

**AN EXPERIENTIAL STUDY ON THE INDIGENIZATION OF
MANFIELD'S GARDEN PARTY FROM SHORT STORY INTO FILM
FROM INTERTEXTUAL PERSPECTIVE**

THESIS

**Submitted as a Partial Fulfillment of the
Requirements for the Degree of *Sarjana Humaniora***



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DEDICATION

This thesis is dedicated to:

1. Allah S.W.T almighty
2. My beloved parent and brother
3. My consultant Dr. SF. Luthfie Arguby Purnomo, SS., M.Hum.
4. English Letters Department
5. My University UIN Raden Mas Said Surakarta
6. All Tentacle Members
7. Sudut Kamar project group

MOTTO

Berjalan tak seperti rencana adalah jalan yang sudah biasa, dan jalan satu-satunya

jalani sebaik kau bisa.

-FSTVLST-

We live between what we see and what we feel.

-TENTACLE-

PRONOUNCEMENT

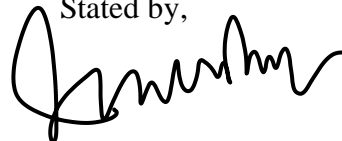
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If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

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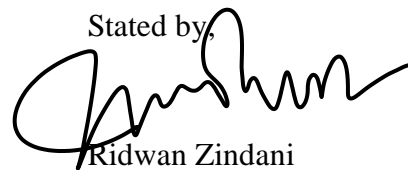
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ABSTRACT

Ridwan Zindani. 2021. *An Experiential Study on the Indigenization of Mansfield's Garden party from short story into Film from Intertextual Perspective*. Thesis. English Letters, Faculty of Cultures and Languages.

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Keyword : *Adaptation, Indigenization, Indie-adaptation, The GAP film, Linda Hutcheon.*

The research conducted to analyze the indigenization process of *Mansfield's Garden Party* adaptation into film as found from *The GAP* film. The researcher uses a previous study by H. M. Zahid Iqbal, Sana Akram 2020 entitled "*Hindi-film, Angoor: An Indigenized and Transcultural Adaptation of Shakespeare's The Comedy of Errors*". The difference between the researcher thesis and previous study is in the object of the study. The objectives of research are to analyze the type of indigenization in adaptation process and the form of indigenization in adaptation process.

This research uses *A Theory of Adaptation* by Linda Hutcheon (2006) to answer the research question of indigenizations process there are *embodying / disembodying, historicizing / dehistoricizing, racializing / deracializing* are used in the adaptation of *Mansfield's Garden Party* from short story into a film based on adaptation process.

This study applies a qualitative-descriptive method. The data collected are from *The GAP* film and *The Garden Party* short story. The data technique collecting are documentation and interview. The data obtained are processed and analyzed by researcher the validated by validator to ensure the validity and quality of the data obtained.

The result of findings of this study, the researcher has found 78 data. This study found all types of indigenization. Embodying is the most common type of indigenization with a total of 39 data. Disembodying followed in second place with 21 data, the racializing with 14 data, and historicizing with 3 data. In addition, truth of coherence in adaptation, *plot, setting, characters*, were found. The plot element is the dominant with 34 data, followed by setting element with 30 data, and the character element with 14 data. From these results, adaptation from short story *Mansfield's The Garden Party* into film *The GAP* portray indigenization of adaptation by using Telling to Showing as mode of engagements. Influence the process of adaptation development through the type of indigenization and element of story. By using a indigenization are indicated about *freedom of creation, human sources, regulation, policy, culture considerations*.

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CHAPTER I

INTRODUCTION

A. Background of the Study

In a life many possibilities will arise, and if one possibility that arises does not escape the influence of a thing, event, previous phenomenon. something that is legitimate and true if lives are full of adaptation activities, go to the educational bench from the moment, and until the oldest experience the term for adaption, according to Hutcheon (2006) she said that adaptation is not just about using a novel and films. adaptation is used in almost all human habits, the Victorians have adapted almost everything and in almost every possible direction such as story, poetry, drama, opera, song, dance and painting. With this it does not rule out that the Victorian life process also carries out an adaptation process. The interpret that adaptation can only be used for media novels and films, because in this era there are indeed many films adapted from existing novels, for example the animated film *How to Train Your Dragon* (2019) is adapted from novels of the same name which tells the story of the Utopia dragon in "*The Hidden World*". Since ancient times adaptation has existed in Victorian times and includes many things in the adaptation of not only novels and films but more to all actions carried out in society. All actors can be directors in their context.

Adaptation is often interpreted as reproducing a work and developing it into a new work, in most cases in an adaptation film. an adaptation is a process that includes many changes that occur in a work of culture since the past and present in accordance with the general process of cultural recreation.

Many definitions of adaptation, according to Linda Hutcheon (2006) adaptation has a double definition of process and product is closer to the common usage of the word, as a way to interpret a work that is unable to deal with the dimensional elements and facilitate the understanding of a work. not only in a novel or film, but also in other things such as park design, video games, and other interactive works.

As said above that adaptation cannot be separated from a re-cultivation that has many aspects in it when viewed from the perspective of the recipient. in adapting an existing work, that automatically recall or reinterpret or repeat with variations of something that already exists, so adaptation cannot be separated from the context of intertextuality according to Linda Hutcheon (2006). For example, in the 2002 Paul Anderson Film, *Resident Evil* will be experienced differently by those who have played videogames of the same name, from which the film was adapted, than by those who have not. In the novelization in the film *Hellboy* (2004). For the right audience, Yvonne Navarro's novels from films such as *Hellboy* (2004) can be famous not only by the film Guillermo del Toro but also by the *Black Horse* Comic series from which the film was adapted.

It is difficult to distinguish between plagiarism and adaptation, in a narrow idea many people equate it, but if we look at the intertextual concept will be different. Adaptation as a concept can be extended or contracted is an idea that can be interpreted into an intertextual involvement that is expanded with the work that is adapted. Therefore, adaptation is a derivative that is not

a derivative, a work that is re-worked but not re-worked. That is the palimpsestic own thing.

Talking about adaptation, especially in film adaptation many experience a sense of failure, sometimes what is felt is the reduction of the media itself. The most frequent thing is how to process novel texts that are adapted into a film that has a long narrative to be transformed into a limited visual. this loss becomes a disadvantage, the main problem that often occurs is the problem of duration of time and space resulting in extreme cuts. in the Billy Budd novel translated in black and white, both literally and ethically, in the 1962 version of Peter Ustinov's film. In this negative discourse of loss, performance media are said to be incapable of launching linguistic or narrative or representing psychological or spiritual. No film, it is said, can be experimental like James Joyce's *Finnegans Wake*. (S. Smith (1981).)

For this reason, in adapting a narrative to a visual or performance form, it must have a basic form that can represent and view each in the modes of adaptation involvement, telling-showing, showing-showing, and interacting. in the general adaptation of transformation from narration to visual or performance is one of the things that happens a lot. Structurally adapting something in the form of reading which then becomes a spectacle requires a touch called imagination processing that originates from the brain towards a realistic event. for example in drama texts, the screenwriter does not explicitly write whatever happens, but rather how the director and actor interpret what has been narrated in order to be accepted by our visuals that are in accordance with reality. If in a way of transformation is not right

someone watching the results of adaptation will experience the same interpretation or return to the initial interpretation.

The story that is displayed in a performance can always be adapted from other shows, films and even film adaptations to a musical performance, back to film media. Showing-showing defines the way in which the adapter plays the focus of the audience to be able to transfer the message conveyed, for example in the case of a play being adapted into a film. If in a drama the story line will be delivered directly and the audience will interpret a message contained in a story through a stage show based on all the elements that are presented directly. Unlike the film that is presented based on the camera shots that have been set, then only how the adaptation of the live show is transformed into a camera shot that can represent is the way (Syberberg 1982, p. 45).

The interaction between the two modes of telling and showing has explored various forms that can be said to make the viewer know in the interpretation of an adaptation object. Games are a form often taken from this special adaptation mode. The animated film *Toy Story 2* (1999) opens with the theme of self-reflexive play continuing. *Buzz Lightyear to the Rescue* is an adaptation of the film's second PlayStation game, with Buzz as a character, and the game in which the opening sequence of the film itself should take place (Ward 2002: 133). But in this context feeling or tension, is part of the fun for the player. As with various forms of hypermedia, what matters is the process, not the final product or the finished product. But formal Interactive is different from special, namely the feeling created by

players in the game space that is not only imagined or even only felt but also actively involved (Tong and Tan 2002, p. 107).

Therefore, the adapted text is not something that should be reproduced, but rather something to be constructed and recreated, frequently in a different way or medium. One theorist refers to it as a source of instructions, The adaptor may employ or disregard diegetic, narrative, and axiological material. For the adaptor is an interpreter before becoming a creator (Gardies 1998: 68–71). But the imaginative retelling of a work that has been adapted and its heterocosm is subject to demands outside of genre and medium.

In this research, the researcher also does participative, interactive, and applied in the adapted work. This indicates the existence of a direct contact in change, and determination for the adaptation process. Based on James W. Gentry (1990) that this involves the whole person along with the cognitive component, learning also occurs on the affective and behavioral dimensions. Experiential study needs to be structured to some degree and need to evaluate the experience in light of theory and I light of their own felling. That way the feedback process from the experience gained can be accepted by others. In this study, the research conducted an experiential study in the process of adapting the short story *The Garden Party* into a film *The GAP*.



Figure 1.1 Asmarani give the neckless to Kinanthi

A short story into a *The GAP* film which in the process Sunawan as the director handed over a film script to the script writer who was also an adaptation performer. The GAP film is a film adaptation produced by English literature students at the 2017 State Islamic Institute of Surakarta, and in 2021 it changed to Raden Mas Said State Islamic University of Surakarta. This film adaptation product is part of the obligations held by the department as a new form of applying student creativity in literature.

In this modern era adaptation is a very common thing. This unique phenomenon should be of particular concern for development, because to improve the quality of resources to be able to compete in the digital age. The phenomenon of adaptation has occurred in various circles, people now more easily explore information and learn to be able to adapt. Not only that, those who are capable of mediocre in any aspect can adapt. The mention of Amateur adapters or indies is more appropriate to categorize them, and no doubt their work is no less good, for example it is like in a musical where composers and book authors share authorship (eg, Rodgers and Hammerstein), in films, directors and screenwriters share the main tasks of adaptation. Other artists involved may be inspired by the adapted text, but

their responsibility is more to the scenario and thus to the film as an autonomous work of art. And also what was done by the English literature student of the Surakarta State Islamic Institute who adapted.

B. Limitation of the Study

According with the object of this research that movie *The GAP* adaptated from short story *Garden Party* by Manfields we can indentification the problem of the object into humor in film, the film production, the characterization of the director, film adaptation, social phenomena. In this research, film adaptation is a very interesting thing, how not? if viewed from the development era of adaptation is a very trending thing for now. By looking at aspects that exist in the adaptation process it would be good if we also look at it from another perspective. the phenomenon that occurs today is adaptation by someone who is experienced and has an education about adaptation. For this reason, in this research, I focus on the adaptation done by amateurs / independents who are very trendy for the current era. The object that I made a reference to was the film *The GAP* which was adapted by the 4C English Literature Class at the Surakarta State Islamic Institute. How can an amateur adapter adapt a short story into a film, is there an influence that has not been found in the adaptation process? it is a question for all of us.

C. Formulation Of the problems

Based on the background as mentioned above, it can be seen that *Mansfield's Garden Party* from short story into a film in brief, the researcher focuses on two following questions as follows:

1. What indigenizations are used in the adaptation of *Mansfield's Garden Party* from short story into a film?
2. How are the indigenizations used in the adaptation of *Mansfield's Garden Party* from short story into a film?

D. Objective of the Study

Based on the research focuses above, the aims of this research are:

1. To describe the form of indigenization in the adaptation of *Manfield's Garden Party* from short story into a film.
2. To explain the ways of indigenization in the adaptation of *Manfield's Garden Party* from short story into a film.

E. Benefits of the Study

There are two kinds of benefit of study first, the theoretically or academically significance which accommodate the knowledge and practically significance which deal with the importance of study to adaptation use and further analysis.

Here, theoretically or academically significance, the researcher wants to emphasis on two points; first, to give more information and explanation about Linda Hutcheon Adaptation theory reflected in script movie *The GAP* adaptation. The study of adaptation has been used to many American literature researches as long as the use of literary works as

indigenization or transcultural adaptation. Second, practically significance is to give contribution of knowledge to worldwide readers in understanding the adaptation problems especially how they used the concept of adaptation. According to Linda Hutcheon (2006), who stated his famous utter about *Theory of Adaptation*. Therefore, the use of *The GAP* film is to show to readers that the ways of adaptation, indigenization or transcultural in general. Therefore, its important to know the ways of adaptation has rules. Whether I have made an appropriate adaptation or not, hopefully this research can run smoothly and can provide good benefits for the future.

F. Definitions of the Key Term

The definition of the key term has the function of clarifying research terms and avoiding misunderstanding among readers. Therefore, the researcher provides several definitions of key terms briefly based on the research title:

1. *The Garden Party* short story

The short story was written by Katherine Mansfield in 1921 is about a family deciding whether to hold a party after learning that their neighbor, who had a wife and five young children when they died in an accident, had just died. One of Mansfield's stories was devoted to the remembrance of her brother, who died in World War I in 1915 after being struck in the hand by a demonstration grenade. when the two world wars were in progress. It displays the background of its production in many different ways. In Europe, the 1920s were

a time of great social and political tension. For instance, the Marxist revolution was almost complete in the new Soviet Union.

2. *The GAP film*

This is adaptation film was adapted from short story *The Garden Party* by Mansfield in 1921 and produced in 2019 by Let-C class, student of Raden Mas Said Surakarta State Islamic University 2017. The setting background was based on Javanese culture and show about the economic gap between poor and rich in the social class that occurs in society since the concept of adaptation.

3. Indigenization

Based on Hutcheon (2006) a sort of adaptation known as "indigenization" preserves the original form throughout the process, including in the text itself. In the context of acceptance while analyzing indigenization as significant to the context of the production at the time of adaption.

4. Adaptation

Adaptation has three definitions there are, the transposition of other work, the creative and interpretive act of salvaging, and the extended intertextual with the adapted work (Linda Hutcheon, 2006, p. 8). Explanation above meant that process of transition or conversion from one medium into another medium.

CHAPTER II

LITERATURE REVIEW

A. Intertextuality

This exploration depends on intertextual hypothesis, Intertextuality itself is by all accounts an exceptionally helpful term since it lies behind the thoughts of relationality, interconnectedness, furthermore, reliance in current social life. In Postmodern occasions, scholars regularly guarantee that it is not, at this point conceivable to discuss innovation or the uniqueness of imaginative articles, be they artworks or books, in light of the fact that each creative item is so plainly accumulated from existing bits of craftsmanship (Graham A, 2000, p. 16). The creator utilizes the primary speculations of variation hypothesis from Linda Hutcheon. Variation hypothesis itself is, reiteration yet without impersonation. Furthermore, a wide range of destinations in the transformation cycle. This distinction happens as a result of the demand on certain things can be from copyright or modernization and others by Hutcheon (2006, p. 7). Comprehensively talking, transformation isn't entirely different from intertextual, even you could say, transformation is essential for intertextual. Since it has a similar center.

B. Adaptation

According to Hutcheon said in her book *Theory of Adaptation* (2006) the difference isn't something new around us, adaptation has near around us because we are able to see the instance of adaptation, as an example book that adaptation into movie or stories that are updated by adapting the text by

proving that adaptation isn't new and making adaptation an outsized a part of civilization as. Hutcheon summarizes the idea of adaptation supported the variation of several things which suggests to regulate, change, make it more suitable in order that when viewed from an entity.

Hutcheon explains adaptation as including both the process and the product. First, as the product of transposition from a specific work, and this transcoding might involve a change in medium or media; a poem to a cinema, genre; an epic to a novel, and a change in context and frame; telling the tale from a different point of view (2006, p. 7-8). In 1994, Sister Helen Prejean's book *Dead Man Walking: An Eyewitness Account of the Death Penalty in the United States* was turned into a film directed by Tim Robbins. In 1995 and the years that followed, Terrence McNally and Jake Heggie turned the book into an opera.

