

COMPARATIVE ANALYSIS BETWEEN THE NOVEL AND FILM *LORD OF THE FLIES* USING ENESTE'S ECRANISATION THEORY

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Abstract

Ecranisation is a process of finding out the difference between a novel and a film. One of the novels that has been adapted into a film is *Lord of the Flies*. This research aims to reveal the process of ecranisation between the novel *Lord of the Flies* (1954) and its film adaptation *Lord of the Flies* (1990) by William Golding. Thus, the focus of this research is to see the ecranisation strategy used to put the novel *Lord of the Flies* (1954) into screen through its film adaptation *Lord of the Flies* (1990). The writers use the theory of ecranisation (1991) from Pamusuk Eneste which is divided into three processes: reduction, addition, and variation. This research used a descriptive qualitative approach to describe the phenomenon in the objects being analyzed. The data is analyzed qualitatively by examining both the novel and the film to see whether reduction, addition, or variations occur. The analysis results reveal that in the film *Lord of the Flies* (1990), the original storyline is narrowed and expanded. This is because it does not take much time to present the novel's story. The writers find that the ecranisation process in *Lord of the Flies* does not change the story's core, but only refine and beautify the story's fabric.

INTRODUCTION

Literary works are human creations that contain life experiences with various issues happening in real life. Every single work represents certain expression and even culture, depending on where it was created (Ratna, 2005, p. 424). All aspects created by humans in every part of the world are part of culture. The relation is actually working the other way around. Literature is not only a form of human expression, but since it is, it also shapes human and the civilization. At certain points, literary works are created as representations of a specific point of view on life phenomena. Each literary work and art work is a form of reflection that brings important meaning because its existence and social-cultural interactions are inseparable.

To enable cross-cultural interactions, literary works has been adapted into different forms. Poetry has been adapted into songs and even stories, novels are adapted into stage performance and films, and many more adaptation occur. Adapting a novel into a film is



becoming a mushrooming phenomenon today. Some of the many reasons are that the novel becomes a best-seller, which means that the film maker expects the same from the film adaptation, and sometimes it is simply to represent old time stories from the classics.

Linda Hutcheon (2006) defines adaptation as a comprehensive, deliberate, announced review of a particular work of art (p. 170). The definition of adaptation itself is a pre-existing work that is made into a film. One of the novel literary works that has been adapted into a film is *Lord of the Flies*. The novel was released in 1954 written by William Golding. It was later adapted into a film for the first time in 1963 produced in the UK, and then adapted for the second time in 1990, produced in the USA. After and since its release, the film has received mixed reviews, generally more damaging than the 1963 film. Most critics praised the film's performances and scenery but centered on the film's deviation from the novel as a significant weakness. It was also a box-office bomb, grossing \$13 million domestically (Lord of the Flies 1990, n.d.).

In an appreciation film adaptation of a novel, there is a process called ecranisation. Eneste (1991) states that ecranisation is white screening or transferring/deleting a novel into a film (p. 60). Ecranisation is the adaptation process to screen, or today is commonly manifested into films. Ecranisation involves changes and there are differences between novel and film due to differences in the literary system (novel) and the film system. An ecranisation is a form of intertextual reception of a work. An active reader will give birth to new work as a form of appreciation for work. The changes manifest what Jauss calls the reader's horizon of hope (Isnainah, 2021).

In the process of screening a novel into a film, there are changes and differences (Eneste, 1991), namely creative activity that are performed by the director which is done through addition, reduction and variation of the storyline. The use of addition, reduction, and variations in transferring a story from novel to film is inevitable because basically the medium is different. There are limitations in terms of technicality, from words in novels to pictures and scenes. Film makers' creativity and interpretation of the story also takes part in the changes happen to the adaptation version.

In this research, the writers want to analyze the ecranisation process between the novel *Lord of the Flies* (1954) and its film adaptation *Lord of the Flies* (1990). Since this novel and film is not new to the audience, both entertainment industry and academic environment, there must be certain limitation to make this research focus clear. Therefore, the writers raise a research question about how the differences between the novel *Lord of the Flies* (1954) and

its film adaptation *Lord of the Flies* (1990) is in the process of ecranisation using the theory of Ecranisation (1991) by Pamusuk Eneste. This research aims to explain how the differences between the novel *Lord of the Flies* (1954) and its film adaptation *Lord of the Flies* (1990) are in the ecranisation process.

