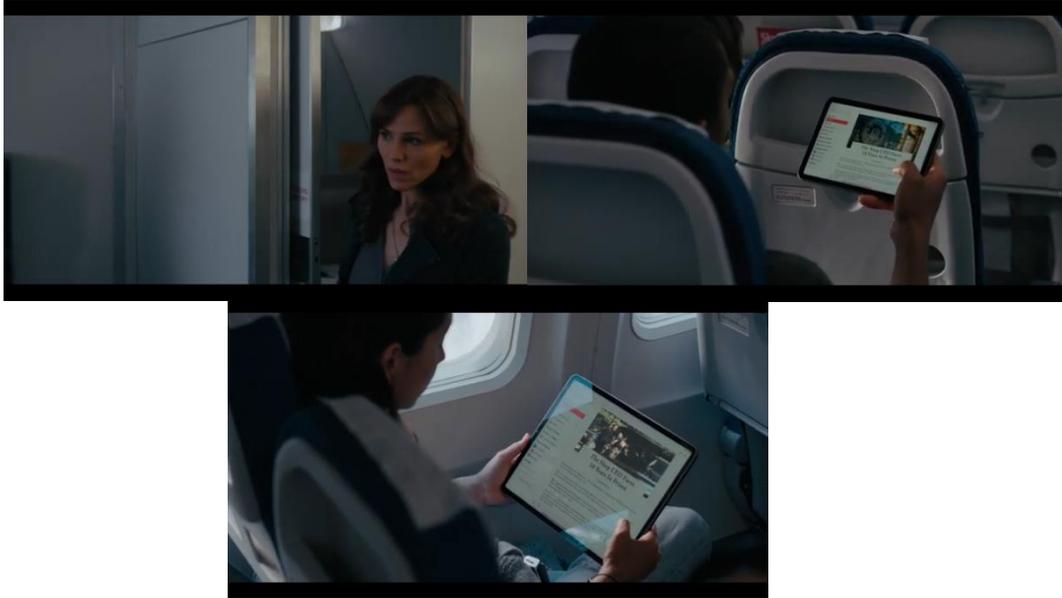


(Ep 2, 09:10 – 10:30)

The scene above is an addition because it does not appear in the novel version. In both versions, after dropping Bailey off at school, Hannah goes to her studio while calling Jules. There, she opens Owen's work laptop that she brought from home, tries to access the locked file, but fails. In the novel, when she fails to access the file, she immediately calls Jules back, and there are no external disturbances. However, in the series version, there is an addition that expands the context of the situation, showing that the shop case is a matter of concern. After that, Hannah returns home and tells Jules that two police officers came to her studio. This scene is not found in the novel version because the series places more emphasis on external tension. In addition, this addition serves to strengthen the realism and urgency of the storyline.

Afterwards, the fifth data addition is seen in episode 3 of the series. There is a scene where Hannah comes out of the airplane toilet during her trip to Austin with Bailey, and she sees several other passengers reading news articles about The Shop case, which is not found in the novel version. In the series version, this scene was added to emphasize the impact and public response to The Shop case that ensnared Owen. Here, the audience feels how quickly and widely the issue spread, making The Shop the center of public attention. This addition serves to strengthen

the atmosphere of mystery and show Hannah's emotional reaction. As shown in the image below:



(Ep 3, 02:36 – 03:07)

The scene above is one of the most noticeable additions because it affects the social situation surrounding the main characters. In the novel and series, there is a narrative showing Hannah and Bailey on a plane to Austin. In the novel, this part is only briefly described. Then the narrative immediately focuses on a small detail, which is Hannah noticing that Bailey looks cold. There is no interaction with the surrounding environment. Meanwhile, the series version expands the context by inserting a scene where Hannah comes out of the airplane toilet and sees several other passengers reading an article about the shop case. Only then does the scene shift to Hannah noticing that Bailey looks uncomfortable. This scene is not described in the novel version, which serves to strengthen the context and tension of the story. This addition also aims to enable the audience to feel the social impact of the case, showing that Hannah and Bailey now live under the public spotlight.