Second, adaptation is the process of creation involves recreation and reinterpretation, often known as appropriation and redemption. So, influenced by the viewpoint of the individual. Re-creation and re-interpretation are creative ways of telling the same story without exactly recreating it from the original source. For instance, Pricilla Galloway, who worked to preserve stories without revivifying them in 2004, adapted a mythic and historical story (2006, p. 8). According to Abbott (2002, p. 108) adaptation is the adopter's responsibility to decrease and contract, also known as the art of surgery. It's not always necessary to cut and reduce in order to adapt. *The Tin Star*, a collection of short stories by John M. Cunningham published in 1947, was adapted in the 1952 film *High Noon* directed by Fred

Zinneman and Carl Forman. In short, adaptation is a form of appropriation and redemption that always involves two distinct processes of interpretation before producing something entirely new (2006, p. 19).

Third, the perspective of its reception process. Intertextuality is a type of adaptation that results in adaptation as manuscripts or collections of writing that repeat original content in a way that is correlated with memory or text that resonates via repetition with a different variety. The 2002 novel *Resident Evil* by Paul Anderson differs from the video game. From those points, it may be inferred that adaptation can acknowledge transposition, that it can identify other works, that it can engage in creative and interpretive activity of redemption and appropriation, and that it will adapt an extended intertextual work (2006, p. 8). A form of engagement is needed to enable people to tell, show, or interact with tales in various mediums or to different degrees through adaptation as a process and as a product for producing creative reinterpretations (2006, p. 22). Similarities between stories are explored through a variety of the story's elements Hutcheon has explained, where with element story: setting, characters, event, and situation in the text adaptation will get truth of coherence (2006, p. 14)

Hutcheon increasingly and continues to develop her theory of adaptation through different media by creating mode of engagements: namely Telling-Showing which incorporates medium like books so adapted into film media. Next is Showing-Showing, adaptation which as an example takes the shape of a movie then is converted into a performance. Therefore, the last is Interacting-Telling or Showing, which is an adaptation that shifts

from the shape during which one can directly participate in determining how the story goes into printed text like books or films that are needed.

So, during a broad sense it may be said that adaptation could be a process that's largely taken from a specific work. Adaptation is additionally included in intertextuality because the method of perspective is required for the method of accepting something that has responded to history or the authenticity of the related work and continues to be repeated with different perspectives in each adaptation and therefore the process of making a piece which will involve the results of interpretation then used as a reference in making new works which might rely upon the view of the one that made it.

Linda Hutcheon states that transformation consistently exists in parallel space rather than straightly, and with variation we attempt to escape the progressive source chain (2006, p. 171). This implies that variation accomplishes more (at the first source). in light of Hutcheon on the primary page of his book *A Hypothesis of Variation*, that transformations are refurbished with varieties without impersonating or following, adjusting how to orchestrate, change, make concurring (2006, p. 7). Hutcheon believes that being faithful to a source is not, at this point gainful, on the grounds that it will make fatigue. Hutcheon attempts to dismantle and plan significant pictures of the whole variation, hence, Hutcheon not just assesses transformations by thinking about the story, yet additionally the media that is introduced. Hutcheon additionally recognized that the most significant thing in the contemporary media outlet is the example of media utilization

which is rehashed in different structures. In this manner, variation is prevalent what's more, ready to rule.

Hutcheon is a lively writer of theories. Hutcheon could be a one who works as a professor and worker in literary criticism. He was born on August 24, 1947. She is additionally a professor at Emeritus University. He has written and published many books. Hutcheon is someone who incorporates a lot of interdisciplinary understanding and is thought as an activist. She once worked on a book on the subject of multiculturalism, which could be a project that grew out of its existence as what he called "crypto-ethnic".

Hutcheon achieved various honorary degrees that he received in Canada and Europe. Hutcheon also received the Killam Award and Molson Prize for the Humanities, which was then appointed by Hutcheon to become a member of the Royal Society of London for Improving Natural Knowledge in 1990 and become an official of the Order of Canada.

C. Indigenization

In the forms of adaptation has indigenization type, according to Hutcheon: *Theory of Adaptation* (2006) indigenization is a form of adaptation that as a whole does not eliminate or change the original form in the adaptation process, including in the text itself. In the context of acceptance while dissecting indigenization as important to the context of the creation at the time of adaptation. Imagine the audience watching the new adaptation of a work in which there are a variety of elements such as the fall of the hero, the theme of spousal abuse, and racial differences inevitable problems will take a different inflection and even power that could not be

imagined by the work adapted. There are as many ways to indigenize a story as there are ways to tell or show it again, the transformations into three types:

1. Historicizing/Dehistoricizing.

According to Hutcheon, historicizing is an adaptation process that re-contextualizes or reworks a literary work into a new form by taking into account the value of universalized historical stories. Peter Brook produced his pared-down adaptation, *La Tragedie de* on stage in 1981 and on movie in 1983. He reworked and recontextualizing themes so that we understand them differently while hearing them in their new contexts. Particularized Spanish settings were replaced by an austere, circular, dusty environment. He also reduced the work to one act by removing characters, removing the chorus, and removing a variety of funny and exotic aspects. Dehistoricizing is an adaptation process that does not update and rewrite into a new form based on the value of historical social stories. The film adaptation of the opera by Neapolitan director Francesco Rosi (1984) represents a sharp contrast. In this way, Rosi replaces the universalized notion of fate with specific issues of power and individual responsibility; rather than ignoring the social and historical context, he emphasizes the ethnic and class realities of nineteenth-century Spain. In short, Rosi does not update or rewrite anything; instead, it rehabilitates and "re-ethnicizes" the opera by removing the opera's nineteenth-century French context and replacing it with nineteenth-century Spain.

2. Embodying/Disembodying

According to Hutcheon, Embodying is a type of adaptation process to represent based on the bodily and material form of the work that is adapted into a new medium. The 1983 flamenco dance film by Spanish director Carlos Saura is hispanizing and "gypsifying." Gades had already composed a dance of Act II of the opera before beginning work on the film, and later, he put together a suite of the film's dances and toured with it. The film follows the development of the dance adaptation in performance, but it quickly becomes clear that the plot of Carmen is being performed out by the dancers both on and off stage. Disembodying is a type of adaptation process that does not represent based on the physical form and material form of the adapted work, so that it has similarities with the source of the work. When the audience is unsure which narrative frame the action is taking place in, the film's most compelling moments occur. This diffusion of the story over two parallel plot lines.

3. Racializing/Deracializing

According to Hutcheon, racializing is a type of adaptation process that to differentiate or categorize according to race. And Deracializing is a type of indigenization that to undifferentiated or uncategorized according to race. The South African Academy of Performing Arts in Cape Town first presented director Mark Dornford-May and conductor Charles Hazlewood's pared-down version of the opera's story in 2000. It was updated to the 1970s and set completely among some of the

gypsies of Seville this time, but the dialogue was in Xhosa and the song was in English (in Rory Bremner's translation). The performance, which included both amateur and professional black performers as well as a small stage band, was acclaimed for its intensity, earthiness, and hence implied proximity to the spirit that Composer was trying to express with his music.

There is a kind of dialogue between communities within a works, both customized text and adaptation, produced and in which they are received, and both are in dialogue with the works themselves. Economic and legal considerations play a role in this context, as well as the technology develops, as we have seen. So did things like religion. First Nations Canadian playwright Tomson Highway has revealed clearly the stage adaptation of his plays to Japan.

D. Visualization

Visualization is doing something that involves engineering in making an object will be a picture, or animation so as to get results that display a replacement information. Visualization in summarized within the type of images that are both abstract and real has existed and was known from the start of human civilization. like one or many paintings on cave walls from ancient humans, the Greek geometry system, the form of Egyptian hieroglyphs, and also the painting techniques of Leonardo Sculpture for scientific engineering purposes. This visualization activity develops and is widely used for scientific and physical purposes. together with the event of the age that doesn't stop, then the way of visualization also continues to grow,

in addition because the use of tricks could be a development that's now a vital thing within the order of visualization, after the invention of perspective line techniques within the Renaissance. Helped by the heartbeat of the event of things within the field of animation into points that help plenty within the field of visualization that's more complex and complicated. As consistent with McCormick (1987), visualization provides the way to work out things that are literally not seen.

So, visualization is a trial in creating and describing a selected purpose that's turned into a new form as information that's made easier and easier to grasp. Visualization develops with technological developments, including engineering, product design visualization, education, hypermedia system and more. Basically, visualization is employed to diagnose and analyze an information that's displayed so as to predict a conclusion.

E. The GAP

The GAP (2019) is film adaptation that from short story of Katherine Mansfield with the title is The Garden Party. The story, written in 1922, can also be seen to represent the end of the genteel class. The GAP has a duration of forty-three minutes by carrying Javanese culture, Sunawan as a director succeeded in this film adaptation. The film was produced by Scarlet, Student of English Letter 4C Raden Mas Said State Islamic University of Surakarta begins by showcasing the stark social inequalities between two families that are so contrasting. The lower classes are described by Mr. Setya's family, while the upper classes are described by Mr. Birawa's family.

The film that carries about social inequality is played by Ria Rahmawati as Kinanthi who is in the main actor.

Kinanthi wants to throw a garden party at the back of the home, thus the story begins there. Kinanthi was overjoyed at the possibility of this party because it celebrated her parents' wedding day, namely Mr. Birawa's. All of the preparations are nearly complete, including food, decorations, and invites to guests. However, one day before the party, one of Kinanthi's neighbors died in an accident. Mr. Setya was the name of the neighbor who died has low class status. Because of the social inequality that resulted from this conflict, Kinanthi still decided that the party should not be canceled due to Mr. Setya's low social position. Finally, the party continued, regardless of the fact that Mr. Setya's house was empty due to everyone's attendance at Kinanthi's garden party.

F. Previous Studies

The writer uses the previous researchers which has the similarity object of Adaptation into a film but different issue. The first research was done by Ari Ansyah *Adaptation from Video Game Assassin's Creed (2007) into Assassin's Creed Film (2016)*. The research focused on four motives on adaptation by Linda Hutcheon's theory there are namely economy lures, legal constrains, cultural capital, personal and political motives. The research showed the ways of adaptation happened, that there is no literally work in the world which is truly new and stand alone, since be always a reason of adapter for doing an adaptation. The motives that appear also depend on the roles of each adapter to do the adaptation.

The second research was done by Risza Dewi Rahmawati, Imam Basuki, Hat Pujiati *Adaptation Analysis of Harry Potter and the Half Blood Prince Novel by J.K Rowling into Film by David Yates (2013)*. The research also focused on motives of adaptation process. The transformation from novel into film make consequents there are text and audiovisual. The research used comparative method and show the three problems that would be discussed motive changings, consequent of different media, and main adaptation motive. The analysis used theory of adaptation and semiotic analysis, to classifying the differences and to find the ideology that contained in the novel into film. The results of the analysis are finding dominant ideology in the film adaptation is capitalism ideology that explains the economic and cultural motives.

The third research was made by H. M. Zahid Iqbal, Sana Akram *Hindi-film, Angoor: an Indigenized and Transcultural Adaptation of Shakespeare's The Comedy of Errors (2020)*. The research focused on a cinematic adaptation that been indigenized or indianised, keeping in view the transcultural audiences. In any comparative study between a play and film's adaptation, it becomes the question: what is left out, added, and altered in film and why. The research result that as a film has an own formation codes such as the visual in form at any given moment and diegetic or non-diegetic and the sound or musicality.

The fourth was produced by Siti Hairun Nufus Yushar *Adaptation Peter and Wendy Novel (1911) into Pan Film (2015)*. The research also focused on Linda Hutcheon's theory about on four motives namely economic

rules, legal constrains, cultural capital, personal and political motives. The researcher revealed that three motives in this adaptation, they are 7 financial attraction, 4 cultural capitals and 5 psychological motives. It means that every work is no truly original and stand alone, there is has every factor happen on adaptation.

The last previous study was done by Hartono *A Hard Day's Night from Song to Movie (2015)*. He analyzed both of song and film by used descriptive-qualitative method and ecranisation theory proposed by Pamusuk Eneste. He found that not only an 8 adaptation between literary works, but also the transformation from one genre to another one, such as in his research is the *Beatles's* song into movie. There is addition in character, time, place, message and point of view in the process adaptation of song into movie.

CHAPTER III

RESEACRH METHOD

A. Research Design

Methodology of this research is qualitative. Qualitative research is spaeific tradition on the social study in accordance with fundamentally depend with human direct research in the own circle and has relationship with people in which language and verbality (Kirk & Miller, Milelong, 2002, p. 3). From the above opinion it can be concluded that qualitative research is emphasizing the elaboration of interpretation of a phenomenon without relying on numerical measurements. This type of research is based on what people say to describe and interpret how people understand the world. For this reason, identifying social phenomenon, in this study the phenomenon of adaptation carried out by an amateur, and the direction of its adaptation on *The GAP* movie (2019)

This research uses a qualitative descriptive as research since it discusses about *An Experiential Study on the Indigenization of Mansfield's Garden Party from Short Story into Film from Intertextual Perspective*. Based on the method used, Brannen (1993, p. 8) explains that qualitative research is not based on statistical samples, but based on the basis of theoretical content. This research is based on researchers from notes, sentences, images, and discourses. That is the step in doing a qualitative descriptive approach; data preparation, data analysis, and data trustworthiness. Furthermore, the qualitative uses a descriptive research to analyze non-numeric data in dept related to quality and variety (Dr. Shanti

Bhushan and Dr. Shashi Alok (2017, p. 3). Therefore, a qualitative descriptive research aims to describe natural phenomena or human engineering without manipulating the variables studied (Sukmadinata, N. S., 2011, p. 73).

Therefore, the application of qualitative descriptive as a research approach relates to this research, which can identify indigenization and the adaptation process of *The GAP* film. The qualitative method uses documented research in the form of academic work such as journal and theories relate to adaptation work which prove this research.

B. Data and Data Sources

Based on Bogdan and Biklen (1998, p. 5) the purpose of the emphasis of qualitative research is to describe data that has been collected in the form of text or visuals rather than numbers. This understanding affects the data collection in this study in the form of words. The object of this research is the text and visuals in the film *The GAP* 2019 by Let-C students. Because this research uses a qualitative approach, the form of text and visuals can be found in a sentence or dialogue in the film script and in the film itself. Researchers have identified that in the film *The GAP* 2019 is sufficient to explain the analysis of amateur adaptation and adaptation.

Data objects that are the main source of research, from this object researchers gather important data as a finding. In this research of *An Experiential Study on the Indigenization of Mansfield's Garden Party from Short Stories into Films*, from data sources, the data contain visuals of the object and are associated with verbal element. However, data will be

obtained from the interview process of the director, script writer, and experience from *The GAP* 2019 film.

C. Research Instrument

Research instrument is the characteristic of qualitative, acted as instrument and data collector. Research instrument of the research is the researcher. Involved in all of process of he researches observation, analyzing, and documenting the data. In this research, the researcher applies two instruments; the primary and supporting instrument. According Wo Meolong (2001, p. 121) that the key instrument in qualitative method is researcher, who acts as the main player as the designer to the data collector, the analyst, the data documentation and the reporter of the research. In this research used some ways of research instrument there are:

1. Interview the director, script writer and experience.
2. Gather together in the process of production of the *The GAP* movie.
3. Be the participant of the production of the *The GAP* movie.

The supporting instrument based on Ibnu Hajar (1996) is a source or object that can be a reference in research that has the aim to support the search and findings. In this research, supporting instrument is drawn from books, journals, another thesis, articles, websites, and other proper sources of research, *An Experiential Study on the Indigenization of Mansfield's Garden Party from Short Stories into Film*.

D. Data Collection Techniques

Data collection is the method of collecting detailed information that explains and provides explanations to help the researcher find answers

to all of the questions raised in the research question (Creswell, 2014). The most prevalent details methods for the qualitative approach are generally the four approaches of interview, group discussion, observation, and action research (Hayati R., 2019). The researcher uses observation, documentation and interview to collect data through analyze narrative that reflected to indigenization process and associated with images that help the researcher to analyze the data.

The first step is reading the short story of *The Garden Party*, watching *The GAP* film continued interview the director and script writer. It aims to understand the transformation of two adaptation object. The second step is capturing the part that show indigenization process based on Hutcheon theory (2006). The third step is given the coding data. Data have been captured, it will be collection and given the coding to the data in the form of data table. The existence of coding makes it clear to find the answers based on research questions, object and topic. The coding consists the type of indigenization, the element of story, show the time of the data, and the transformation process of object.

E. Data Validation Technique

The data that has been obtained is a very useful beginning resource in a study, and it will be validated to determine the data that is definitely valid from the data that has been collected. To validate the data, according to Creswell and Miller (2000, p. 124) qualitative research provides member verification, triangulation, thick description, peer reviews, and external audits.