Several previous studies discussing about the novel from William Golding with the title *The Lord of the Flies* (1954) before. First, research from Raveena Savadi (2024) entitled *The Lord of the Flies: Deconstructing the Ideas of Human Civility*. It examines how the characters' interactions reflect ideas of civility versus savagery and analyzes how the story challenges the typical colonial narrative found in other similar novels. Second, research from Mohammed Nasif (2021) entitled *Lord of the Flies as an Allegorical and Symbolic Novel* discusses the significance of the allegory and the symbols by revealing elements, such as characters, setting, plot, and conflict in *The Lord of the Flies* (1954). Lastly, Rizkian Hasim (2018), entitled *Ralph's Anxiety in the Wildlife in Lord of the Flies Novel* discusses the anxiety contained in the novel *Lord of the Flies* by William Golding, various types of anxiety, and self-defenses carried out by the protagonist.

None of the previous studies discussed ecranisation of the novel to its film adaptation, especially the film released in 1990. The writers utilize the theory of ecranisation from Eneste (1991) which has not done to analyze the same story. However, the similarity is that both studies use the object *The Lord of the Flies* (1954) novel. The writers selected *Lord of the Flies* as the research object due to the disparities between the novel and the film. By first reading the novel and then viewing the film, the writers can identify variations in the ecranization process that takes place and serve as a guide for future adaptations of novels into films. As a result, this study is titled *Comparative Analysis Between the Novel and Film Lord of the Flies Using Eneste's Ecranization Theory*.

LITERATURE REVIEW

The Theory of Ecranisation by Eneste (1991)

Ecranisation is the transformation of literature into film. Their origin terminologies come from the French `ecran which means screen (Eneste, 1991, p. 60). Transferring from the novel to the white screen inevitably causes varietal change. Adapting literary works for the screen typically focuses on popular novels that have already garnered public acceptance. Therefore, film adaptations are not constrained by the success or reputation of previous adaptations. This transfer from novel to the film will cause several changes, such as in the story, setting, or characters.

In general perception, a film originating from ecranisation is said to be a film with positive value if it can fully describe the novel. However, if the film fails to do justice to the novel, it could be considered a disappointment. The change from novel to film influences changing the results based on language and words into the medium of continuous images. The illustrations in the novel use words that evoke the reader's imagination, while films are realized through moving images with audio. The filmmakers involve people who are directly related. Films cannot only be made by directors, of course, other filmmakers are also needed. This is different from writing a novel that just one person can do. Adapting a novel into a film naturally involves making several alterations. Therefore, ecranisation can be seen as a transformative process that includes additions (expansions), reduction, and various modifications in form and content. According to Eneste (1991, pp. 61-65), there are three ecranisation processes, namely:

Reduction

One of the stages carried out in the process of turning a literary work into a film is a reduction or downsizing. Reduction is the cutting of literary story elements in films. Reduction from cutting out story elements in a literary work is a transformation process (p. 61). Reduction from novel to film means that not everything that is expressed in the novel will also be found in the film as the story, plot, characters, setting or atmosphere of the novel will not be found in the film, because before making a film the scenario writer and director select the information in advance information deemed important or flagging.

Addition

Addition (expansion) means adding story elements from the novel to the film. Adding characters, plots, backstories, and so on is possible. The additions made in the Ecranisation process certainly have a reason. The director or scriptwriter must have also considered these additions for specific reasons. Eneste (1991) stated that the director had particular reasons for making additions to the film because they were important from the film's point of view (p. 64).

Variation

Variation is a third possibility obtained in the transformation process from literature to films. Variations can be interpreted as mixing or adding and subtracting elements from the novel to the film. Variations were made to create variations in the film. Differences in story elements from novels to films, both addition and subtraction, are called variation, film changes occur due to differences in the tools used in making novels and films. In addition, the film also has a limited playing time, so not everything described in the novel can be transferred to the film. According to Eneste (1991), Ecranisation variations are particular variations between

novels and films. Variations here can occur across realms of story ideas, story styles, etc. (p. 65), so it seems that the film based on the novel is not as original as the novel.