Next, the sixth data addition, which was the last data addition analyzed by the researcher, was found in episode 4 of the series. This data reveals a side of Grady's personal life that is not found in the novel version. In this scene, Hannah tries to contact Grady's workplace to find out where he is. However, she learns that Grady is on vacation. This scene is followed by a shot of Grady spending time with his son at a cafe, showing the warm interaction between father and son. This addition expands Grady's characterization as an agent who is loyal to his work, but also a good father. In the novel, Grady's background is not clearly described, so this scene adds detail to Grady's character. Overall, this addition expands the visual narrative and the audience's empathy for the supporting characters without changing the main storyline. As shown in the image below:



(Ep 4, 05:44 – 06:15)

The scene above is an addition because it does not appear in the novel version. In both versions, there is a scene that explains where Hannah calls Grady's office to ask if he is at work in Austin. In the novel, the receptionist informs Hannah that Grady is at the office and immediately connects the call without delay. There are no additional details. In the series, after Hannah calls, the receptionist informs her that Grady is on vacation. The scene then shifts to Grady relaxing at a cafe with his son. Only then does he receive a call from the office connecting him to Hannah.

This scene does not appear in the novel because it results from creative adaptation to expand Grady's characterization. The addition of new elements in a series usually has the purpose of strengthening the visualization of the story, such as character development (Eneste: 1991). This addition also serves to balance the rhythm of the story. After several tense scenes involving Hannah and Bailey, this light moment provides an emotional break for the audience.

3. Variation

Variation is another aspect of change in the process of adapting a literary work into an audiovisual form. Eneste (1991) states that producers felt the need to make variations in the film during ecranisation, giving the impression that a film based on the novel was not originally as a novel.

The first data variation found in the adaptation of Laura Dave's novel *The Last Thing He Told Me* and Olivia Newman's series version is in episode 1 of the series. This data is found in the introduction of the series. In the novel version, the story begins with an introspective narrative delivered in the form of Hannah's inner monologue. She introduces herself as Hannah Hall, a 38-year-old woman who has been married to Owen for over a year. The narrative also introduces Bailey, Owen's daughter, a cold and unapproachable 16-year-old teenager. In addition, this narrative also describes their life on a houseboat in Sausalito Bay. The introduction to the novel is more reflective, emphasizing the introduction of the setting and the psychological relationships between the characters. Through Hannah's point of view, the reader immediately understands the hidden conflict that stems from Hannah's relationship with Bailey. Unlike the novel, the series version begins the

story with visual scenes depicting the life of their small family before the conflict arises. The audience is introduced to the characters Hannah, Owen, and Bailey through warm moments of togetherness. Romantic interactions in Hannah's studio, at home, and the warm father-son relationship between Owen and Bailey. This approach creates a familiar atmosphere and fosters empathy from the start. This is shown through the following quote and image:

I was Hannah Hall for the thirty-eight years before I met Owen, and I didn't see a reason to become someone else after. But Owen and I have been married for a little over a year. This change is a result of the last year and a half, a result of my husband's daughter, Bailey, being the stunningly disinviting age of sixteen. For a minute I think she means our hall, the space right behind us. But that doesn't make sense. We live in a floating home on the bay, a houseboat as they are commonly called, except here in Sausalito, where there's a community of them. Four hundred of them. Here they are oating homes—all glass and views. Our sidewalk is a dock, our hallway is a living room (p. 4-5).



(Ep 1, 02:30 – 09:30)

The scene above is one example of variation because it is presented differently in the series version than in the novel version. As a result, the novel version gives a calm, reflective, and intimate impression. Readers are invited into Hannah's mind from the beginning. In contrast, the series version feels more dynamic and immediately builds emotional closeness through visual interaction, which is effective in capturing the attention of television viewers. The purpose of this variation is to adapt the storytelling to different mediums. The novel prioritizes

the psychological depth of the characters and the narrative atmosphere, while the series focuses on visualizing relationships and social settings as a prelude to the main conflict. Both versions serve to introduce Hannah's life before the mystery surrounding Owen begins, but in a way that is tailored to the strengths of each medium. This is in line with Eneste's (1991) statement that variation can be made by changes in narrative style influenced by differences in media.