This study applies triangulation techniques to validate data. Triangulation is qualitative cross-validation and data sources to develop a comprehensive understanding of phenomena (Patton, 1999). According to Denzin (1078) and Patton (1999) have identified four types of triangulations: method triangulation, investigator triangulation, theory triangulation, and source triangulation. This research used method triangulation by using multiple data collection methods.

The technique of investigator triangulation involve the lecturer who has expertise in literature mainstream to valid the data. The validator of this research is Muhammad Rizal, M.A the lecturer at Raden Mas Said Surakarta State Islamic University, who has expertise in field of literature and film adaptation. His expertise is related to this research which analyze a literature work in adaptation process and make the data become more objective.

F. Data Analysis Technique

The researcher conducted qualitative research in this study to explain 'how' and 'why' a certain phenomenon occurred. According to Creswell (2014), data analysis inductively builds from specific themes to broad themes, and the researcher gives meaning or interpretation to the data. Data analysis, according to LeCompte and Schensul (1999), is the act of reducing and interpreting data in order to generate meaning. It's also known as converting data into a study result.

The researcher is involved in the research process. there finished four steps, beginning with domain, taxonomy, componential table, culture

themes. The document is being investigated using a system analysis. In qualitative research, according to Spradley (1980), there are four steps to data analysis:

1. Domain

Domain is a method of separating data based on social issues and important study topics.

Based on the adaptation process, researchers interview sources from The GAP films such as directors, screenwriters, cameramen, and cast to collect data.

2. Taxonomy

Taxonomy, also known as categorization systems, focuses on separating specialized categories to explain occurrences in response to research inquiries. Taxonomy, according to Sugiyono (2012:26), is a domain that has been chosen for further investigation.

Researchers in this study divided the data into many categories of adaptations in order to seek for a type of classification known as indigenization in The GAP film adaptation

3. Componential

Componential is a process in Domain Analysis that uses the cause-and-effect relationship of classification and analysis to identify gaps. To identify gaps and categorize data, researchers practice as part the process of producing and watching The GAP

movies, as well as analyzing scholarly sources of adaptation. Data is added to tables by researchers to make data analysis easier. Vertical and horizontal lines depict cause and effect relationships in data classification.

Table 3.1 Componential Table

	Indigenization																	
	Historicizing			Racializing			Embodying			Deracializing			Dehistorilizing			disembodying		
	s	Ch	p	s	ch	p	s	ch	p	s	ch	p	s	ch	p	s	ch	p
Director																		
SW																		
Experience																		

S: setting

P: plot

CH: character

D: Director

SW: script writer

EXP: Experience

HT: historicizings

DHT: dehistorilizing

EB: embodyings

DEB: disembodying

RC: racializings

DRC: deracializing

4. Culture Themes

Cultural theme analysis is the step to draw conclusion from dominant data or dominant phenomena in various situations of the research data. In this research “The GAP” film is the Adaptation from *Mansfield’s Garden Party* short story. On the adaptation there is has Indigenization technique, that has impact for adaptation there are Historicizing, Racializing, Embodying,

Deracializing, Dehistorilizing, Disembodying. The director has full controlling of all the production. Element of the production been the supporting the director are script writer, cameraman, cast also has controlling the production for adaptation. From adaptation, indigenization is the dominant. From that how the 6 techniques of indigenization work it will be the keys of adaptation process.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

In this chapter, the researcher depicted the result of data analysis which discuss about Research Findings and Discussions. This research has aims to know the adaptation process in The GAP film adaptation from The Garden Party short story based on A Theory of Adaptation by Linda Hutcheon (2006). Furthermore, the researcher uses data that contain visual of the object and verbal elements consist word, phrases, clauses, and sentences.

A. Research Findings

The researcher has analysis the data that can clarify the answers of the question in detail. This research has three questions such as What indigenization are used in the adaptation of *Mansfield's Garden Party* from short story into a film; How are the indigenization are used in the adaptation of *Mansfield's Garden Party* from short story into a film; Why does the adaptation employ particular dominant adaptation used in the adaptation of *Mansfield's Garden Party* from short story into a film. Based on data analysis, the research found 78 data to answers all questions taken from film *The GAP* and *Garden Party* short story. The researcher has classified Adaptation of Indigenization process.

1. The types of indigenization are used in the adaptation of *Mansfield's Garden Party* from short story into a film.

The researcher found these data finding relate to the indigenization are used in the adaptation of *Mansfield's Garden party* from short story into a film *The GAP* by using theory of A

Theory of Adaptation by Linda Hutcheon (2006). According to Hutcheon (2006, p.158), indigenization has three ways to tell or show it again, there are transformations types: (1) historicizing/dehistoricizing, (2) racializing/deracializing, and (3) embodying/disembodying.

This research focusses on types of indigenization have founded. The finding can be seen below:

Table 4. 1 Componential Table

No		Total of data
1	Historicizing	3
2	Dehistoricizing	0
3	Racializing	14
4	Deracializing	0
5	Embodying	39
6	disembodying	21

a. Historicizing

In the adaptation process, many elements are modified or do not undergo modification. In the process of adaptation, one of the elements that determines the ways of an adaptation is the history of the story. In this study, the historizing process found 3 of the 78 data collected. The historizing process refers to the history contained in the storyline and setting that appear in the film *The GAP*. The historizing process is needed to adjust the target audience to make it easier to understand a story or to show the particularity of a particular history.



Figure 4.1 Surya as a vegetables man

Datum 20/S/HT-IND/00:16:41/D, Godber is a cream puff specialist. However, there are modifications in the film; in this section, there are two types of modifications: the intention and objective of Godber. Godber is a roaming vegetable seller who is often seen in the countryside and who subsequently transforms the products he brings into vegetables in the film. According to the short story line, Mr. Sheridan was awaiting cream puffs, not vegetables, according to the the settings of the film adaptation will be changed as a result of this to make relevant with the plot of film.



Figure 4.2 The joke of Endari, Kinanthi and mother

Datum 17/P/HT-IND/00:12:00/EXP, there is a change in the shape of a joke in this data. Because of the need to adapt to the culture, the adaptation makes adjustments. The shape of the joke in the short story is different from that of the jokes in the film. On the one hand, the objective of this modification is to make the target audience of this film adaptation more connected with daily life, while on the other hand, the director makes an easily understood and relevant reference to Javanese cultural humor. The Indonesian people, especially those in Surakarta, are the target audience for this adaptation film.

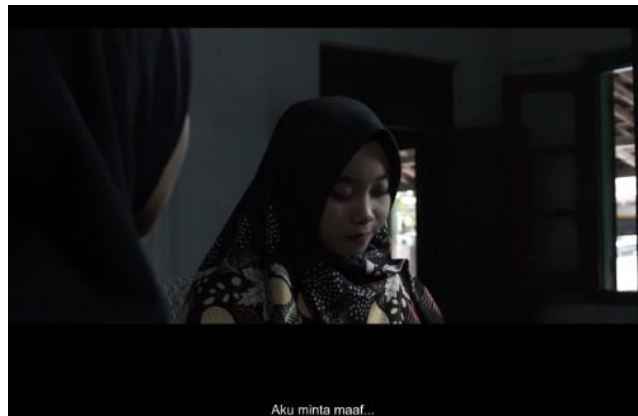


Figure 4.3 Conversations between Kinanthi and Mrs. Setya

Datum 60/P/HT-IND/00:39:14/SW, there is a change in the Kinanthi dialog. Based on Kinanthi's short story dialogue, "Forgive my hat" was changed to "forgive me". The reason for this change is to make it easier to adapt to the audience's understanding. The word "hat" in the short story means a party that has already happened. However, the word "hat" is

removed and replaced with "me." This change also has another reason: to align the plot. In the scene in his mother's room, the hat's property is changed to a necklace. For that, if the word "hat" is maintained, it will cause a misinterpretation that spoils the plot of the film.

b. Racializing

Racializing the adaptation provides a localization of the characters in The GAP film. By changing the race from a race to a certain race, it proves that adaptation occurs. Many racializing processes aim to make the story more relevant to the story presented or to add deeper racial values. Therefore, in this study, 14 racializing processes were collected from 78 data points. There is a lot of racializing in the data of film characters who have changed the Javanese race. The purpose of this change is to adapt to the adaptation process from The Garden Party to the film The GAP, which incidentally is a film about Javanese culture.



Figure 4.4 Laura as Kinanthi

Datum 66/CH/RC-IND/SW, In this data, there is a change in the name of the actor based on the meaning of the name. Laura, which means "girl," was changed to Kinanthi, which also means "girl" in Javanese. This change is based on adaptation culture, namely Javanese culture. The name change based on this meaning also has a relationship with the existing character, namely Kinantha, the male twin, which means boy.



Figure 4.5 Mrs. Sheridan as Asmarani

Datum 70/CH/RC-IND/SW, Mrs. Sheridan's character has changed her name to Asmarani. In the short story, Mrs. Sheridan is a woman of noble descent who describes the character of a strict mother. In the film, it changes to Asmarani, which has great meaning. This change is based on the meaning of the name and also to adjust the adaptation process that carries Javanese culture. The change from a strong woman to a great woman has a close relationship, namely the nature of a mother who has noble descent. The

name Asmarani also feels quite suitable to describe a mother of noble descent.



Figure 4.6 Meg as Endari

Datum 68/CH/RC-IND/SW, Meg's character, who turns into Endari, is in this data. She is the daughter of Mrs. Asmarani. Changes in this data occur in character names. Based on the short story Meg (Pearl), which means the name is beautiful and confident. In the process of adapting from native culture to Javanese culture, Meg's character name was changed to Endari. This change adapts to the meaning of the character's name. In Javanese culture, Endari means "beautiful." changes by following the similarity of the meaning of the name so as not to change the personality of the character narrated in the short story.

c. **Embodying**

Almost all of the adaptation processes of various mediums that are done in The GAP film focus on the scene and location settings. In this study, the embodiment process transforms the short story's narrative's shape into a movie

scene. Therefore, why most stories change over time and with new contexts based on Hutcheon (2006). In this study, 39 of 78 data points found were included in the embodiment process, aiming to make it more relevant to the position of the plot and also the location that was shown in the film *The GAP*.



Figure 4.7 Kinanthi greets the garners.

Datum 7/S/EB-IND/00:05:25/D, Lily-Lawn blossom will be a focus point from Marquee decorations, as seen in the Short Story. Although Lily-Lawn is a sort of purple flower with close petals, Laura simply describes a "flower" in the film *Adaptation*. Laura also demonstrated this when she inquired about the band's stage placement for the Garden Party. Short Story had been allowed to utilize the Tennis Court Corner as the band's venue, but the film adaption transformed into a "*the corner of pendopo*". Because the setting in this film adaption is based on Javanese cultural settings in terms of location, atmosphere, and property, etc.

As a result, it identifies that there has been a shift in terms of location and property settings.



Figure 4.8 Rahmat wahed the car

Datum 10/P/EB-IND/00:07:22/D, The adaptor adds scenes to the storyline to make it more coherent during this process. The character Sadies/Rahmat is not narrated doing any activities in the short story, but there is an additional scene for actor Rahmat in this film adaptation, which takes the form of Rahmat cleaning or wiping the car in front of the house and then being stunned by the flower package that arrives. This addition indicates that this area has an Embodying process.



Figure 4.9 Rahmat tell the accident of Mr. Setya

Datum 26/Ch/EB-IND/00:17:58/D, In the short story, a dialogue between Godber and Laura is described, in which Godber tells Laura about an accident. However, there is a scene in the film where Rahmat and Kinanthi have a talk, and Rahmat is another character in the film. This occurred because the German actor struggled with both speaking and acting in English. This modification indicates that, if done properly, changing the dialogue of another character and subsequently transforming into that character does not change the plot of the story.

d. Disembodying

Based on Hutcheon (2006 p.165) in 1967 Soviet composer Rodion Shchedrin rework a ballet performance adapted from Bizet's theme into a modernist. In approaching the actor as a ballet dancer, she did not change his gestures and body language into a modernist style. The classical ballet was still standing on stage. Meanwhile, the film *The GAP*, that was based on Mansfield's short story *Garden Party*, was adapted. Based on the narrative in the original source, some parts of the scenario produced did not change. In this study, researchers found 22 data from 78 data collected into the disembodying process.



Figure 4.10 Conversations between Sekar and Kinanthi

Datum 30/P/DEB-IND/00:18:38/D, after hearing of the neighbor's death in an accident, Kinanthi pulls Sekar to a corner of the house's garden. Kinanthi and Sekar had a conversation in which Kinanthi expressed her desire to cancel the party they were planning. Sekar, on the other hand, refused to cancel because he had made all the necessary preparations. On the other hand, canceling a party simply because someone dies isn't a compelling reason. The dialogue is similar to that of the short story's narrative. The director believes that if the short story were made into a film, it would be apparent enough. As a result, no changes or additions are required.



Figure 4.11 The dialog of Asmarani

Datum 37/P/DEB-IND/00:20:34/EXP, In this data, there are similarities between the short story and the film. Based on the dialogue that happened to Mrs. Asmarani, which has similarities with the narrative in the short story. This happened because the existing narration was represented to be used as a dialogue for the role of Mrs. Asmarani. The context that is used as a conflict in the film also has similarities to what happened in the short story. According to the director, changes do not need to be made because there are no factors that affect or reduce changes. Asmarani is also quite understanding in deepening the sentences given so that the messages conveyed are easy to accept.



Figure 4.12 The people arrive to the party

Datum 45/S/DEB-IND/00:24:38/EXP, this data contains a scene representation of a narrative that has been turned into a film scene. The visualization process for a movie scene is the only part of a process that does not change anything in the short story. In this case, the adaptation strategy is carried out through a telling-to-showing process. The part that isn't in the scene has no bearing on the story that is presented. The situation, people, and aesthetics are still preserved when the value included in the text or narrative is preserved, as in this data.

2. The ways of indigenization are used in the adaptation of *Mansfield's Garden Party* from short story into a film.

The researcher found these data findings that can answered the question number two. How are the indigenization used in the adaptation of *Mansfield's Garden Party* from short story into a film *The GAP*. The researcher uses the same theory as before, namely Indigenization by Linda Hutcheon (2006), since the two

questions are relevant. The indigenization process has categories that to support adaptation of production on the story element. The following is a detailed explanation and sample data related to where the indigenization process that used on the story term for film adaptation *The GAP* from short story *Garden Party* which can be seen below:

Data consists indigenization process of story elements that found from film adaptation *The GAP* from short story *Garden Party*

Table 4.2 Componential Table

NO	Indigenization	EB	DEB	HT	RC
1	Plot	17	15	2	0
2	Setting	21	7	1	1
3	Character	1	0	0	12

a. Plot

In this study, the data found by the researcher is contained in the film *The GAP* showing how the indigenization process occurs. The reasons that influence the indigenization process have an impact on the adapted story plot. The processing of short story narratives that are projected into a scene shows the process of Telling to Showing. From the amount of data found 78 data, there are 34 data which is an indigenization process to localize the plot in the short story to the film.



Figure 4.13 The dialog between Kinanthi and Kinantha

Datum 44/P/EB-IND/00:22:20/D, the dialogue between Kinanthi and Kinantha has changed in this data. The scene represents two brothers talking about a problem that is affecting a party that is about to start. Kinanthi is also described as wearing a hat in the short story, but it has been diminished. And the plot should not be as gloomy as it is in the movies. This indicates a change in the embodiment's original form. To support the storyline that was developed, the filmmaker reworked scenarios and phrases.



Figure 4.14 Surya when tell the accident

Datum 29/P/DEB-IND/00:18:24/D, based on this data, it appears that there have been no changes; the storyline and dialogue have similarities with the short story. The purpose of not changing this scene is that the dialogue narrated in the short story is relevant to the plot of the scene in the film. However, in the short story, the Godber actor should have a dialogue with the chef, not with Kinanthi. This occurs because the cast performs the scene in order to adjust from the previous scene.



Figure 4.15 The joke of Endari, Kinanthi and mother

Datum 17/P/HT-IND/00:12:00/EXP, there is a change in the shape of a joke in this data. Because of the need to adapt to the culture, the adaptation makes adjustments. The shape of the joke in the short story is different from that of the jokes in the film. On the one hand, the objective of this modification is to make the target audience of this film adaptation more connected with daily life, while on the other hand, the director makes an easily understood and relevant reference to Javanese

cultural humor. The Indonesian people, especially those in Surakarta, are the target audience for this adaptation film

b. Setting

The data found by the researchers leads to the settings contained in the film. Changes in settings in the process of adapting The GAP film have been adjusted to make them as relevant as possible to the original source. This adjustment refers to the setting of place and time in the film adaptation of The GAP. This is also influenced by the cultural background that is adapted so that it gives rise to localization in the form of Javanese culture. From the amount of data found 78 data, there are 13 data, which is an indigenization process to localize the setting in the short story to the film.