RESEARCH METHODOLOGY

Research Design

The writers use descriptive qualitative study. The source of data that the writers use in this research is a novel, and a film itself is treated as the primary source, which means that the writers use the statement and the events of the novel, which writers used, including dictionaries, books, and internet service to get the theories used in this case thesis. According to David Wilkinson (2000), qualitative data is presented in a quote or description, although some basic statistics may also be present (p. 7). Qualitative research is used to examine people's life, history, organization, functional social movements or kinship relations (Strauss and Corbin, 1997, p.1)

Data Collection Techniques

This research uses documentation to collect the data, which is taken from *Lord of the Flies* novel and its film adaptation with the same title released in 1990. According to Miles (1994, p. 11) data is then displayed after reduced to the most relevant, arranged in accordance so that researcher can finally draw conclusion. Thus, the writers conducted some specific steps for collecting data in this research, which are: reading the novel and watching the movie, documenting the data that represents the reduction, addition, and variation in Erneste's ecranisation theory, displaying the data and drawing conclusion based on the finding. The writers display which sentences or dialogues are included in the theory of ecranisation and classifies them into the types of ecranisation in the novel *The Lord of the Flies* (1954) and its film adaptation *The Lord of the Flies* (1990). Preliminary conclusions are made once enough data has been gathered, followed by definitive conclusions once all data has been collected.

FINDINGS AND DISCUSSIONS

Reduction in the Storyline

The reduction that occurs in the ecranisation of a novel can also happen in the events in the novel. The reduction in events in the ecranisation of the novel *Lord of the Flies* (1954) and the film *Lord of the Flies* (1990) can be seen from several reductions in the events shown in the film. One of the events that is reduced in the film *Lord of the Flies* (1990) is when the children stranded on the island experience a stressful event where they have to deal with a beast, namely a snake.

They saw the snake in great panic and intended to kill it. They feel threatened,

therefore, they jointly hunt the snake for their safety. This incident is in the novel but is not mentioned in the film, in the film, it is not shown or mentioned at all about the snake they are hunting. This is evidenced by statements in the novel and film as follows:


Table 1
Reduction 1

Novel	Film
<i>A tree exploded in the fire like a bomb. Tall swathes of creepers rose for a moment into view, agonized, and went down again. The little boys screamed at them. "Snakes! Snakes! Look at the snakes!"</i> (William, 1954, p. 38).	<i>(There is no mention of a beast (snake) in the film)</i>

The next incident was when after some time being stranded, the thing they were worried about and confused about was finding food sources. The children began to starve and started looking for food on the island. While searching for food sources, it is shown in the film that they find a beast. They found a giant black pig running around. This made them all hunt the pig.

Ultimately, they got the pig and made it their primary food source. Unlike the film, where they find a giant black pig, in the novel, they are starving and wandering the whole island finally finding a source of food, namely a large group of pigs. Some of them even have piglets. In addition, whether the group of pigs was black was not stated. This is evidenced by statements in the novel and film as follows:

Table 2
Reduction 2


Novel	Film
<i>The pigs lay, bloated bags of fat, sensuously enjoying the shadows under the trees. There was no wind and they were unsuspecting; and practice had made Jack silent as the shadows. He stole away again and instructed his hidden hunters. Presently they all began to inch forward sweating in the silence and heat. Under the trees an ear flapped idly. A little apart from the rest, sunk in deep maternal bliss, lay the largest sow of the lot. She was black and pink; and the great bladder of her belly was fringed with a row of piglets that slept or burrowed and squeaked</i> (William, 1954, p. 119).	 <p>Figure 1. Scene 00:36:44 <i>Kids: "There it is! Get it! Get it! Kill it! Yeah!"</i></p>

Then, the reduced event is in the last scene of the story, wherein the film Ralph is chased and chased by Jack and his group to be killed. In the film, it is clear that Ralph, who is alone, is being tracked and is about to be killed by Jack and his flock. The scene is only shown

by Ralph running fast to save himself in the end, he trips and falls in front of the rescue soldiers, then he cries, and the film closes with the arrival of the rescue soldiers.