Next, the second variation is shown in chapter 3 of the first part of the novel and episode 1 of the series. In the novel, Hannah first heard the news of the arrest of The Shop CEO Avett Thompson on the car radio. This narrative highlights Hannah's inner turmoil and concern. In the series version, Hannah learns of the arrest of the CEO of Owen's company through an article she reads on her cell phone, which gives a modern and realistic impression of how people obtain information today. This scene also shows Hannah's emotional reaction through her facial expressions as she reads the news. Thus, this variation shows the difference in the style of conveying information, with the novel relying on atmosphere through narrative, while the series presents a visual and instant approach through digital media. This is shown through the following quote and image:

I slide over so Bailey can jump into the driver's seat. And I close my eyes, running through different scenarios as to what could possibly be going on. Innocuous, reasonable scenarios. He is stuck in an epic work meeting. He lost his phone. He is surprising Bailey with a crazy present. He is surprising me with some sort of trip. He thinks this is funny. He isn't thinking, at all.

This is when I hear the name of Owen's tech firm—The Shop—coming from my car radio. I turn the radio up, thinking I imagined it. Maybe I was the one who said it in my message to Owen. Are you stuck at The Shop? It's possible. But then I hear the rest of the report, coming from the NPR host's slick, grippy voice.

"Today's raid was the culmination of a fourteen-month investigation by the SEC and the FBI into the software start-up's business practices. We can confirm that The Shop's CEO, Avett Thompson, is in custody. Expected charges include embezzlement and fraud. Sources close to the investigation have told NPR that, quote, there is evidence Thompson planned

to flee the country and had set up a residence in Dubai. Other indictments of senior sta are expected to be handed down shortly.”

The Shop. She is talking about The Shop. How is this possible? Owen is honored to work there (p. 16-17).



(Ep 1, 21:51 – 22:08)

The scene above is one example of variation because it is presented differently in the series than in the novel. As a result, the series successfully creates a greater sense of surprise and panic, while the novel shows the confusion and helplessness of the main character. The purpose of this variation is to adapt the storytelling to the characteristics of each medium. In the novel, the use of radio emphasizes the silence and inner tension. Meanwhile, in the series, the scene must immediately grab the audience's attention and quickly drive the plot forward, making digital media a logical choice for visually depicting the development of events. Both versions still have the same goal, which is to show the beginning of the major conflict they will go through, but the delivery is tailored to the emotional and aesthetic strengths of each medium. (Eneste: 1991) claims that variations are also influenced by the creative vision of the scriptwriter and film director who often provide new interpretations of the original story.

Furthermore, the third variation is shown in chapter 1 of the second part of the novel and episode 3 of the series. In the novel, the narrative is told from Hannah's internal perspective as she watches Bailey sitting in her seat wearing only a tank top. Hannah thinks Bailey might be cold, but she doesn't actually say anything. She hesitates to offer her jacket, worried that her offer will be rejected or that it will worsen the emotional distance between them. This narrative emphasizes the emotional distance and awkwardness in their relationship. However, in the series version, Hannah sees Bailey rubbing her exposed arms, indicating that she is clearly cold. Without thinking twice, Hannah offers her jacket even though Bailey refuses it. Thus, this variation shows the difference in Hannah's actions. In the novel, she is clearly hesitant and awkward around Bailey, while in the series she appears more courageous and shows her concern as a stepmother. This is shown through the following quote and image:

We get on a 6:55 A.M. flight out of San Jose. It's been forty-six hours since Owen left for work, forty-six hours since I've heard a word from him.

I give Bailey the window seat and take the aisle, passengers knocking into me as they make their way to the one bathroom in the back of the plane.

Bailey leans against the window as far away from me as she can get, her arms folded tightly against her chest. She is wearing a Fleetwood Mac tank top, no sweatshirt, goose bumps running up her arms.

I don't know if she is cold or upset. Or both. We have never been together before, so I didn't think to remind her to put a sweatshirt in her carry-on. Not like she would have heeded my advice anyway.

Bailey keeps her eyes glued to the window, avoids eye contact. It's just as well that she has no desire to talk. I start taking notes in my notebook instead. I work on making a game plan. We land at twelve thirty local time, which means it will probably be close to two before we make it to downtown Austin and check into the hotel (p. 72).