Figure 4.16 Kinanthi greets the garners

Datum 7/S/EB-IND/00:05:25/D, Lily-Lawn blossom will be a focus point from Marquee decorations, as seen in the Short Story. Although Lily-Lawn is a sort of purple flower with close petals, Laura simply describes a "flower" in

the film Adaptation. Laura also demonstrated this when she inquired about the band's stage placement for the Garden Party. Short Story had been allowed to utilize the Tennis Court Corner as the band's venue, but the film adaption transformed into a "*the corner of pendopo*". Because the setting in this film adaption is based on Javanese cultural settings in terms of location, atmosphere, and property, etc. As a result, it identifies that there has been a shift in terms of location and property settings.



Figure 4.17 The people arrive to the party

Datum 45/S/DEB-IND/00:24:38/EXP, this data contains a scene representation of a narrative that has been turned into a film scene. The visualization process for a movie scene is the only part of a process that does not change anything in the short story. In this case, the adaptation strategy is carried out through a telling-to-showing process. The part that isn't in the scene has no bearing on the story that is presented. The situation, people, and aesthetics are still

preserved when the value included in the text or narrative is preserved, as in this data.



Figure 4.18 The setting of Godber's vegetables

Datum 20/S/HT-IND/00:16:41/D, according to the short story, Godber is a cream puff specialist. However, there are modifications in the film; in this section, there are two types of modifications: the intention and objective of Godber. Godber is a roaming vegetable seller who is often seen in the countryside and who subsequently transforms the products he brings into vegetables in the film. According to the short story line, Mr. Sheridan was awaiting cream puffs, not vegetables, according to the. The settings of the film adaptation will be changed as a result of this.



Figure 4.19 Dinning room Kinanthi, Asmarani, Endari, Sekar

Datum 3/S/RC-IND/00:04:34/D, explained that the change in the word "marquee" to "decoration" indicates how cultural history has evolved over time. The party culture that takes place in a marquee is transformed into a process known as decorating. This implies that the film adaptation's cultural shifts have shifted in terms of race are used. It was also explained that the clothes worn by Jose in the short story were Kimono and silk petticoat, but in this film adaptation, which also uses Javanese culture, the actors' clothing changes to support the adaptation process.

c. Character

The data found by the researcher refers to the localization of the names of the characters in the film. In the short story, every evidence on the effects indigenization. Each character changes, both in terms of their names and the costumes they adopt. Since, in this adaptation process, it takes a Javanese cultural approach. Therefore, it is found that data collected to adjust for race or racializing in the process of

adapting The GAP film from the short story The Garden Party. From the amount of data found 78 data, there are 13 data which is an indigenization process to localize the characters in the short story to the film.



Figure 4.20 Laura to Kinanthi

Datum 66/CH/RC-IND/SW, in this data, there is a change in the name of the actor based on the meaning of the name. Laura, which means "girl," was changed to Kinanthi, which also means "girl" in Javanese. This change is based on adaptation culture, namely Javanese culture. The name of the changed character is used as a means of character identification in a film. This aims to highlight Kinanthi's personality as it is described in the short story. By changing the name of the character based on the meaning of the name, it gives the impression of "Woman" which is then projected in the form of a scene in the film The GAP. Kinanthi, who is narrated as the eldest child, has a fairly massive role in a family, which requires her to always set an example for her sister, not only in the form of scenes, this projection is also shown in the costumes worn by Kinanthi who always look

elegant and mature. Meg's character also changed the name of the character in the film.



Figure 4.21 Meg to Endari

Datum 68/CH/RC-IND/SW, she is the daughter of Mrs. Asmarani. Changes in this data occur in character names. Based on the short story Meg (Pearl), which means the name is beautiful and confident. In the process of adapting from native culture to Javanese culture, Meg's character name was changed to Endari. This change adapts to the meaning of the character's name. In Javanese culture, Endari means "beautiful". This modification has an impact on the scene in the film which shows Endari's persona as someone who enjoys making jokes and is always smiling. The character of Endari is projected as a woman who always follows the words of her sister and her parents. The role of the character of Endari does not affect the plot too much in the film. As the youngest child of Mr. Birawa, the name changes to Endari with the characters given in the scene is quite illustrative according to the meaning of the changed name.

changes by following the similarity of the meaning of the name so as not to change the personality of the character narrated in the short story.



Figure 4.22 Mrs. Sheridan to Mrs. Asmarani

Datum 70/CH/RC-IND/SW, in this data, Mrs. Sheridan's character has changed her name to Asmarani. In the short story, Mrs. Sheridan is a woman of noble descent who describes the character of a strict mother. In the film, it changes to Asmarani, which has great meaning. Asmarani character is a central character who plays a very important role in the storyline in the film. This change is based on the meaning of the name and also to adjust the adaptation process that carries Javanese culture. The change from a strong woman to a great woman has a close relationship, namely the nature of a mother who has noble descent. Asmarani and Kinanthi's conversation in one scene is an illustration of Asmarani's lack of social value. the scenario in which Asmarani refuses to cancel the garden party since one of the neighbors was killed in an accident. The name Asmarani also

feels quite suitable to describe a mother of noble descent which is projected in the form of scenes played by Dwi Mega.

B. Discussions

This research uses the film *The GAP* and short story *Garden Party* by Mansfield as the object of this research to analysis adaptation process of indigenization. Based on data findings, the researcher found that film of *The GAP* has a similarity from Mansfield's *Garden Party*, especially in indigenization process. Therefore, this research wants to find dominant data based on the research findings above that relate to indigenization process by comparing film adaptation *The GAP* from short story *Garden Party*. This subchapter focuses on discussing the dominant finding of the two research problems. The first problem discusses the categories of indigenization are used in the adaptation of *Mansfield's Garden Party* to film *Let-C's The GAP* in describing the indigenization process. The second problem discusses how the ways of indigenization process to the adaptation of *Mansfield's Garden Party* to film *Let-C's The GAP*. These problems use the theory by Linda Hutcheon (2006): *A Theory of Adaptation*.

Table 4.3 Componential Table

No		Indigenization					
		EB	HT	RC	DEB	DHT	DRC
1	Plot	17	2	0	15	0	0
2	Setting	21	1	1	7	0	0
3	Character	1	0	12	0	0	0

This data table contains data which related to two research questions the categories of indigenization are used in the adaptation of *Mansfield's*

Garden Party to film *Let-C's The GAP* are found 39 data of *Embodying*, 3 data of *Historicizing*, 13 data of *Racializing* and 22 data of *Disembodying*; how the ways of indigenization process to the adaptation of *Mansfield's Garden Party* to film *Let-C's The GAP* are found 34 data of *Plot*, 30 data of *Setting*, 13 data of *Character*.

From the findings data, the researcher found the domain data on each research questions in this research. The categories of indigenization are used in adaptation is found 39 data of *Embodying*. How the ways of indigenization process in adaptation are found 34 data of *Plot*.

In the film adaptation of *Mansfield's Garden Party*, from a short story into a film, it undergoes an indigenization process. According to Hutcheon, cross-cultural adaptation is not due to the presence of a paying audience member who is on location and ready to respond. For an engaged audience, they must obtain clarity about the cultural and social meanings that are adapted to the new environment (2006, p. 149). To explain the transformation of stories undergoing the indigenization process, there are three ways to give a kind of range, there are: historicizing/dehistoricizing, racializing/deracializing, and embodying/disembodying (2006, p. 158)

Based on the analysis, the researcher finds that there is the embodying process which is the most highlight in the adaptation of *Mansfield's Garden Party* to the film *The GAP*. *The GAP* film is a film adaptation that takes Javanese culture as the background of the story which has undergone many changes in the form of transformation with indigenization. This explains that, *The GAP* film processes a narrative form

that is used as a scene to facilitate understanding and adjustment of the Javanese cultural background so that it relates to the target audience.

Embodying in the adaptation of *Mansfield's Garden Party* is found in all parts of the story elements. Changes in the form of telling to showing allow an embodying to occur to adapt to the new medium. Notwithstanding the of the adapted culture, the adaptation of location, actors, and time is essential in the process of indigenization. Due to this, *The GAP* movie conveys the idea that it is easy for the target audience to understand the storyline. modifications or adjustments made to the location in the scene while keeping in mind Javanese culture as well as the traditions of the local inhabitants.

According to Hutcheon (2006, p. 164), adaptation does not take a particular medium into issue in one case. *The Garden Party* short story was represented in *The GAP* film and divided into scenes. The setting of the location in which the short story is set undergoes embedded indigenization, such as when a garden party transforms into an anniversary party inside a home "*Pendopo*". Or the properties in the scene must be adapted to the culture that is the background. Since, not all narratives in short stories can be visualized, apart from the indie-adaptation factor, there are many choices.

On the other hand, the historicizing process in the film adaptation of *The GAP* is very minimal. In the adaptation process, it does not take historical elements to be used as a focus in production. One of the things that is adapted to history and habit is the joke between *Mrs. Asmarani* and her children are adapted to Javanese culture or have changed. Likewise, with the

Godber character, when referring to Godber's role, he is a puff cream specialist who is often ordered by the people of New Zealand, but in Indonesia, especially Java, he has turned into a mobile vegetable trader. This shows that the adaptation process requires adjustment to the new medium. Likewise, with the dehistoricizing and deracializing processes.

In the process of adapting *Mansfield's Garden Party* into the *The GAP* film, the two processes were not found. This raises a question as to why it happened. Based on Hutcheon (2006, p. 152) that cross-cultural adaptation does not escape thinking about culture itself. This shows that the influence of Javanese cultural background greatly influences decisions on the adaptation process. In the *The GAP* film, the translation of characters and costumes changes into Javanese context. Of course, if you maintain a visual form in a short story based on a narrative, it will create a contrast in the adaptation process.

In the process of adapting *Mansfield's Garden Party* into the film *The GAP* by LET-C is a product of transformation from a narrative to a scene. Hutcheon has stated that adaptation is the transposition of other work, a process of creation, and extended intertextual with the adapted work (2006, p. 8). Based on the analysis, the adaptation of *Mansfield's Garden Party* into film *The GAP* refers to the product of transformation and a process of creation through changing the mode of engagement. A mode of engagement has three modes: Telling to Showing, Showing to Showing, and Interacting to Showing or Telling (2006, p. 22).

Telling to Showing as the product of transformation in shift of medium, the story in *The GAP* film based on the *Garden Party* short story. Telling to showing is a mode of forward driving story, which we need modification from imagination to the realm of direct perception by combining detail and broad focus. Complex, which is directing the visual and gesture in any of the many perceptions (2006, p. 23). This shows that there are story elements to support perception in the directing, Hutcheon has explained, where with element story: setting, characters, event, and situation in the text adaptation will get truth of coherence (Grau 2003: 3).

In the film adaptation *The GAP*, there is focus on the elements of the story that were changed in the adaptation process. Based on data the dominant data has found is plot which has change to make a relevant to the new media. This shows that the director's policy is the main reason that a change in adaptation occurs. The director's policy has an impact on the adaptation process that is taken and produced. The plot that undergoes changes in *The GAP* film changes an event or situation based on the Javanese cultural background. This provides a view of the director's perspective on a narrative in a short story which then becomes a scene. The perspective of the director of course will be different from the audience who watches, therefore the policy of a director in a work will not affect the perspective of the audience.

To achieve coherence in an adapted story, the element settings and characters have also changed. Adjustment of settings and characters in the film *The GAP* shows a factor of cultural considerations. This is related to the

cultural background that is adapted so that it causes adjustments to the Javanese cultural approach. The determination that became the basis was the condition of the village community. The director's policy encourages creative freedom to create an atmosphere and characters who has coherence to the Javanese community. The process that has been passed shows that there is a reference experienced by the director which is then used as a basis for making changes. That way the adaptation has a reason to create a view that is close to the watching audience.

With the discussion above, this research can provide the information about *The Indigenization Process of Adaptation Garden Party by Mansfield's from Short Story into The GAP Film* by using the theory *A Theory of Adaptation* by Linda Hutcheon (2006). The researcher hopes that this research can be a reference for other researchers and able to assist other researchers in continuing research related to this topic.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, SUGGESTIONS

A. Conclusions

After analyzing and explaining data from *Garden Party* short story and *The GAP* film using theory *A Theory of Adaptation* by Linda Hutcheon (2006), the researcher presents some of the result that have been drawn from the result of the analysis in Chapter IV. Conclusion can answer questions based on research question in the first chapter which are opened as follows:

First, the researcher found the mode of the indigenization process in adaptation *The GAP* film. Indigenization has three types there are; Embodying/Disembodying, Racializing/Deracializing and, Historicizing/Dehistoricizing. In this study, the Embodying process was found more in the adaptation process of *The GAP* film. The process of adaptation from a narrative into a scene requires a change in the dominant form. Cultural considerations make part of the scenario experience background adjustments. Regarding the regulation of the production process, the target audience is a factor in creating who is watching so that the message can be conveyed. With the embodying process that occurs, a work that wants to convey a value is implicitly the reason that there are limited resources for the adaptation process.

Second, the researcher found the way of adaptation process in *The GAP* film, especially Indigenization process. In the film adaptation, *The GAP* is a recreation from telling to showing, which is a text that has changed the form of a new medium. That way, to create coherence in the transformation

process, there are story elements, such as; setting, character, event and situation. The transformation of the story based on the story elements encourages the ideology of the adapter to determine the adaptation process. Reasons determined by an adapter affect changes in an adaptation process. The process of adjusting the whole story with the aim of feeling that the sense of the work is inherent in an adapter, then relevant to the audience.

B. Implications

This research relates to *An Experiential Study on the Indigenization of Mansfield's Garden Party from Short Story into Film from Intertextual Perspective*, which conducted is an analysis of adaptation phenomena in which the result obtained in the study are expected to become a parameter or consideration for doing better things. Likewise with this study, the findings of this research explain that the Indigenization process often occur in literary text or film in order to create the adaptation coherent.

C. Suggestions

Based on the analysis of *An Experiential Study on the Indigenization of Mansfield's Garden Party from Short Story into Film from Intertextual Perspective* the suggestions can be draw as follows:

1. For Student of English Letters

This research is related to indigenization and adaptation process that expected to become a reference for English Literature students especially in literature mainstream, which interested in analyzing film by using intertextual perspective and knowing how indigenization and adaptation process from film.

2. For Other Researchers

This research focuses on the analysis of *An Experiential Study on the Indigenization of Mansfield's Garden Party from Short Story into Film from Intertextual Perspective*, which is expected to help other researchers in continuing research related to this field and developing further observations.

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APPENDICES

Appendix 1: Validation Sheet

VALIDATION

The thesis data titled *An Experiential Study on the Indigenization of Mansfield's Garden Party from Short Story into Film from Intertextual Perspective* had been checked and validated by Muhammad Rizal, M.A. in:

Day : Wednesday

Date : 15 June 2022

Surakarta, August, 24 2022

Validator



Muhammad Rizal, M.A

Appendix 2: Validation of the Data

**AN EXPERIENTIAL STUDY ON THE INDIGENIZATION OF MANFIELD'S GARDEN PARTY FROM
SHORT STORY INTO FILM FROM INTERTEXTUAL PERSPECTIVE**






Ridwan Zindani



SRN: 173211109


**ENGLISH LETTERS STUDY PROGRAM
FACULTY OF CULTURES AND LANGUAGES
UIN RADEN MAS SAID SURAKARTA**

2022


DATA						
NO	SHORT STORY	SCRIPT/FILM	INTERVIEW	EXPLANATION	CODING	VAL/INVAL
1.	And after all the weather was ideal. They could not have had a more perfect day for a garden-party if they had ordered it. Windless, warm, the sky without a cloud. Only the blue was veiled with a haze of light gold, as it is sometimes in early summer.	 <p>FILM PROLOGUE. Daily activity of Birawa's family and Setya's family.</p>	Membaca karyanya (short story). Memhaminya, lalu membayangkan suatu dialog yang terjadi berdasarkan pembacaan atas karya (script writer)	This data included Embodysings because it has changed from narrative text to a visual that has relevance from a short story. It shows process changing the plot of the story be the new one.	1/P/EB-IND/00:01:35/SW	v
2.	The gardener had been up since dawn, mowing the lawns and sweeping them, until the grass and the dark flat rosettes where the daisy plants had been seemed to shine.	 <p>00:04:15 EXT.GARDEN-DAY (PENDOPO'S AREA) Gardeners, working</p>	"Pertama dalam alur ceritanya memang kebanyakan menggambarkan scene orang kayanya" (director)	This data included Disembodysings, there is a scene of a gardener doing his work. The short story also narrates what the gardener did and is shown in the film with the same scene.	2/P/DEB-IND/00:04:15/D	v


		4 gardeners: they mow the lawn, sweep the yard, clean the gate, etc.				
3.	<p>Breakfast was not yet over before the men came to put up the marquee. “Where do you want the marquee put, mother?” “My dear child, it’s no use asking me. I’m determined to leave everything to you children this year. Forget I am your mother. Treat me as an honored guest.” But Meg could not possibly go and supervise the men. She had washed her hair before breakfast, and she sat drinking her coffee in a green turban, with a dark wet curl stamped on each cheek. Jose, the butterfly, always came down in a silk petticoat and a kimono jacket. "You'll have to go, Laura; you're the artistic one."</p>	 <p>00:04:34 INT. DINNING ROOM-DAY KINANTHI, ASMARANI, ENDARI, SEKAR Kinanthi: “where do you want the decoration put, mother?” Asmarani: “my dear child, it’s no use asking me, I’m determined to leave everything to you children this year. Forget I am your mother. Treat me as an honored guest</p>	”Jadi kalo untuk dalam ceritanya ini untuk pembuatan scripnya lebih mengikuti pada ceritanya” (director)	This data included Racializings. explained that the change in the word "marquee" to "decoration" indicates how cultural history has evolved over time. The party culture that takes place in a marquee is transformed into a process known as decorating. This implies that the film adaptation's cultural shifts have shifted in terms of race are used. It was also explained that the clothes worn by Jose in the short story were Kimono and silk petticoat, but in this film adaptation, which also uses Javanese culture, the actors' clothing changes to support the adaptation process.	3/S/RC - IND/00 :04:34/ D	Less valid.