This is quite different from the novel because, in the novel, the scene is made in more detail, it is explained that the soldiers came because of the smoke from the fire on the island. It is then shown when Ralph explains what happened while on the island to the soldiers that two people died. This is evidenced by statements in the novel and film as follows:

Table 3
Reduction 3

Novel	Film
<p><i>The officer grinned cheerfully at Ralph.</i></p> <p><i>"We saw your smoke. What have you been doing? Having a war or something?"</i></p> <p><i>Ralph nodded.</i></p> <p><i>The officer inspected the little scarecrow in front of him. The kid needed a bath, a haircut, a nose-wipe and a good deal of ointment.</i></p> <p><i>"Nobody killed, I hope? Any dead bodies?"</i></p> <p><i>"Only two. And they've gone."</i></p> <p><i>The officer leaned down and looked closely at Ralph. "Two? Killed?"</i></p> <p><i>Ralph nodded again. Behind him, the whole island was shuddering with flame. The officer knew, as a rule, when people were telling the truth. He whistled softly (William, 1954, p. 181).</i></p>	 <p>Figure 2. Scene 01:24:11</p> <p><i>Soldier: "What are you guys doing?"</i></p>

The reduction in ecranisation is also done for a reason. The reason is the limited time used in showing the film. Eneste (1991) also stated that if all the stories in the novel were conducted in a film, then the film would have a reasonably long duration. Furthermore, the story reduction must be made for sufficient time (p. 62).


Additions to the Storyline

The process of ecranisation also occurs in addition. This happened because the screenwriter and director had already interpreted what they wanted to film. And this happened in the novel *Lord of the Flies* (1954). An additional event in the film's story occurs in the scene after Ralph and Jack fight, causing them to split into two camps. They slept separately that night and slept on the beach. However, a big disaster came, and a big storm hit the island, making Ralph's camp collapse.

Additionally, many of the bushes and trees were damaged and collapsed, injuring Ralph and his friends. This event frightened them all night. In the film, this scene is very clearly


shown to the audience. This scene makes the story seem more gripping and makes the film's background look more sinister. Unlike the film, these terrifying events are not mentioned in the film at all. After an argument between Ralph and Jack, which makes them side with each other, the story continues the next day without mentioning the big storm that hit the island. This is evidenced by statements in the novel and film as follows:

Table 4
Addition 1

Novel	Film
(There is no mention of anything about a big storm in the novel)	
<p align="center">Figure 3. Scene 00:42:19 <i>Ralph: "Are you all right? It's only a storm. Quick, get out of there! That tree's gonna go!"</i></p>	

In addition, there is also a scene where they hunt pig together. When they were all starving, they accidentally saw a running pig. This makes their hunting instincts turn on, and then they hunt the pig together. When he managed to get the pig, it can be seen in the film that Jack smeared the pig's blood on his cheeks and his friends. Unlike the film, the novel does not mention the incident of applying pig's blood to the cheek. The novel only states that Jack smeared red-green dirt on his friends' cheeks, and there is no mention of pig blood. This is evidenced by statements in the novel and film as follows:

Table 5
Addition 2

Novel	Film
<p><i>"They don't smell me. They see me, I think. Something pink, under the trees."</i> <i>He smeared on the clay.</i> <i>"If only I'd some green!"</i> <i>He turned a half-concealed face up to Roger and answered the in comprehension of his gaze.</i> <i>"For hunting. Like in the war. You know—dazzle paint. Like things trying to look like something else—"</i> <i>He twisted in the urgency of telling. "—Like moths on a tree trunk."</i> <i>Roger understood and nodded gravely. The twins moved toward Jack and began to protest timidly about something. Jack waved them away.</i> <i>"Shut up."</i> <i>He rubbed the charcoal stick between the patches of red and white on his face (William, 1954, p. 52).</i></p>	
<p align="center">Figure 4. Scene 00:37:34 <i>Jack smeared Pig's blood on Roger's cheek.</i></p>	


The addition of storylines in an ecranisation is due to the interpretation of a director's or scenario writer's imagination that is different from what the author wants or wants to convey in his novel. Technical matters such as distance and weather for shooting also affect the making of the film. In addition, the addition of events that occur in ecranisation also serves to add to the aesthetics of the film.