(Ep 3, 03:05 – 03:20)

The scene above is one example of variation because it is presented differently in the series than in the novel. As a result, the series feels warmer and more communicative, helping viewers understand Hannah's efforts through her actions. Viewers can immediately feel the tension and unspoken affection. Meanwhile, the novel creates a calmer and more profound atmosphere, revealing Hannah's complex psychological side. The purpose of this variation is to adapt the storytelling to the medium used. The novel utilizes the power of introspection to build reader empathy, while the series uses visual power and dialogue to highlight the emotional connection between the two. Both versions retain the same core meaning, which is Hannah's small effort to show her concern for Bailey amid their awkwardness. This further confirms Eneste's (1991) claim that variation can happen because series prioritize visual and auditory elements, so that long descriptions in novels can be replaced by more direct images, expressions, and actions.

Finally, the fourth and last variation analysed in this study is shown in chapter 15 of the second part of the novel and episode 5 of the series. In the novel, the tense situation culminates when Hannah shows Charlie a photo of Owen at his bar, The Never Dry. Here, Charlie's reaction is depicted as very aggressive; he

throws Hannah's cell phone onto the table, cracking it, then jumps onto the bar and corners Hannah against the wall. This physical scene depicts Charlie's anger and deep suspicion towards Hannah, who he believes has interfered with his family affairs. In the series version, Charlie's shock and anger are shown through scenes of him banging on the table and raising his voice, but the focus shifts to facial expressions and emotional dialogue rather than physical violence. This variation shows the dramatic adjustments used: the novel uses descriptions of physical violence to build tension and fear, while the series version chooses a more subtle but still emotionally powerful approach. This is shown through the following quote and image:

“I’m trying to find this guy. My girlfriend and I met him when we were here that time... a lifetime ago. He lived in Austin, probably still does. And my friend had this huge crush on him.”

He looks at me, intrigued. “Okay...”

“Do you have a name?” he says. “Not that I’m great with names.”

“How about faces?” I say.

“I’m pretty good with faces,” he says.

I reach into my pocket and pull out my phone, click through to the photograph of Owen. It’s the photograph that we showed Professor Cookman —the one on Bailey’s phone, the one I asked her to text me. Bailey’s face covered with owens, Owen smiling, happy.

Charlie looks down at the photograph.

And it happens so quickly. He throws my phone down, cracking it against the countertop. He is over the bar and in my face. He isn’t touching me, but he is so close that he could.

“Do you think this is funny?” he says. “Who are you?”

I shake my head, frightened.

“Who sent you?” he says.

“No one.”

I back up against the wall, and he moves closer to me—his face in my face, his shoulder almost touching my shoulder.

“This is my family you’re messing with,” he says. “Who sent you here?” (p. 161-162).



(Ep 5, 19:35 – 20:00)

The scene above is one example of variation because it is presented differently in the series than in the novel. As a result, this difference changes the audience's perception of Charlie's character. In the novel, he appears more threatening and impulsive, reinforcing the impression that Owen's past holds a dark and dangerous side. Meanwhile, in the series, Charlie's anger appears more controlled, allowing the audience to sympathize with him. The purpose of this variation is to adjust the intensity of emotions to the medium of presentation. The novel uses detailed narration to highlight physical threats and inner tension, while the series chooses a visual approach to create psychological tension without physical violence. However, both versions still highlight the tense moments that are key points in the revelation of Owen's past. Eneste's (1991) states that variation can happen because series prioritize visual and auditory elements, so that long descriptions in novels can be replaced by more direct images, expressions, and actions.

C. The Impact of the Ecranisation Process on the Narrative and the Messages

After analyzing the data and the process of adapting the novel into a TV series, including the reductions, additions, and variations that occurred during the adaptation process, this section of the study analyses how the adaptation process

has changed the narrative and the delivery of the message in the novel *The Last Thing He Told Me*. The researcher uses Laura Dave's 2021 novel and the 2023 TV series adaptation directed by Olivia Newman. The novel presents an emotional story full of psychological nuances, focusing primarily on the journey of Hannah Hall as the main character as she faces the sudden loss of her husband, Owen Michaels. Meanwhile, the series adaptation provides a different visual dimension that highlights the aspects of tension, investigation, and family relationships in a more dramatic way. This adaptation process involves conveying the message, plot structure, and narrative atmosphere built in the audiovisual version.