4.	<p>Away Laura flew, still holding her piece of bread-and-butter. It's so delicious to have an excuse for eating out of doors, and besides, she loved having to arrange things; she always felt she could do it so much better than anybody else.</p>	 <p>00:05:10</p> <p>Kinanthi holding the choco sandwich and walk out down stairs from Pendopo into the garden.</p>	<p>“Karena kebanyakan mengambil murni dari short story, dari dialognya, visualnya, makanya saya tetap memegang dari cerita aslinya jadi tetap banyak menunjukkan visual dari si kayanya” (script writer)</p>	<p>This data shows Disembodyings. Laura can be seen leaving the Pendopo with a loaf of bread in her hand. The plot does not change from the short story to the film, indicating that the adaptation process is identical to the original object. What is narrated in the story is described in the film. No addition or subtraction</p>	<p>4/P/DE B- IND/00 :05:10/ SW</p>	<p>v</p>
5.	<p>"Good morning," she said, copying her mother's voice. But that sounded so fearfully affected that she was ashamed, and stammered like a little girl, "Oh-er-have-you-come-is it about the marquee?" "That's right, miss," said the tallest of the men, a lanky, freckled fellow, and he shifted his tool-</p>	 <p>00:05:15</p>	<p>“Seharusnya dalam adegan ini menggunakan bunga sebagai salah satu property akan tetapi waktu yang tidak cukup membuat</p>	<p>This data shows Embodying. The changes in the items that acquire property in the film scene show that the property is only used for decoration. When we check at the short story, we can see that Laura is about "Marquee," which differs</p>	<p>5/S/EB- IND/00 :05:15/ D</p>	<p>v</p>


	bag, knocked back his straw hat and smiled down at her. "That's about it."	Kinanthi say hello with "good morning" to the gardener and asking the decoration stuffs. The figure of the gardener is like what the description.	harus menggunakan property yang seadanya." (Directore)	from the scene in a movie, which only explains party decorations.		
6.	His smile was so easy, so friendly that Laura recovered. What nice eyes he had, small, but such a dark blue! And now she looked at the others, they were smiling too "Cheer up, we won't bite," their smile seemed to say. How very nice workmen were! And what a beautiful morning! She mustn't mention the morning; she must be business-like. The marquee.	 <p>00:05:22</p>	"Ada adegan yang tidak perlu mengalami modifikasi karena sudah sesuai dengan plot cerita." (Script writer)	This data shows Disembodying. According to the short story, which is narrated by a gardener who is working and smiles at Laura to express how beautiful the morning conditions are, the narration has been transformed into a film scene that does not decrease or add any components in the process. In this situation, however neither dialogue nor the plot are changed by the script writer.	6/S/DE B- IND/00 :05:22/ SW	v

<p>7. Well, what about the lily-lawn? Would that do?" And she pointed to the lily-lawn with the hand that didn't hold the bread-and-butter. they turned, they stared in the direction. A little fat chap thrust out his under-lip, and the tall fellow frowned. "I don't fancy it," said he. "Not conspicuous enough. You see, with a thing like a marquee," and he turned to Laura in his easy way, "you want to put it somewhere where it'll give you a bang slap in the eye, if you follow me." Laura's upbringing made her wonder for a moment whether it was quite respectful of a workman to talk to her of bangs slap in the eye. But she did quite follow him. "A corner of the tennis-court," she suggested. "But the band's going to be in one corner." "H'm, going to have a band, are you?" said another of the workmen. He was pale. He</p>	 <p>00:05:25 . Kinanthi greets the gardeners and asks a few things regarding the upcoming party.</p>	<p>“Karena lokasi syuting kita berada di rumah yang mempunyai pendopo, dan memiliki aksent jawa. maka beberapa tempat, nama mengalami perubahan untuk menyesuaikan dengan lokasi syuting dan kultur yang digunakan dalam film adaptasi.” (Director)</p>	<p>This data shows Embodying. Lily-Lawn blossom will be a focus point from Marquee decorations, as seen in the Short Story. Although Lily-Lawn is a sort of purple flower with close petals, Laura simply describes a "flower" in the film Adaptation. Laura also demonstrated this when she inquired about the band's stage placement for the Garden Party. Short Story had been allowed to utilize the Tennis Court Corner as the band's venue, but the film adaptation transformed into a "the corner of Pendopo". Because the setting in this film adaptation is based on Javanese cultural settings in terms of location, atmosphere, and property, etc. As a result, it identifies that there has</p>	<p>7/S/EB-IND/00:05:25/D</p>	<p>v</p>
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	had a haggard look as his dark eyes scanned the tennis-court. What was he thinking? "Only a very small band," said Laura gently. Perhaps he wouldn't mind so much if the band was quite small. But the tall fellow interrupted. "Look here, miss, that's the place. Against those trees. Over there. That'll do fine."			been a shift in terms of location and property settings.		
8.	<p>"Laura, Laura, where are you? Telephone, Laura!" a voice cried from the house. "Coming!" Away she skimmed, over the lawn, up the path, up the steps, across the veranda, and into the porch. In the hall her father and Laurie were brushing their hats ready to go to the office. "I say, Laura," said Laurie very fast, "you might just give a squiz at my coat before this afternoon. See if it wants pressing." "I will," said she. Suddenly she couldn't stop</p>	 <p>00:06:10 Kinantha : "Kinanthi, Kinanthi, where are you? Telephone, Kinanthi!" (screaming) Kinanthi : "Coming!" (Kinanthi ran on the lawn, stepped the path, passed the porch)</p>	<p>"Karena kebanyakan mengambil murni dari short story, dari dialognya, visualnya, makanya saya tetap memegang dari cerita aslinya jadi tetap banyak menunjukkan visual dari si kaya nya" (script writer)</p>	<p>This data included Disembodying. We can observe from this data that the visual scenes and dialogues that occur have not changed. The visual representation is taken straight from the narration in the short story, and the script writer accomplishes the same thing with the dialogue, particularly by taking it directly and avoiding textual removal and additions.</p>	8/P/DE B- IND/00 :06:10/ SW	v


	<p>herself. She ran at Laurie and gave him a small, quick squeeze. "Oh, I do love parties, don't you?" gasped Laura. "Rather," said Laurie's warm, boyish voice, and he squeezed his sister too, and gave her a gentle push. "Dash off to the telephone, old girl."</p>	<p>Kinantha : "I say, Kinanthi (speak fast). You might just give a squiz at my coat before this afternoon. See if it wants pressing." Kinanthi : "I will, (run and squeeze Kinantha's coat fast). Oh, I do love parties, don't you?" Kinantha : "Ra-ther, dash off to the telephone, old girl."</p>		<p>According to Hutcheon, when the narrative plot of an object changes, the context of the narrative changes as well, and conversely. It can be concluded that the narrative context of the short story is comparable to that of a film adaptation, because the adapters read the narrative and then have the actors execute the scene.</p>		
9.	<p>The telephone. "Yes, yes; oh yes. Kitty? Good morning, dear. Come to lunch? Do, dear. Delighted of course. It will only be a very scratch meal, just the sandwich crusts and broken meringue-shells and what's left over. Yes, isn't it a perfect morning? Your white? Oh, I certainly should. One moment honl the line. Mother's calling." And Laura sat back. "What, mother? Can't</p>	 <p>00:06:41</p> <p>In telephone conversations Kinanthi : "yes, yes, oh yes Siti? Good morning, dear. Come to lunch? Do, dear, delighted of</p>	<p>"Pengurangan ini sengaja dilakukan untuk mempermudah proses syuting, pada saat melakukan riset tentang makanan itu adalah sebuah cake yang cukup mahal. Akan tetapi kita</p>	<p>This data shows Embodying. Laura calls Kitty to ask her to lunch in the short story, and during the conversation, Laura mentions the food and dress code. In this part, the variety of food that will be served has been decreased in adaptation. There will be Sandwiches and Broken Meringue Shells,</p>	9/S/EB-IND/00:06:41/SW	Less valid.


	hear." Mrs. Sheridan's voice floated down the stairs. "Tell her to wear that sweet hat she had on last Sunday." "Mother says you're to wear that sweet hat you had on last Sunday. Good. One o'clock. Bye-bye."	course. It will only be a very scratch meal just the sandwich what's left over. Yes, isn't it a perfect morning? Your white? Oh, I certainly should. (mother shouts) "one moment hold the line. Mother's calling." "what mother? Can't hear" Asmarani : "tell her to wear what sweet hat she had on last Sunday." Kinanthi : "Mother says you've to wear your hat on last Sunday. Good. One o'clock. Bye-bye," Kinanthi : "huuhhh..."	memilih untuk menurangi unsur itu daripada melakukan pergantian makanan." (script writer)	according to the agenda. This decrease occurs as a result of the film's adaptation to the culture. On the other hand, to make the adaptation process easier, because reducing the number of properties used in the short story will minimize the number of properties needed.		
10.	The front door bell pealed, and there sounded the rustle of Sadie's print skirt on the stairs. A man's voice murmured; Sadie answered, careless, "I'm sure I don't know. Wait. I'll ask Mrs. Sheridan." "What is it, Sadie?" Laura came into the hall. "It's the florist, Miss Laura." It was, indeed. There, just inside the door, stood a	 <p>00:07:22 Rahmat washed the car. And the florist man came drive the bicycle.</p>	"Penambahan adegan untuk pemeran Rahmat agar membuat film menjadi lebih terhubung, dalam short story Rahmat tidak dijelaskan sedang	Embodying is included in this data. The adaptor adds scenes to the storyline to make it more coherent during this process. The character Sadies/Rahmat is not narrated doing any activities in the short story, but there is an additional scene for actor Rahmat in this film adaptation, which	10/P/E B- IND/00 :07:22/ D	V,

	<p>wide, shallow tray full of pots of pink lilies. No other kind. Nothing but lilies canna lilies, big pink flowers, wide open, radiant, almost frighteningly alive on bright crimson stems. "O-oh, Sadie!" said Laura, and the sound was like a little moan. She crouched down as if to warm herself at that blaze of lilies; she felt they were in her fingers, on her lips, growing in her breast.</p>	<p>Rahmat:" I'm sure don't know. Wait I'll ask Mrs. Asmarani." Kinanthi: "what is it, Rahmat?" Rahmat: "it's the florist, miss Kinanthi."</p>	<p>melakukan aktivitas apapun. Akan tetapi agar lebih bagus dan lebih baik untuk dilakukan adegan" (Director)</p>	<p>takes the form of Rahmat cleaning or wiping the car in front of the house and then being stunned by the flower package that arrives. This addition indicates that this area has an Embodying process.</p>		
11.	<p>It's quite right," she said calmly. "Yes, I ordered them. Aren't they lovely?" She pressed Laura's arm. "I was passing the shop yesterday, and I saw them in the window. And I suddenly thought for once in my life I shall have enough canna lilies. The garden-party will be a good excuse." "But I thought you said you didn't mean to interfere," said</p>	 <p>00:08:27 ASMARANI : "It's quite right (calmly). Yes, I ordered them. Aren't they lovely?" "I was</p>	<p>"Property diganti dengan yang lebih mudah di dapat. Di short story dijelaskan memesan bunga Lilie, sangat spesifik. Didalam film diubah menjadi rangkaian bunga untuk menghemat</p>	<p>This data included Embodying. The Embodying process occurs on the used property, Lillie's flower, in this scene. The characteristics of lilies flowers are described in the short story, especially big pink flowers, wide open, dazzling, and almost alarmingly alive on bright scarlet stems. However, the flower used in the film does</p>	11/S/E B- IND/00 :08:27/ D	Not v.