Variations Changes to the Storyline

Besides reduction and additions, ecranisation allows for variations between the novel and the film (Eneste. 1991, p. 66). The various changes that occur in the ecranisation of the novel *Lord of the Flies* (1954) are at the beginning of the story. At the beginning of the story in the film begins with a scene where all the characters fall and drown in the ocean after the plane crash tragedy.

They all panicked and tried to reach each other to safety. Then, in the end, they succeeded in developing a lifeboat which made it a lifesaver. After that, they all managed to get on the boat, and it drifted, leaving them stranded on an island. This is quite different from the novel, where in the novel it is shown that at the beginning of the story, it is shown that all the characters are made to experience a plane crash that crashes on an island and makes all the characters immediately stranded and trapped in a thicket without any elements falling into the ocean. This is evidenced by statements in the novel and film as follows:

Table 6
Addition 3


Novel	Film
<p><i>The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another</i> (William, 1954, p. 1).</p>	<div style="text-align: center;">  <p>Figure 5. Scene 00:04:28</p> <p><i>Everyone who had an accident got on a lifeboat until they were washed up on a barren island.</i></p> </div>

Then still, in the opening scene of the story, in the film, it is clearly shown that the pilot drowned with other children in the ocean as a result of a plane crash. It is shown in the film that the pilot is unconscious and has bleeding wounds on his face, and is drowning. Then, the children grabbed the pilot and pulled him into the boat until he was washed ashore and washed

ashore. The unconscious pilot was brought to the island. This event is quite different from the story in the novel, if the pilot is not shown or disappears after the tragedy of the accident. This is evidenced by statements in the novel and film as follows:

Table 7


Addition 4

Novel	Film
<p><i>“There was that pilot. But he wasn’t in the passenger cabin, he was up in front.”</i> <i>“He must have flown off after he dropped us. He couldn’t land here. Not in a plane with wheels.”</i> <i>“We was attacked!”</i> (William, 1954, p. 2).</p>	 <p>Figure 6. Scene 00:01:02</p> <p><i>The first scene of the film.</i> <i>The pilot fell into the ocean with an unconscious body with bleeding wounds on his face.</i></p>

In addition, it is shown in the film that each character seems to have known each other intimately for a long time. They help, work together, chat casually, call each other by name and do activities together. It is shown that they are scout members, therefore, they look quite solid with each other and prove that they have known each other for a long time. This is quite different from the novel in which they are shown as if they were meeting for the first time, they did not know each other's names, and it seemed that they had just met while on the island. This is evidenced by statements in the novel and film as follows:


Table 8

Addition 5

Novel	Film
<p><i>He hesitated for a moment, then spoke again.</i> <i>“What’s your name?”</i> <i>“Ralph.”</i> <i>The fat boy waited to be asked his name in turn but this proffer of acquaintance was not made; the fair boy called Ralph smiled vaguely, stood up, and began to make his way once more toward the lagoon.</i> <i>The fat boy hung steadily at his shoulder.</i> <i>“I expect there’s a lot more of us scattered about. You haven’t seen any others, have you?”</i> (William, 1954, p. 3).</p>	 <p>Figure 7. Scene 00:06:13</p> <p><i>All the children gathered around the bonfire, chatting and discussing what had happened.</i></p>

Various other changes are also found in objects and characters in the story. The film shows that when they were on their activities after the stranded event, Ralph accidentally heard and saw a helicopter passing not far from the island where they were stranded. Because of that, Ralph reflexively shouted loudly, waved a sign, and took action to signal that they were trapped inside the island. Ralph desperately tried to get the helicopter to see him and hoped to come to the rescue. Unlike the film version, in Ralph's novel, you don't see a helicopter but a large ship sailing not far from the island. This is evidenced by statements in the novel and film as follows:

Table 9
Addition 6

Novel	Film
<p><i>He turned round and peered up at the mountain. Ralph continued to watch the ship, ravenously. Color was coming back into his face. Simon stood by him, silent (William, 1954, p. 55).</i></p>	 <p style="text-align: center;">Figure 8. Scene 00:39:33</p> <p style="text-align: center;"><i>Ralph: "Help! Over here! Over here!"</i></p>

Another variation is how Piggy's glasses are broken. In the film, it is clear that after the incident, the argument between Jack and Ralph resulted in them splitting into two camps. All the children sided with Jack and brought the boar, the fugitives. Because the way to get fire can only be done by using glasses, Jack's team comes to Ralph and Piggy's camp at night. Jack and the gang destroy Ralph's camp and try to injure them. But in the end, they managed to steal Piggy's glasses and escape with him.