Overall, this novel carries three main narrative pillars: Hannah's journey to find the truth about Owen and her past, the dynamics of Hannah and Bailey's relationship, and a profound message about love and sacrifice in protecting family. The novel uses an introspective storytelling style that relies on a first-person point of view. Readers are invited to follow Hannah's inner monologue about her fears, confusion, and hopes of finding Owen or at least discovering the motive behind her husband's actions, which is mentioned in the second complication on page 31 of the novel.

Once the novel was adapted into a series, a number of structural changes were made to meet the demands of the visual medium. These changes to the storyline are closely related to dramatic needs, broadcast duration, and the need to increase visual tension that cannot be fully conveyed through internal dialogue alone, as in the novel. because each medium has its own limitations and conventions, adaptation inevitably involves structural changes (Hutcheon: 2006).

Therefore, the director added a number of new scenes. One such scene is when Hannah is visited by the police at her studio, which can be seen in addition fourth (Ep 2, 09:10 – 10:30). Conversely, some parts of the novel that were highly introspective were omitted in order to keep the plot dynamic and not too heavy on the narrative side. One example can be seen in the first reduction identified in the novel on page 7.

Other changes are seen in the addition of scenes that expand the family dynamics before the conflict begins. In the novel, readers do not directly see how Hannah, Owen, and Bailey lived their daily lives before the crisis occurred, as exemplified in the exposition data on pages 4 and 5. Many of these family relationships are told through memories and narrative descriptions. Some examples can be found in data reduction third (p. 29-30), fourth (p. 109-111), and fifth (p. 231). In contrast, the series adds new scenes, such as Hannah and Owen walking together on the pier, Owen taking Bailey to school, or warm family moments that show Owen's closeness to his daughter, which are presented in the exposition data in the series (Ep 1, 2:30 - 9:30). These additions have a strong narrative impact: viewers feel the loss more keenly when Owen disappears and understand better why Hannah feels compelled to protect Bailey.

One of the most significant impacts of this adaptation is that the series gives Bailey more space in her journey of self-discovery, especially through flashback scenes. In the novel, Bailey's memories of her childhood appear through internal narrative descriptions that are often full of doubt, as seen in the crisis data on page 65 of the novel. On the other hand, the series presents a clear visualization of

Bailey's childhood in Austin, especially the scene where she watches a flock of birds in a field while being carried by her father, which is presented in the climax of the series (Ep 5, 22:00 - 23:50). This visualization forms a more detailed understanding of the past and has a much stronger emotional impact than the descriptive narrative in the novel. This is in line with Hutcheon's (2006) statement that series work through emotions built through images, sounds, and actions.

However, changes in the adaptation also have an impact on the moral message it wants to convey. The novel conveys a message about trust in relationships, the complexity of human bonds, and the awareness that one may never fully know the past of the person they love. This message emerges because the novel gives ample space to Hannah's thoughts about her confusion and fears. The series also conveys this message, but the emphasis is slightly shifted, one example being in the first addition of data in the series (Ep 1, 00:00 - 02:30). By strengthening the visual and investigative elements, the series highlights the message of courage, action, and loyalty to family. The series wants to show that protecting family requires real action, the courage to take risks, and a willingness to face danger, which is presented in the falling action data in the series (Ep 6, 22:31 – 34:40 and Ep 7, 06:15 – 22:40). This difference in focus does not eliminate the main message of the novel, but shifts the emphasis from internal reflection to external action. This further confirms Hutcheon's (1991) claim that the main message can remain the same, but the manner and focus of delivery change due to the medium.

In addition, the series gives more space to the character Grady Bradford as a representation of morality, law, and safety. In the novel, Grady appears as a supporting figure who provides important information, but in the series, he has a bigger role in guiding Hannah's journey. The series adds several scenes of discussion between Hannah and Grady to clarify the role of the law and the risks involved. As a result, an additional message emerges that a sense of security does not only come from family, but also from the social and legal structures that protect them. The novel does not emphasize this, so Grady's presence in the series enriches the moral and social perspective of the story.

Overall, the impact of adapting the plot in *The Last Thing He Told Me* has resulted in an audiovisual work that remains faithful to the core of the story and its main message, while also changing the audience's experience and emotions. This adaptation expands the elements of tension, strengthens family dynamics, and clarifies external threats, making the story feel more grandiose and dramatic. While the novel excels in its depth of character and psychological reflection, the series successfully conveys strong interpersonal emotions through visuals, music, and the actors' expressions.