<p>Laura. Sadie had gone. The florist's man was still outside at his van. She put her arm round her mother's neck and gently, very gently, she bit her mother's ear.</p> <p>"My darling child, you wouldn't like a logical mother, would you? Don't do that. Here's the man."</p> <p>He carried more lilies still, another whole tray.</p> <p>"Bank them up, just inside the door, on both sides of the porch, please," said Mrs. Sheridan. "Don't you agree, Laura?"</p> <p>"Oh, I do, mother."</p>	<p>passing the shop yesterday, and I saw them in the window. And I suddenly thought for once in my life I shall have enough canna lilies . The garden-party will be a good excuse."</p> <p>KINANTHI : "But I thought you said you didn't mean to interfere." (Rahmat is gone) (Kinanthi gets angry)</p> <p>ASMARANI : "My darling child, you wouldn't like a logical mother, would you? Don't do that. Here's the man."</p> <p>CUT TO (florist man took more flowers into the house)</p> <p>ASMARANI : "Bank them up, just inside the door, on both sides of the porch, please," .</p> <p>"Don't you agree, Kinanthi?"</p> <p>KINANTHI : "Oh, I do, mother."</p>	<p>biaya dan waktu karena harus mencari jenis bunga Lilie” (Director)</p>	<p>not appear to be a lilies flower. Because the flower was not a lilies flower, there was no clear shot of it during the filming process. This is due to a disorganized production schedule. As a consequence, the purchased flowers ghastr and must be replaced with another flowers.</p>		
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12.	<p>In the drawing-room Meg, Jose and good little Hans had at last succeeded in moving the piano.</p> <p>"Now, if we put this chesterfield against the wall and move everything out of the room except the chairs, don't you think?"</p> <p>"Quite."</p> <p>"Hans, move these tables into the smoking-room, and bring a sweeper to take these marks off the carpet and—one moment, Hans—" Jose loved giving orders to the servants, and they loved obeying her. She always made them feel they were taking part in some drama. "Tell mother and Miss Laura to come here at once.</p> <p>"Very good, Miss Jose."</p>	 <p>00:09:09 (there are guitar, sound system) (Endari, Sekar, Nugraha berhasil memindahkan piano) (NUGRAHA adl pelayan kecil) ENDARI : "Now, if we put this piano against the wall and move everything out of the room except the chairs, don't you think?" NUGRAHA : "Quite." SEKAR : "Nugraha, move these tables into the smoking-room, and bring a sweeper to take these marks off the carpet and— one moment, Nugraha— Tell mother and Miss Kinanthi to come here at once." NUGRAHA : "Very good, Miss Sekar."</p>	<p>“Perubahan property yang digunakan dalam film karena untuk mempermudah proses pengambilan gambar dalam scenario, untuk memindahkan kursi dirasa cukup menyusahkan pemeran. Dirasa memindahkan piano lebih mudah dan selaras dengan plot.” (Script writer)</p>	<p>This data included Embodying. There is an object change in the dialogue between Meg, Jose, and Hans, and it is replaced by a new object. There are two parts that are changed and replaced in this data. First, Jose mentions in the short story, "Now, if we put this chesterfield" (chesterfield is a type of sofa with thick foam), but this is replaced to "piano" in the film. Second, the film changes to sweeping the floor when Meg asks Hans to get a sweep to clean the carpet. This occurred as a result of the filming process's modification of the place setting, which eliminated the use of sofas and carpets as in property.</p>	12/S/E B- IND/00 :09:09/ SW	v
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13.	<p>She turned to Meg. "I want to hear what the piano sounds like, just in case I'm asked to sing this afternoon. Let's try over 'This life is Weary.'"</p> <p>Pom! Ta-ta-ta Tee-ta! The piano burst out so passionately that Jose's face changed. She clasped her hands. She looked mournfully and enigmatically at her mother and Laura as they came in.</p> <p>"This Life is Wee-ary, A Tear—a Sigh. A Love that Chan-ges, This Life is Wee-ary, A Tear—a Sigh. A Love that Chan-ges, And then... Good-bye!"</p>	 <p>00:09:53 SEKAR : "I want to hear what the piano sounds like, just in case I'm asked to sing this afternoon. Let's try over My love." (look at Endari)</p>	<p>“Perubahan lagu yang di nyanyikan Sekar dan Endari pada saat cek sound dikarenakan tidak menemukan bagaimana bunyi dari lagu yang ada di short story, oleh karena itu diganti dengan lagu “My love”” (Director)</p>	<p>This data includes Embodying. There is a transformation from a short story to a film in this scene. Meg and Jose were doing a sound check and then singing the song "This Life is Weary," according the short story. However, there was a change to the song "My Love" in the film. This change was made because the director thought the actor was experiencing difficulties filming with the song. As a result, alterations were made to save the actors and crew time and effort.</p>	13/S/E B- IND/00 :09:53/ D	v
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<p>14.</p>	<p>But now Sadie interrupted them. "What is it, Sadie?"</p> <p>"If you please, m'm, cook says have you got the flags for the sandwiches?"</p> <p>"The flags for the sandwiches, Sadie?" echoed Mrs. Sheridan dreamily. And the children knew by her face that she hadn't got them. "Let me see." And she said to Sadie firmly, "Tell cook I'll let her have them in ten minutes."</p>	 <p>00:10:39 SEKAR : "What is it, Rahmat?" RAHMAT : "If you please, m'm, cook says have you got the cheese for the sandwiches?" ASMARANI : "Let me see.", "Tell cook I'll let her have them in ten minutes." . (Rahmat gone)</p>	<p>"Pergantian property dari "flag" menjadi keju karena untuk mempermudah dalam mencari property yang digunakan pada film" (Director)</p>	<p>This data shows Embodying. This. Modifications and changes occur between short stories and films in this data. In the short story, Sadies, a housemaid, tells him that several ingredients for the sandwich are missing, so he requests a "flag" as a garnish. For a sandwich, however, it is modified to "cheese" in the film. This modification was made to accommodate the film adaptation process, as the decoration of a sandwich flag was considered too complex, therefore it was replaced with another option, namely cheese. The use of cheese is appropriate because it has a significant link with sandwiches.</p>	<p>14/S/E B- IND/00 :10:39/ D</p>	<p>v</p>
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15.	<p>"Now, Laura," said her mother quickly, "come with me into the smoking-room. I've got the names somewhere on the back of an envelope. You'll have to write them out for me. Meg, go upstairs this minute and take that wet thing off your head. Jose, run and finish dressing this instant. Do you hear me, children, or shall I have to tell your father when he comes home to-night? And—and, Jose, pacify cook if you do go into the kitchen, will you? I'm terrified of her this morning."</p>	 <p>00:10:53 ASMARANI : "Now, Kinanthi. Come with me into the dinning-room.</p>	<p>“Adegan dimana Asmarani menyuruh Sekar untuk pergi ke ruang makan, menurut narasi yang ada pada short story lokasi yang dituju adalah smooking room. Perubahan ini untuk menyesuaikan plot yang ada.” (Experience)</p>	<p>This data includes Embodying. In this data, there is a change in place settings made the plot of the film changed. In the short story, it is narrated that Mrs. Sheridan asked Laura to go to the smoking room, but in the film, it turned into a dining room. This happened because it changed the plot in the story; the next plot point for that scene was in the dining room. Because in the previous scene, the setting for the smoking room has been removed as well, the consistency of eliminating the smoking room setting must still occur.</p>	15/P/E B- IND/00 :10:53/ EXP	Less valid,
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<p>16.</p>	<p>"Now, Laura," said her mother quickly, "come with me into the smoking-room. I've got the names somewhere on the back of an envelope. You'll have to write them out for me. Meg, go upstairs this minute and take that wet thing off your head. Jose, run and finish dressing this instant. Do you hear me, children, or shall I have to tell your father when he comes home to-night? And—and, Jose, pacify cook if you do go into the kitchen, will you? I'm terrified of her this morning."</p>	 <p>00:10:53</p> <p>Endari, take a bath now. Sekar, run and finish dressing this instant. Do you hear me, children, or shall I have to tell your father when he comes home to-night? And— and, Sekar, pacify cook if you do go into the kitchen, will you? I'm terrified of her this morning."</p>	<p>"Adegan dimana Mrs. Asmarani menyuruh anak anaknya untuk segera mempersiapkan diri mengalami perubahan lokasi tujuan, dan property yang di gunakan." (Experience)</p>	<p>This data shows Embodying. In this data, there are modifications in the dialogue. Mrs. Sheridan ordered Meg to go upstairs and release something wet in his head in the short story. This indicates Meg is finished with her bath. However, there was a change in the film. Mrs. Sheridan ordered Meg to take a shower immediately. It was also shown in the scene that Meg still was wearing her nightgown. This change has an automatic impact on the story's plot. Because the costume's property was inconsistent with the film's culture, the director changed it.</p>	<p>16/S/E B- IND/00 :10:53/ EXP</p>	<p>v</p>
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<p>17.</p>	<p>"One of you children must have stolen it out of my bag, because I remember vividly—cream cheese and lemon-curd. Have you done that?" "Yes." "Egg and—" Mrs. Sheridan held the envelope away from her. "It looks like mice. It can't be mice, can it?"</p> <p>"Olive, pet," said Laura, looking over her shoulder.</p> <p>"Yes, of course, olive. What a horrible combination it sounds. Egg and olive."</p> <p>They were finished at last, and Laura took them off to the kitchen. She found Jose there pacifying the cook, who did not look at all terrifying.</p>	 <p>00:12:00</p> <p>INT. Dinning room – DAY (?) ASMARANI : "One of you children must have stolen it out of my bag ? ENDARI : "Yes, mom" ASMARANI : "cheese and— " ENDARI : "only cheese mom" KINANTHI : "me too, mom," (ASMARANI put the envolve to RAHMAT) ASMARANI : "you are like a couple of mouse trying to steal something right?" ENDARI : "if we like a mouse, so, you are the queen of mouse, mam"</p>	<p>“Pada adegan ini lelucon yang terjadi antara Asmarani, Kinanthi dan Endari mengalami perubahan untuk menyesuaikan lelucon agar lebih mudah di pahami oleh penonton. dengan mempertimbang an kebiasaan becanda orang jawa maka lelucon yang ada juga mengalami perubahan.” (Experience)</p>	<p>This data shows Historizing. There is a change in the shape of a joke in this data. Because of the need to adapt to the culture, the adaptation makes adjustments. The shape of the joke in the short story is different from that of the jokes in the film. On the one hand, the objective of this modification is to make the target audience of this film adaptation more connected with daily life, while on the other hand, the director makes an easily understood and relevant reference to Javanese cultural humor. The Indonesian people, especially those in Surakarta, are the target audience for this adaptation film.</p>	<p>17/P/H T- IND/00 :12:00/ EXP</p>	<p>v</p>
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<p>18. "Egg and—" Mrs. Sheridan held the envelope away from her. "It looks like mice. It can't be mice, can it?"</p>	 <p>00:12:00 ASMARANI : "cheese and— " ENDARI : "only cheese mom" KINANTHI : "me too, mom,"</p>	<p>“Pada proses pengambilan adegan ini terjadi kesalahan dalam manajemen property yang tidak sempat membeli telur dan juga waktu yang mepet sehingga memilih alternatif yang relevan dan tidak mengubah alur cerita dalam film, oleh karena itu perubahan ini terjadi.” (Experience)</p>	<p>This data included Embodiment. Objects in the dialog receive changes and modifications based on this data. In the short story, Mrs. Sheridan asks her daughters, Laura and Jose, about the items they stole from her mother's shopping basket. The item taken is mentioned as "egg," but it is changed to "cheese" in the film. This happened because it was decided that the eggs were too vulnerable to being carried during the shooting process, so the cheese was replaced. The purpose of using cheese is to change the flavor of the meal, specifically the sandwich. Basically, cheese is added to a lot of sandwiches.</p>	<p>18/S/E B- IND/00 :12:00/ EXP</p>	<p>Less valid,</p>
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<p>19. "I have never seen such exquisite sandwiches," said Jose's rapturous voice. "How many kinds did you say there were, cook? Fifteen?"</p> <p>"Fifteen, Miss Jose."</p> <p>"Well, cook, I congratulate you."</p> <p>Cook swept up crusts with the long sandwich knife, and smiled broadly.</p>	 <p>00:16:25 SEKAR : "I have never seen such exquisite sandwiches (amazed). "How many did you cook? Fifteen?" CHEF : "Fifteen, Miss Sekar." SEKAR : "Well, cook, I congratulate you." (CHEF arranged the sandwich) (Surya passed the window near the kitchen)</p>	<p>“Banyak dialog dan narasi yang diambil secara langsung dan tidak mengalami perubahan dari short story yang di adaptasi ke dalam film” (Script Writer)</p>	<p>This data shows Disembodying. This scene has a similarity to the short story. Jose is said to be wondering about the sandwich being prepared by Cook. He wants to know how many sandwiches have been prepared. Then Cook said, "Fifteen, miss Jose," and the moment in the movie remained the same in terms of language and visuals. In this scene, the director purposefully did not change any of the elements.</p>	<p>19/P/D EB- IND/00 :16:25/ SW</p>	<p>v</p>
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20.	<p>"Godber's has come," announced Sadie, issuing out of the pantry. She had seen the man pass the window. That meant the cream puffs had come. Godber's were famous for their cream puffs. Nobody ever thought of making them at home.</p> <p>"Bring them in and put them on the table, my girl," ordered cook.</p>	 <p>00:16:41 RAHMAT : "Surya has come." CHEF : "Bring them in and put them on the table, my girl," (Rahmat brings the material into kitchen then back to the door)</p>	<p>“Perubahan peran pada karakter Godber ini mengacu pada budaya adaptasi yang kita pakai, untuk menyesuaikan dengan alur cerita agar lebih relevan, oleh karena itu perubahan ini mengacu pada tukang sayur”. (Director)</p>	<p>This data shows Historizing, According to the short story, Godber is a cream puff specialist. However, there are modifications in the film; in this section, there are two types of modifications: the intention and objective of Godber. Godber is a roaming vegetable seller who is often seen in the countryside and who subsequently transforms the products he brings into vegetables in the film. According to the short story line, Mr. Sheridan was awaiting cream puffs, not vegetables, according to the The settings of the film adaptation will be changed as a result of this.</p>	20/S/H T- IND/00 :16:41/ D	v
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21.	Sadie brought them in and went back to the door. Of course Laura and Jose were far too grown-up to really care about such things. All the same, they couldn't help agreeing that the puffs looked very attractive. Very. Cook began arranging them, shaking off the extra icing sugar.	 <p>00:17:06 CHEF : "Have one each, my dears, ". "Yer ma won't know." (Sekar and Kinanthi lick their fingers covered by cake cream) KINANTHI : "Let's go into the garden, out by the back way, ". "I want to see how the men are getting on with the marquee. They're such awfully nice men."</p>	<p>“Pada adegan perubahan terjadi pada konteks yang sedang terjadi, dalam narasi short story dijelaskan Laura dan Jose sangat tertarik dengan persiapan pesta yang akan diadakan, dalam film penggambaran ini juga terjadi.” (Director)</p>	<p>This data shows Embodying. When viewed from the perspective of the short story's narrative, this scenario is modified. This change is made within the context of the scene. Jose and Laura are said to be very interested in the chef's cooking, and the moments in the film are remarkably similar. This change is intended to support the film's storyline and make it more relevant.</p>	21/P/E B- IND/00 :17:06/ D	Less v
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22.	Oh, impossible. Fancy cream puffs so soon after breakfast. The very idea made one shudder. All the same, two minutes later Jose and Laura were licking their fingers with that absorbed inward look that only comes from whipped cream.	 <p data-bbox="913 643 1032 671">00:17:14</p>	“Pada adegan ini alasan Kinanthi dan Sekar tidak mengoles atau mencicipi cream puffs adalah telah terjadi pengurangan objek puffs cream pada film. Sebagai gantinya mereka memakan sandwich. “ (Experience)	This data included Embodying. There is a scene change in this scene that is not in keeping with the short story's narrative. In the short story, Jose and Laura were supposed to be licking their fingers with puffs of cream, but the scene was not shown in the film, instead showing them enjoying a sandwich. This occurs because the object properties utilized in the film have been decreased, making it impossible to use puff cream in the scenario.	22/S/E B- IND/00 :17:14/ EXP	v
23.	"Let's go into the garden, out by the back way," suggested Laura. "I want to see how the men are getting on with the marquee. They're such awfully nice men."	 <p data-bbox="913 1308 1032 1337">00:17:09</p>	“Alasan mengganti marquee menjadi dekorasi adalah biaya yang diperlukan cukup tinggi jika digunakan secara	This data included Embodying. There is a significant change in this scene, especially the property that was used to reflect in order for it to be relevant to the short story. Laura asks Jose to view the marquee, which is a large white tent, as described in	23/S/E B- IND/00 :17:09/ D	v


		KINANTHI : "Let's go into the garden, out by the back way,". "I want to see how the men are getting on with the decoration. They're such awfully nice men."	continues, disisi lain dekorasi lebih fleksibel untuk dijadikan pelengkap untuk plot pesta daripada marquee.” (Director)	the short story. However, in the film, it is referred to as "decoration." This occurs because the concept of decoration at a party is much broader and more flexible than it is in a film. The marquee, on the other hand, needs additional rental costs.		
24.	<p>Something had happened.</p> <p>"Tuk-tuk-tuk," clucked cook like an agitated hen. Sadie had her hand clapped to her cheek as though she had toothache. Hans's face was screwed up in the effort to understand. Only Godber's man seemed to be enjoying himself; it was his story.</p>	 <p>00:17:31</p>	“Karena dari narasi di short story sudah mudah dipahami Ketika menjadi sebuah adegan pada film.” (Director)	Disembodying can be seen in this data. There is a form of telling to show in this data, in which what is narrated in a short story is transformed into a visual form without changing the context. Godber is narrated talking about something in the short story, and the material is transformed into a visual form in a film with the same scenario.	24/P/D EB- IND/00 :17:31/ D	v