Unlike the film, in the novel, it is told that they all argued until they reached the peak of anger, which in the end made Jack hit Piggy's head, resulting in him dropping Piggy's glasses and breaking them. This is evidenced by statements in the novel and film as follows:


Table 10
Addition 7

Novel	Film
<p><i>Ralph made a step forward and Jack smacked Piggy's head. Piggy's glasses flew off and tinkled on the rocks. Piggy cried out in terror: "My specs!"</i> (William, 1954, p. 60).</p>	<div data-bbox="858 344 1331 609" data-label="Image"> </div> <p data-bbox="948 613 1238 647">Figure 9. Scene 01:12:41</p> <p data-bbox="815 674 1369 707"><i>Jack: "Come outside, Piggy. I want you, Piggy."</i></p> <p data-bbox="815 707 1342 741"><i>Ralph: "Why can't you just leave us alone?!"</i></p> <p data-bbox="815 741 1091 775"><i>Piggy: "Give 'em back!"</i></p> <p data-bbox="815 775 1099 808"><i>Jack: "I got the glasses!"</i></p>

Another variation is the tragic death of Piggy. In the film, when Jack forcibly takes Piggy's glasses, Piggy tries to come to Jack's side to ask for good things, and Piggy is accompanied by Ralph alone. Unlike the film, in the novel, Piggy visits Jack with Ralph and Sam and Eric. This is quite different from the film because, in this scene, Sam and Eric have joined Jack's camp and left Ralph. Piggy, who politely asks for his glasses from Jack's camp, is ignored by Jack and his friends. They continued to cheer and stone Ralph and Piggy.

However, Piggy keeps asking wisely even though all of Jack's friends cheer him on and are rude. Finally, a child dropped a large boulder right on Piggy's head at the top of the cliff. Piggy also fell covered in blood on his head and died immediately. Unlike the film, the novel shows that when Piggy asks Jack for his glasses, he accidentally trips over a rock, making him slip and fall down a cliff, eventually killing him. This is evidenced by statements in the novel and film as follows:

Table 11
Addition 8

Film	Novel
 <p data-bbox="359 600 694 633">Figure 10. Scene 01:17:01</p> <p data-bbox="240 663 791 734"><i>Piggy: "If we are stuck here until we get old, then we can't go on acting like kids."</i></p> <p data-bbox="240 734 703 804"><i>A large boulder rolled by one of the children...</i></p> <p data-bbox="240 804 405 840"><i>Ralph: "No!"</i></p> <p data-bbox="240 840 746 911"><i>The stone fell right on Piggy's head and killed him right then and there.</i></p>	<p data-bbox="839 333 1394 947"><i>The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. Then the sea breathed again in a long, slow sigh, the water boiled white and pink over the rock; and when it went, sucking back again, the body of Piggy was gone (William, 1954, p. 163).</i></p>

The ecranisation process allows for variations between the novel and the film. Variations here can occur because of the realm of story ideas or storytelling style, climate and weather conditions, the distance of place, etc. The variations give the impression that the film based on the novel is not as original as the novel. Besides that, variations also aim to dramatize the film more to get more emotion and make the film look more authentic.

CONCLUSION

The research findings indicate that there are many changes in adapting the story from a novel to a film. When parts are reduced, added, and varied, differences in the perspective of the storyline between the novel and the film will arise. Reductions, additions, and variations in the storyline provide a different perspective in understanding the overall plot between the story in the novel and the story in the film. The phenomenon of how a film is made through many shifts presents an interesting analysis. This is because this phenomenon is related to the issue of translating the entire storyline from written works into audiovisual realization.

The impact of reducing certain storylines from the novel's plot into a film is to shorten the duration of the film. Whereas the impact of adding certain storylines from the novel's plot into the film is to make the storyline overly excessive by exchanging parts of the novel to make it more interesting and to make the storyline in the film itself quite bold. Conversely, the effect of varying the background storyline from the novel's plot into the film is to provide another perspective in delivering the storyline that occurs in the novel.

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