Thus, this adaptation process not only changes the plot, but also reshapes the way the message is conveyed. The novel invites readers to reflect on the meaning of love, trust, and identity through internal narration, while the series invites viewers to feel the tension, danger, and warmth of family through powerful visuals. Both mediums convey the message that family is not always defined by blood ties, but can be formed through choice, sacrifice, and a willingness to protect

one another. Rather than diminishing the meaning of the novel, this adaptation enriches the audience's interpretation through a new perspective that is tailored to the characteristics of the audiovisual medium. Hutcheon (1991) emphasizes that adaptation is re-interpretation and re-creation, not betrayal of the source text.

CHAPTER V

CONCLUSION AND SUGGESTIONS

This chapter focuses on presenting the conclusions and suggestions obtained from the research results. The conclusions are formulated based on the findings and analysis regarding the adaptation of the storyline in Laura Dave's novel *The Last Thing He Told Me* and TV series *The Last Thing He Told Me* directed by Olivia Newman. Meanwhile, the suggestions in this chapter are intended for future researchers who are interested in studying similar topics or using the same theory in future research.

A. Conclusion

Based on the analysis in the previous chapter, the overall results of the adaptation between Laura Dave's novel *The Last Thing He Told Me* and its TV series adaptation show that the adaptation process, analysed using Eneste's adaptation theory, produces various forms of transformation such as addition, reduction, and variation. Based on the results of the analysis conducted by the researcher, these processes do not change the meaning or main message of the original story. On the contrary, these transformations constitute a form of creative adaptation that adjusts the audiovisual medium to visual characteristics, duration, and dramatic needs that differ from written media such as novels. In this context, adaptation is understood not as a process of reducing or removing meaning, but as a way to transform the narrative essence into a more communicative and dynamic visual form without losing its emotional value or main ideas.

In terms of story structure, several reductions were found, particularly in the long narrative sections from Hannah's point of view in the novel. The novel provides ample space for internal monologues, descriptions of the atmosphere, and the psychological conditions of each character. The series reduces or eliminates these parts to make the plot more efficient and to focus more on action and dialogue. However, these reductions do not diminish the tension in each scene, as it is still conveyed through visual expressions, gestures, interactions between characters, and carefully designed sound. Meanwhile, additions to several scenes serve to strengthen the tension and expand the context of the story to make it easier for the audience to follow. This is especially true when adding more specific information to improve the audience's understanding of the situation at hand. As for variations, these are differences in the presentation of scenes or dialogue between the novel and the series that result from visual interpretations of the text. These variations confirm that the process of adaptation is the result of the need to change the style of delivery without changing the meaning and atmosphere of the narrative.

Overall, it can be concluded that the screen adaptation of *The Last Thing He Told Me* serves as a visual reinterpretation of the literary text, and that every change, whether reduction, addition, or variation, is a natural consequence of the differences between written and visual sign systems. The novel is presented through words, descriptions, and inner monologues, while the series speaks through images, dialogue, and the actors' expressions. Therefore, the adaptation should not be measured by its similarity in form, but by its fidelity to the original work in terms of themes, moral messages, and emotional meaning. In this case, the adaptation is

not merely a transfer of media but also preserves the basic meaning and messages of love, loss, the courage to sacrifice for family unity, and the courage to face the past for a more secure future.

B. Suggestion

The researcher realizes that this research, which was written to fulfil the requirements of the undergraduate program, is far from perfect. Therefore, the researcher suggests that future researchers interested in the screen adaptation of novels into films or TV series should expand the focus of their research. They may examine not only plot but also other elements such as characterization, visual style, and symbolism. In addition, the researcher suggests using other supporting theoretical approaches, such as film semiotics or other adaptation theories, so that the analysis becomes more in-depth and contextual. The use of interview data with viewers or readers can also broaden the findings of adaptation studies. Future researchers can also compare more than one adaptation with different genres or cultural backgrounds to see variations in ecranisation practices.