25.	<p>"What's the matter? What's happened?"</p> <p>"There's been a horrible accident," said Cook. "A man killed." "A man killed! Where? How? When?"</p>	 <p>00:17:49 KINANTHI : "What's the matter? What's happened?" CHEF : "There's been a horrible accident," . "A man killed." KINANTHI : "A man killed! Where? How? When?"</p>	<p>"Melihat dari plot cerita tidak perlu ada perubahan, karena plot pada saat menjadi sebuah adegan film sama dengan plot dari short story." (Director)</p>	<p>This data shows Disembodying. This scene resembles the storyline of the short story. The dialogue in this scene is taken directly from the short story and is unmodified. This indicates that nothing has changed. The director believes that the existing dialogues already represent the plot of the upcoming film.</p>	25/P/D EB- IND/00 :17:49/ D	v
26.	<p>But Godber's man wasn't going to have his story snatched from under his very nose.</p> <p>"Know those little cottages just below here, miss?" Know them? Of course, she knew them. "Well, there's a young chap living there, name of Scott, a carter. His horse shied at a traction-engine, corner of Hawke Street this morning,</p>	 <p>00:17:58 RAHMAT : "Know those little cottages just below here, miss?".</p>	<p>"Perubahan tokoh yang berdialog dengan Laura adalah Rahmat karena Rahmat merupakan pembantu rumah tangga Laura dalam hal ini Rahmat lebih menunjukan</p>	<p>This data shows Embodying. In the short story, a dialogue between Godber and Laura is described, in which Godber tells Laura about an accident. However, there is a scene in the film where Rahmat and Kinanthi have a talk, and Rahmat is another character in the film. This</p>	26/Ch/ EB- IND/00 :17:58/ D	Less v


	and he was thrown out on the back of his head. Killed."	"Well, there's a young chap living there, name of Scott, a carter . His bycicle shied at a traction-engine, corner of Hawke Street this morning, and he was thrown out on the back of his head. Killed."	rasa hormat kepada majikannya. Disisi lain pemeran Godber mengalami kesulitan dalam berbaha inggris.dan acting.” (Director)	occurred because the German actor struggled with both speaking and acting in English. This modification indicates that, if done properly, changing the dialogue of another character and subsequently transforming into that character does not change the plot of the story.		
27.	. His horse shied at a traction-engine,	 <p style="text-align: center;">00:18:00 Telling to showing</p>	“Penggantian seekor kuda menjadi sepeda karena keterbatasan property dan budget produksi.” (Director)	This data shows Embodying. There are different property replacements with short stories in this data. In the novel, Mr. Scoot is described as riding a horse, but in the film adaptation, the filmmaker replaces the horse with a bicycle. The purpose of this replacement is to save money. There is no need to pay a lot of rental costs if you use a bicycle that	27/S/E B- IND/00 :18:00/ D	v


				performs the same function as a vehicle.		
28.	, corner of Hawke Street this morning, and he was thrown out on the back of his head. Killed."	 <p>00:18:04 Telling to showing</p>	<p>“Dalam adegan ini keterbatasan lokasi menjadi acuan. Disisi lain sulitnya tehnik pengambilan gambar. Oleh sebab itu nama jalan tidak di sebutkan,karena tidak merubah plot cerita.” (Director)</p>	<p>This data included Embodying. There is a part of this data that is decreased, particularly the street name. The accident that Mr. Scoot had occurred at the corner of Hawke Street is told in the short story. The street name is not mentioned at all, unlike in the movie. Eliminating this street name has no effect on the storyline, yet it is extremely difficult to capture this scene during the production process.</p>	28/S/E B- IND/00 :18:04/ D	v


<p>29.</p>	<p>"Dead!" Laura stared at Godber's man.</p> <p>"Dead when they picked him up," said Godber's man with relish. "They were taking the body home as I come up here." And he said to the cook, "He's left a wife and five little ones."</p>	 <p>00:18:24 KINANTHI : "Dead!" (look at Surya) SURYA : "Dead when they picked him up. "They were taking the body home as I come up here (he said to chef). He's left a wife and five little ones."</p>	<p>“Dalam adegan ini terjadi penyesuain percakapan dari adegan sebelumnya, karena dalam adegan ini yang bertanya adalah Laura, bukan Chef.” (Director)</p>	<p>This Data shows Disembodying. Based on this data, it appears that there have been no changes; the storyline and dialogue have similarities with the short story. The purpose of not changing this scene is that the dialogue narrated in the short story is relevant to the plot of the scene in the film. However, in the short story, the Godber actor should have a dialogue with the chef, not with Kinanthi. This occurs because the cast performs the scene in order to adjust from the previous scene.</p>	<p>29/P/D EB- IND/00 :18:24/ D</p>	<p>v</p>
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30.	<p>"Jose, come here." Laura caught hold of her sister's sleeve and dragged her through the kitchen to the other side of the green baize door. There she paused and leaned against it. "Jose!" she said, horrified, "however are we going to stop everything?"</p>	 <p>aku akan menghentikan semuanya.</p> <p>00:18:38 KINANTHI : "Sekar, come here." (drag Sekar away from kitchen) KINANTHI : "Sekar!". "however are we going to stop everything?" SEKAR : "Stop everything, Kinanthi!" "What do you mean?" KINANTHI : "Stop the garden-party, of course." SEKAR : "Stop the garden-party? My dear Kinanthi, don't be so absurd. Of course we can 't do anything of the kind. Nobody expects us to. Don't be so extravagant." KINANTHI : "But we can't possibly have a garden-</p>	<p>“Penggambaran dari short story itu sudah mudah untuk dijadikan adegan dalam film, oleh karena itu tidak perlu terjadi perubahan atau penambahan.” (Director)</p>	<p>This data shows Disembodying. After hearing of the neighbor's death in an accident, Kinanthi pulls Sekar to a corner of the house's garden. Kinanthi and Sekar had a conversation in which Kinanthi expressed her desire to cancel the party they were planning. Sekar, on the other hand, refused to cancel because he had made all the necessary preparations. On the other hand, canceling a party simply because someone dies isn't a compelling reason. The dialogue is similar to that of the short story's narrative. The director believes that if the short story were made into a film, it would be apparent enough. As a result, no changes or additions are required.</p>	30/P/D EB- IND/00 :18:38/ D	v
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		party with a man dead just outside the front gate." "And just think of what the band would sound like to that poor woman ,"				
31.	<p>"Stop everything, Laura!" cried Jose in astonishment. "What do you mean?"</p> <p>"Stop the garden-party, of course." Why did Jose pretend?</p> <p>But Jose was still more amazed. "Stop the garden-party? My dear Laura, don't be so absurd. Of course we can't do anything of the kind. Nobody expects us to. Don't be so extravagant."</p> <p>"But we can't possibly have a garden-party with a man dead just outside the front gate."</p>	 <p>00:18:50</p> <p>KINANTHI : "Sekar, come here." (drag Sekar away from kitchen) KINANTHI : "Sekar!". "however are we going to stop everything?" SEKAR : "Stop everything, Kinanthi!" (menangis heran) "What do you mean?" KINANTHI : "Stop the garden-party, of course."</p>	<p>"Penggambaran dari short story itu sudah mudah untuk dijadikan adegan dalam film, oleh karena itu tidak perlu terjadi perubahan atau penambahan." (Director)</p>	<p>This data shows Disembodying. As described in the short story, the conversation between Sekar and Kinanthi does not change much. Besides the context in this exchange, the time and place settings have been altered, but the form of the text utilized shows many similarities to the short story's narrative. As the director remarked, the short story's narrative is easily adaptable to a film scene.</p>	31/P/D EB- IND/00 :18:50/ D	v

		SEKAR : "Stop the garden-party? My dear Kinanthi, don't be so absurd. Of course we can 't do anything of the kind. Nobody expects us to. Don't be so extravagant." KINANTHI : "But we can't possibly have a garden-party with a man dead just outside the front gate." "And just think of what the band would sound like to that poor woman ,"				
32.	"Oh, Laura!" Jose began to be seriously annoyed. "If you're going to stop a band playing every time some one has an accident, you'll lead a very strenuous lie. I'm every bit as sorry about it as you. I feel just as sympathetic." Her eyes hardened. She looked at her sister just as she used to when they were little and fighting together. "You won't bring a drunken workman back to life by being sentimental," she said softly.	 <p>00:19:04 SEKAR : "Oh, Kinanthi!" (annoyed). "If you're going to stop a band playing every time some one has an accident, you'll lead a very strenuous lie. I'm</p>	"Penggambaran dari short story itu sudah mudah untuk dijadikan adegan dalam film, oleh karena itu tidak perlu terjadi perubahan atau penambahan." (Director)	This data shows Disembodying. When comparing the two forms, there are similarities between short stories and films. This similarity can be found in the dialogue text that describes the situation. The emotions depicted in the film are based on the short story's dialogue, while the dialogue utilized in the film is based on the short story's	32/P/D EB- IND/00 :19:04/ D	v


		every bit as sorry about it as you. I feel just as sympathetic." "You won't bring a drunken workman back to life by being sentimental," (softly)		plot. In the film, there are no changes or additions. Is the director or screenwriter sloppy when it comes to writing screenplays? Laura and Jose are fresh actors in the film who have a discussion in a new place, time, and context, according to Hutcheon's definition of adaptation as "repetition without repetition."		
33.	"Drunk! Who said he was drunk?" Laura turned furiously on Jose. She said, just as they had used to say on those occasions, "I'm going straight up to tell mother." "Do, dear," cooed Jose.	 <p>00:19:20</p> <p>KINANTHI : "Drunk! Who said he was drunk? (getting angry).</p>	"Penggambaran dari short story itu sudah mudah untuk dijadikan adegan dalam film, oleh karena itu tidak perlu terjadi perubahan atau penambahan." (Director)	This data shows DisembodyingThe filmmaker does not modify the elements of the short story based on this data. Kinanthi and Sekar were having a conversation about the approaching party. This moment, however, has some similarities to the story's origin. Adaptation is the process of transforming	33/P/D EB- IND/00 :19:20/ D	v

		I'm going straight up to tell mother." SEKAR : "Do, dear."		something into a different medium.		
34.	"Mother, can I come into your room?" Laura turned the big glass door-knob.	 <p>00:19:50 KINANTHI : "Mother, can I come into your room? (knock the door)"</p>	<p>"Keterbatasan property dan lokasi menjadi alasan digantinya adegan dalam film. Dalam hal ini pintu yang seharusnya sebuah kaca diganti menjadi pintu kayu." (Director)</p>	<p>This data shows Embodying. In the scene, Kinanthi is calling her mother and is about to enter the room. Kinanthi knocks on the room door. Changes occur in the "door" property that is used. Based on the short story, there is a large glass door, but in the film it turns into a wooden door. This change is based on limited property and shooting locations. On the other hand, to support the adaptation process using Javanese culture, it would be more relevant if the property also contained elements of Javanese culture.</p>	34/S/E B- IND/00 :19:50/ D	v

35.	<p>"Of course, child. Why, what's the matter? What's given you such a colours?" And Mrs. Sheridan turned round from her dressing-table. She was trying on a new hat.</p> <p>"Mother, a man's been killed," began Laura. "Not in the garden?" interrupted her mother. "No, no!"</p> <p>"Oh, what a fright you gave me!" Mrs. Sheridan sighed with relief, and took off the big hat and held it on her knees.</p>	 <p>00:20:09 ASMARANI : "Of course, child. Why, what's the matter? What's given you such a colour?" (walked to Kinanthi) KINANTHI : "Mother, a man's been killed," ASMARANI : "Not in the garden?" KINANTHI : "No, no!" ASMARANI : "Oh, what a fright you gave me!" (take off her hat)</p>	<p>“Pada adegan ini sutradara dan script writer tidak mengubah elemen yang ada pada short story untuk di tranformasi ke sebuah film. Namun pada eksekusinya di visualkan agar menjadi relevan.” (Experience)</p>	<p>This data includes Disembodying. This scene is indicative of a short story. A conversation occurred between the child and the mother. Mrs. Sheridan's purpose is to tell Mrs. Kinanthi that someone has died in a traffic accident. The director does not change the story's elements, one of which is the dialogue, which is similar to those found in the short story. The filmmaker chose not to adjust this because the plot of the story was foreseeable.</p>	35/P/D EB- IND/00 :20:09/ EXP	v
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36.	<p>"But listen, mother," said Laura. Breathless, half-choking, she told the dreadful story. "Of course, we can't have our party, can we?" she pleaded. "The band and very body arriving. They'd hear us, mother; they're nearly neighbours!"</p>	 <p>Keluarga duka itu tetangga dekat kita!</p> <p>00:20:25</p> <p>KINANTHI : "But listen, mother (hard to breath, then tell the story). Of course, we can't have our party, can we? (craving). The band and very body arriving. They'd hear us, mother; they're nearly neighbours!"</p>	<p>"Adegan yang dibuat memang memiliki plot yang sama dengan short story, untuk itu dalam proses adaptasi tidak memerlukan perubahan atau penambahan yang begitu signifikan dalam segi dialog." (sutradara)</p>	<p>This data shows Disembodying. Laura/Kinanthi occurs in this data in a scene. According to the short story's narration, Laura is asking to cancel the party. There are similarities in conversation between the dialogue in the film and the short story. This indicates that the adaptation process has not changed. The director integrates the short story's narration as direct dialogue in the film he's producing.</p>	36/P/D EB- IND/00 :20:25/ D	v
37.	<p>"But, my dear child, use your common sense. It's only by accident we've heard of it. If someone had died there normally—and I can't understand how they keep alive in those poky little holes—we should still be having our party, shouldn't we?"</p>	 <p>Kalau ada seseorang meninggal itu biasa.</p> <p>00:20:34</p>	<p>"Pada adegan ini terdapat kemiripan dengan narasi yang berada di short story. Tidak apa penambahan atau perubahan, hal ini karena</p>	<p>This data shows Disembodying. In this data, there are similarities between the short story and the film. Based on the dialogue that happened to Mrs. Asmarani, which has similarities with the narrative in the short story. This happened</p>	37/P/D EB- IND/00 :20:34/ EXP	v