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CURRICULUM VITAE



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APPENDIX

APPENDIX

The table below presents the complete set of data used in this research, consisting of the categorized ecranisation plot findings gathered from the Apple TV+ adaptation of *The Last Thing He Told Me*. The appendix includes links to the Google Drive video sources, the classification of each datum (reduction, addition, or variation), and the corresponding episode and time duration where the data appear. This appendix is intended to provide transparent documentation of the audiovisual materials referenced throughout the analysis, ensuring that each datum can be traced back to its original context.

Appendix 1 List of Data

No.	Video Data from Series	Episode and Durations	Link Gdrive Data
1.	Exposition.	Episode 1, 02:30-09:30	https://drive.google.com/file/d/1v8ZExEamUgF_RU6V7EqC1MivBgr_cFGI/view?usp=drive_link
2.	Complication 1	Episode 1, 13:24-14:30	https://drive.google.com/file/d/1fboBNGy_KTKSUxXRYVzVWUO2_8XRJK_0/view?usp=drive_link
3.	Complication 2	Episode 1, 21:00-24:00	https://drive.google.com/file/d/1hmWcUUkdjjnjCmoCOoLIXAdoDZi7JGLo/view?usp=drive_link
4.	Complication 3	Episode 2, 16:55-32:50	https://drive.google.com/file/d/1ZM_y0XnJ1Sjuqu_tIXfmpK-wiTDYbu8q/view?usp=drive_link
5.	Climax	Episode 5, 22:00 – 23:50	https://drive.google.com/file/d/1c1JYgVcOBdqKAhfZjPARKtEiASteQpQ9/view?usp=drive_link
6.	Falling Action 1	Episode 6, 22:31 – 34:40	https://drive.google.com/file/d/1n53LCk8WAd5TJlhaGMbahN

			ZvBD50BRyQ/view?usp=drive_link
7.	Falling Action 2	Episode 7, 06:15 – 22:40	https://drive.google.com/file/d/13mKVU_UFUfmIDlknoetcGJD_IrjCdaH9g/view?usp=drive_link
8.	Resolution	Episode 8, 34:50 – 35:17	https://drive.google.com/file/d/1J_XLiEMVsPThldXgTqj6E1cj-7k0yCd/view?usp=drive_link
9.	Addition Data 1	Episode 1, 00:00 – 02:30	https://drive.google.com/file/d/12Gb0EXeWcW8CT8fZwEtIDCs5rEOy3sOW/view?usp=drive_link
10.	Addition Data 2	Episode 1, 17:23 – 17:50	https://drive.google.com/file/d/1lvnDeAlRzF7aEzIY1dcfVaa_P8Rxxrn6/view?usp=drive_link
11.	Addition Data 3	Episode 2, 06:36 – 07:03	https://drive.google.com/file/d/1sqefC9tivkNasFiFb_i16ucm4degDB5L/view?usp=drive_link
12.	Addition Data 4	Episode 2, 09:10 – 10:30	https://drive.google.com/file/d/1XtHXqnzYUU-ztxsqTMKJAikR1dD4AILU/view?usp=drive_link
13.	Addition Data 5	Episode 3, 02:36 – 03:07	https://drive.google.com/file/d/1XnE_rJFf7dxkEXItzXK18ADxtZWkqIXp/view?usp=drive_link
14.	Addition Data 6	Episode 4, 05:44 – 06:15	https://drive.google.com/file/d/12OHNfxg5KcbmJXAdVwFd0CnVwf86wyNv/view?usp=drive_link
15.	Variation 1	Episode 1, 02:30 – 09:30	https://drive.google.com/file/d/1OeV0KMN0nP-bSQ0m6uVZy_kNitLDN0Gi/view?usp=drive_link
16.	Variation 2	Episode 1, 21:51 – 22:08	https://drive.google.com/file/d/1s7E8hu3IDGLH6hZ1_OkeBtDXgH0wL37J/view?usp=drive_link
17.	Variation 3	Episode 3, 03:05 – 03:20	https://drive.google.com/file/d/1UZaCYEJaQrIF-eKyUGXE771uqiT-hums/view?usp=drive_link
18.	Variation 4	Episode 5, 19:35 – 20:00	https://drive.google.com/file/d/10LYqJ1sqQb-

			aIFZBMyO65DCEBW_Bih8a/ view?usp=drive_link
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