		<p>ASMARANI : "But, my dear child, use your common sense. It's only by accident I've heard of it. If someone had died there normally— and I can't understand how they keep alive in those poky little holes— we should still be having our party, shouldn't we?"</p>	<p>narasi yang ada sudah mewakili untuk dijadikan sebuah dialog untuk pemeran Mrs. Asmarani.” (Experience)</p>	<p>because the existing narration was represented to be used as a dialogue for the role of Mrs. Asmarani. The context that is used as a conflict in the film also has similarities to what happened in the short story. According to the director, changes do not need to be made because there are no factors that affect or reduce changes. Asmarani is also quite understanding in deepening the sentences given so that the messages conveyed are easy to accept.</p>		
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38.	<p>Laura had to say "yes" to that, but she felt it was all wrong. She sat down on her mother's sofa and pinched the cushion frill.</p> <p>"Mother, isn't it terribly heartless of us?" she asked.</p>	 <p>00:20:46 KINANTHI : "Mother, isn't it terribly heartless of us?"</p>	<p>“Terdapat perubahan dalam segi Setting untuk adegan ini. Pada Short story Laura duduk di sofa, namun pada film Laura tetap berdiri. Ini karena setting kamar yang terlalu sempit dan kurangnya waktu jika harus dilakukan di lokasi lain.” (Experience)</p>	<p>This data shows Embodying. When compared to the storyline in the short story, Laura's scene varies significantly. This change was modified to put it in the ideal location in the scenario. According to the short narrative, Laura/Kinanthi sits on the sofa at the same time. However, the scene of Laura sitting on the sofa in the film is either erased or has been decreased. The minimalist shooting location assists in this reduction. The director had to cut the scene of Laura sitting on the sofa due to space limitations.</p>	38/S/E B- IND/00 :20:46/ EXP	Less valid. But okay
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39.	<p>"Darling!" Mrs. Sheridan got up and came over to her, carrying the hat. Before Laura could stop her she had popped it on. "My child!" said her mother, "the hat is yours. It's made for you. It's much too young for me. I have never seen you look such a picture. Look at yourself!" And she held up her hand-mirror.</p>	 <p>00:21:01 ASMARANI : "Darling! (stand up) My child! (wearing the hat to Kinanthi). The hat is yours. It's made for you. It's much too young for me. I have never seen you lo ok such a picture. Look at yourself! (look at her reflection in mirror)"</p>	<p>“Perubahan property dari sebuah topi menjadi kalung, penyesuaian terhadap si pemeranlah yang menjadi alasan utama dalam penggantian ini.” (Director)</p>	<p>This data shows Embodying. This data has changed. In the short story, Mrs. Sheridan is described as fitting a hat on Laura. The property used in the film was transformed into a necklace. The director's reason for changing is to fit the cast's wardrobe and appearance. This modification has little effect on the plot, but it does make the adaptation more relevant by clarifying the Javanese culture.</p>	39/S/E B- IND/00 :21:01/ D	Less v
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40.	<p>"But, mother," Laura began again. She couldn't look at herself; she turned aside. This time Mrs. Sheridan lost patience just as Jose had done. "You are being very absurd, Laura," she said coldly. "People like that don't expect sacrifices from us. And it's not very sympathetic to spoil everybody's enjoyment as you're doing now."</p>	 <p style="text-align: center;">00:21:07</p> <p>KINANTHI : "But, mother (look at mom)" ASMARANI : "You are being very absurd, Kinanthi (angry)."</p>	<p>“Dalam adegan terjadi kompresasi dalam dialog Mrs. Asmarani. Terlihat ini adalah improvisasi yang dilakukan oleh kedua pemeran. Mrs. Asmarani tidak melanjutkan kalimat dialog yang sama seperti di short story karena dianggap sudah mewakili maksud yang dituju pada film dengan visual dan emosi yang terjadi.” (experience)</p>	<p>This data shows Embodying. On film, the dialogue with Mrs. Asmarani was decreased. Mrs. Sheridan is said to have longer sentences in the short story, but there is a similarity between the dialogue in the film and the short story. The story's conclusion is erased, and it only ends in the middle of Mrs. Sheridan's talk, after which Kinanthi's dialogue continues. This indicates that the decrease happens in Mrs. Sheridan's statement or speech. This simplification does not change the story's plot, but it does show how visual emotions can be used to express an existing narrative.</p>	40/P/E B- IND/00 :21:07/ EXP	v
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41.	<p>"I don't understand," said Laura, and she walked quickly out of the room into her own bedroom. There, quite by chance, the first thing she saw was this charming girl in the mirror, in her black hat trimmed with gold daisies, and a long black velvet ribbon. Never had she imagined she could look like that. Is mother right? she thought. And now she hoped her mother was right. Am I being extravagant? Perhaps it was extravagant. Just for a moment she had another glimpse of that poor woman and those little children, and the body being carried into the house. But it all seemed blurred, unreal, like a picture in the newspaper. I'll remember it again after the party's over, she decided. And somehow that seemed quite the best plan...</p>	 <p>00:21:10 KINANTHI : "I don't understand (walk to her room, fast)"</p>	<p>“Pada adegan Kinanthi keluar dari kamar ibunya dan duduk di kursi lalu membayangkan perkataan-perkataan Sekar dan ibunya adalah sebuah modifikasi dari narasi yang ada di short story. Namun ada beberapa bagian yang tidak di visualkan karena dirasa terlalu bertele tele jika harus di kerjakan. “ (experience)</p>	<p>This data shows Embodying. There is a telling to showing process in this data, where many stories explain a scenario in a short story and then visualize it in a film. However, the action is not shown in its fullness or there is a modification in which the scene is shown in the form of sound and flashbacks that fill Kinanthi's head. This sound change is thought to be sufficient to explain Kinanthi's wonder as well as the vision of the short story.</p>	41/P/E B- IND/00 :21:10/ EXP	v
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<p>42. Lunch was over by half-past one. By half-past two they were all ready for the fray. The green-coated band had arrived and was established in a corner of the tennis-court.</p> <p>"My dear!" trilled Kitty Maitland, "aren't they too like frogs for words? You ought to have arranged them round the pond with the conductor in the middle on a leaf."</p> <p>Laurie arrived and hailed them on his way to dress.</p>	 <p>00:21:36 (the band/singer is coming SITI : "My dear! Aren't they too like frogs for words? You ought to have arranged them round the pond with the conductor in the middle on a leaf." (Kinantha asked her to follow him for preparing costum and do make up)</p>	<p>“Perubahan terjadi pada dialog yang ada pada Siti. Perubahan ini karena untuk menyesuaikan dengan alur cerita yang ada. Bentuk dari perubahan ini hanya pada dialog yang ada pada adegan ini.” (Experience)</p>	<p>This data shown Embodying. The dialogue between Kinantha and Siti has been changed in this data. It's similar to the short story in which Kinantha shows Siti a home. There is dialogue in this scene, although it changes from the dialogue in the short story and the dialogue in the film. This variation happens as a result of the story's plot being modified. The place of embodiment in this data can be found in Siti's dialogue.</p>	<p>42/S/E B- IND/00 :21:36/ EXP</p>	<p>v</p>
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<p>43. At the sight of him Laura remembered the accident again. She wanted to tell him. If Laurie agreed with the others, then it was bound to be all right. And she followed him into the hall.</p>	 <p>00:22:20 Kinanthi remember</p>	<p>“Ada sebuah adegan yang mengidentifikasi kan sebuah proses Telling to Showing dimana bagian sebuah pikiran Kinanthi diwujudkan dengan sebuah visual. Perwujudan ini di visualkan dalam bentuk hitam putih untuk menunjukan perbedaan waktu dan lokasi yang terjadi “ (Experience)</p>	<p>This data indicated Embodying. There is a telling to showing process in this data, in which the visual representation is formed from a narrative in the short story. This modification is to show Laura's anxious face. Separate black and white visual forms indicate that an event occurred at a separate time and location. The adaptation process gets increasingly comparable with this inclusion. The uneasiness that accompanies Laura is described in the short story, then altered and made into a visual scenario. In this way, the embodiment process transforms the original form into a new one.</p>	<p>43/S/E B- IND/00 :22:30/ EXP</p>	<p>V</p>
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44.	<p>"Laurie!" "Hallo!" He was half-way upstairs, but when he turned round and saw Laura he suddenly puffed out his cheeks and goggled his eyes at her. "My word, Laura! You do look stunning," said Laurie. "What an absolutely topping hat!"</p> <p>Laura said faintly "Is it?" and smiled up at Laurie, and didn't tell him after all.</p>	 <p>00:22:20 KINANTHI : "Kinantha!" KINANTHA : "Hallo!" (pay attention to Kinanthi's appearance). My word, Kinanthi! You do look stunning, ". "What an absolutely topping hat!" KINANTHI : "Is it?" (faintly and smiled up at Kinantha)</p>	<p>“Pada adegan ini terdapat perubahan dan modifikasi begitu banyak. Dari dialog dan scenario mengalami suatu tranformasi untuk menyesuaikan dengan plot cerita yang diusung. “ (director)</p>	<p>This data shows Embodying. The dialogue between Kinanthi and Kinantha has changed in this data. The scene represents two brothers talking about a problem that is affecting a party that is about to start. Kinanthi is also described as wearing a hat in the short story, but it has been diminished. And the plot should not be as gloomy as it is in the movies. This indicates a change in the embodiment's original form. To support the storyline that was developed, the filmmaker reworked scenarios and phrases.</p>	44/P/E B- IND/00 :22:20/ D	v
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45.	<p>Soon after that people began coming in streams. The band struck up; the hired waiters ran from the house to the marquee. Wherever you looked there were couples strolling, bending to the flowers, greeting, moving on over the lawn. They were like bright birds that had alighted in the Sheridans' garden for this one afternoon, on their way to—where? Ah, what happiness it is to be with people who all are happy, to press hands, press cheeks, smile into eyes.</p>	 <p>00:24:38 The people arrived to the party</p>	<p>“Pada adegan ini banyak representasi dari narasi pada short story yang menceritakan tentang suasana pesta yang berlangsung kemudian dijadikan suatu adegan pada film “ (Experience)</p>	<p>This data indicated Disembodying. This data contains a scene representation of a narrative that has been turned into a film scene. The visualization process for a movie scene is the only part of a process that does not change anything in the short story. In this case, the adaptation strategy is carried out through a telling-to-showing process. The part that isn't in the scene has no bearing on the story that is presented. The situation, people, and aesthetics are still preserved when the value included in the text or narrative is preserved, as in this data.</p>	45/S/D EB- IND/00 :24:38/ EXP	v
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<p>46.</p>	<p>"Darling Laura, how well you look!" "What a becoming hat, child!" "Laura, you look quite Spanish. I've never seen you look so striking."</p>	 <p>Kau terlihat keren.</p> <p>00:25:27 NEIGHBOR 1 : "Darling Kinanthi, how well you look!" NEIGHBOR 2 : "What a becoming hat, child!" NEIGHBOR 3 : "Kinanthi, you look quite Spanish. I've never seen you look so striking." KINANTHI : "(smile) Have you had tea? Won't you have an ice? The passion-fruit ices really are rather special (softly)"</p>	<p>"Pada scene pesta banyak dialog yang di potong, hanya memperlihatkan suasananya yang ada. Seperti dengan scene ini yang dioalognya mengalami pengurangan, hal ini terjadi karena untuk menyesuaikan dengan Teknik pengambilan gambar one shoot. "(experience)</p>	<p>This data shows Embodying. This data depicts a party scene with a dialogue between guests and Kinanthi. According to the content in the short story, Kinanthi is complimented, although some of the praise is changed and modified. However, the intensity of the dialogue was reduced, and the focus shifted to a joyful party atmosphere. This identifies the existence of an embodiment at a party. This modification happens as a result of changes made to the One-Shot technique, which is done quickly so that the scene can be shot with less dialogue.</p>	<p>46/P/E B-IND/00 :25:27/ EXP</p>	<p>v</p>
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47.	<p>And Laura, glowing, answered softly, "Have you had tea? Won't you have an ice? The passion-fruit ices really are rather special." She ran to her father and begged him. "Daddy darling, can't the band have something to drink?"</p>	 <p>00:27:55 (Kinanthi ran to her father and begged him) KINANTHI : "Daddy darling, can't the band have something to drink?"</p>	<p>“Pada adegan ini ada tambahan dan perubahan dari alur cerita dilihat dari dialoh yang terjadi. Penambahan dialog ini terjadi pada Mr. Birawa yang bercengkerama dengan tamu sebagai jembatan untuk Kinanthi masuk ke dalam adegan tersebut “ (Experience)</p>	<p>This data indicated Embodiment. Mrs. Asmarani and Mr. Birawa are minor characters in this scene. According to Short Story, the scene did not occur, but the director added it to add to the party atmosphere. Changes or additional scenes of the father having conversations with the guest are the embodiment process. Laura tells her father a short story about giving a drink to the band that is performing.</p>	47/P/E B- IND/00 :27:55/ EXP	v
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48.	<p>And the perfect afternoon slowly ripened, slowly faded, slowly its petals closed. "Never a more delightful garden-party... " "The greatest success... " "Quite the most... " Laura helped her mother with the good-byes. They stood side by side in the porch till it was all over.</p>	 <p>00:27:03</p>	<p>“Pada adegan ini adalah sebuah penambahan. Penambahan ini terjadi karena untuk memasukan pemeran baru yang merupakan seorang dosen. Maka sutradara membuat sebuah adegan baru yang tidak melenceng dari alur cerita yang dibawa.” (Experience)</p>	<p>This data shows Embodying. Kinantha was talking with a guest in the corner of the party. This scenario was added to introduce a new cast and, at the same time, a teaching lecturer. This addition has no impact on the process of value that is delivered. The dialogue is made as natural as possible by taking into account the usual discussion during a party. The sequence with Kinanthi was chosen by the director to round off the representation of the celebration.</p>	48/P/E B- IND/00 :27:03/ EXP	v
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<p>49. "All over, all over, thank heaven," said Mrs. Sheridan. "Round up the others, Laura. Let's go and have some fresh coffee. I'm exhausted. Yes, it's been very successful. But oh, these parties, these parties! Why will you children insist on giving parties!" And they all of them sat down in the deserted marquee.</p>	 <p>00:28:03</p>	<p>“Pada data ini ada sebuah pengurangan sekaligus pengurangan untuk menjadi jembatan ke scene seberikutnya. Menurut sutradara perubahan ini agar plot lebih nyambung “ (Experience)</p>	<p>This data shows Embodying. The Embodying process that occurs in this scene shows the process of adding a scene. The goal in this process is to make the plot more coherent. In the short story, the scene as narrated is different from what happened in the GAP film. Changes in time and plot settings that make the director have to modify the scene. Not only that, the property that should appear is also not based on the short story. All of these adjustments are an embodied process in adapting to this work.</p>	<p>49/P/E B- IND/00 :28:03/ EXP</p>	<p>v</p>
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<p>50. "Have a sandwich, daddy dear. I wrote the flag."</p> <p>"Thanks." Mr. Sheridan took a bite and the sandwich was gone. He took another. "I suppose you didn't hear of a beastly accident that happened to-day?" he said.</p>	 <p>00:29:08</p> <p>KINANTHI : "Have a sandwich, daddy dear. I wrote the flag." BIRAWA : "Thanks (take the sandwich). I suppose you didn't hear of a beastly accident that happened to-day?"</p>	<p>"Today berubah menjadi yesterday karena ada pergeseran setting waktu. Di short story setting pestanya malam dan accident terjadi di pagi hari. Sementara di film, setting pestanya malam, dan accident terjadi di sore hari" (script writer)</p>	<p>This data shows Embodying. Changes in the timeline of the occurrence of conflicts have shifted. In the short story of Mr. Setya, events occur in the morning and feasts occur at night. However, in the accident film, Mr. Setya happened in the afternoon. Due to this time shift, the dialogue for the next scene changes. For example, in the dialogue, Mr. Birawa refers to past events. This timeline change aims to straighten out the plot of the story in the film.</p>	<p>50/S/E B-IND/00 :29:08/ SW</p>	<p>v</p>
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<p>51. "My dear," said Mrs. Sheridan, holding up her hand, "we did. It nearly ruined the party. Laura insisted we should put it off."</p> <p>"Oh, mother!" Laura didn't want to be teased about it.</p> <p>"It was a horrible affair all the same," said Mr. Sheridan. "The chap was married too. Lived just below in the lane, and leaves a wife and half a dozen kiddies, so they say."</p> <p>An awkward little silence fell. Mrs. Sheridan fidgeted with her cup. Really, it was very tactless of father...</p>	 <p>00:29:37</p> <p>ASMARANI : "My dear (hold Kinanthi's hand). We did. It nearly ruined the party. Kinanthi insisted we should put it off." KINANTHI : "Oh, mother!" ASMARANI : "It was a horrible affair all the same," . "The chap was married too. Lived just below in the lane, and leaves a wife and half a dozen kiddies , so they say." (stillness)</p>	<p>"Dalam scene ini Mr Birawa tidak berdialog dg Kinanthi karena memfokuskan percakapan Asmarani dan Kinanthi" (Script writer)</p>	<p>This data indicated Disembodying. Mr. Birawa, Mrs. Asmarani, and Kinanthi's dialogue did not shift significantly. Mr. Birawa is the only one who is being reduced in this case. After the party, the topic of conversation described the atmosphere in the morning as normal. The cast is disembodied in this scene, and the language in one shot does not change. Mr. Birawa's dialogue reduction, according to the screenplay writer. Sir Birawa explained that this occurred because he was concentrated on Kinanthi and Mrs. Asmarani's dialogue.</p>	<p>51/S/D EB- IND/00 :29:37/ SW</p>	<p>v</p>
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<p>52. Suddenly she looked up. There on the table were all those sandwich s, cakes, puffs, all uneaten, all going to be wasted. She had one of her brilliant ideas. ----- No, better not put such ideas into the child's head! "Nothing! Run along."</p>	 <p>00:29:44</p>	<p>“Dalam scene ini, sutradara menggambarkan suasana di pagi hari ketika Rahmat meletakkan makanan sisa pesta semalam” (Script Writer)</p>	<p>This data shows Disembodying. In this data, the atmosphere in the dining room is ready to carry out activities as usual. In the middle of a conversation between Kinanthi and her parents, Rahmat came to ask about the rest of the party food. The adaptation of this scene has similarities with the source of the story, namely the short story The Garden Party. The similarity lies in the plot that occurs, but the dialogue modifications occur in this scene. This modification aims to broaden the description of the morning atmosphere of the Mr. Birawa family. As it happens, the combination doesn't change the plot of the story.</p>	<p>52/P/D EB- IND/00 :29:44/ SW</p>	<p>v</p>
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53.	<p>It was just growing dusky as Laura shut their garden gates. A big dog ran by like a shadow. The road gleamed white, and down below in the hollow the little cottages were in deep shade. How quiet it seemed after the afternoon. Here she was going down the hill to somewhere where a man lay dead, and she couldn't realize it. Why couldn't she? She stopped a minute. And it seemed to her that kisses, voices, tinkling spoons, laughter, the smell of crushed grass were somehow inside her. She had no room for anything else. How strange! She looked up at the pale sky, and all she thought was, "Yes, it was the most successful party."</p>	 <p>00:30:43</p>	<p>“Penambahan adegan layat di rumah Mr. Setia untuk memperjelas perbedaan suasana duka dan pesta” (Script Writer)</p>	<p>This data indicated Embodying. In this scene, there is an addition to the overall scene. The addition of a scene from the point of view of Mr. Setya's house at the funeral The source of the short story is not narrated for this scene, only told from the perspective of the Kinanthi family. The director decided to add additional scenes that were included in the plot to make the plot more aligned. This resulted in a significant comparison between the funeral home and the atmosphere of the ongoing party. The purpose of this scene is to show the ignorance of the people who choose to go to the party that Kinanthi is holding.</p>	53/P/E B- IND/00 :30:43/ SW	v
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54.	<p>Now the broad road was crossed. The lane began, smoky and dark. Women in shawls and men's tweed caps hurried by. Men hung over the palings; the children played in the doorways. A low hum came from the mean little cottages. In some of them there was a flicker of light, and a shadow, crab-like, moved across the window. Laura bent her head and hurried on. She wished now she had put on a coat. How her frock shone! And the big hat with the velvet streamer—if only it was another hat! Were the people looking at her? They must be. It was a mistake to have come; she knew all along it was a mistake. Should she go back even now?</p>	 <p>00:33:11</p>	<p>“Adegan ini ditambahkan untuk memperjelas akibat dari pesta semalam, yaitu jenazah baru bisa dikuburkan keesokan harinya, karena warga sejak sore hingga malam berada di tempat pesta” (Script Writer)</p>	<p>This data shows Embodying. In this data, there is an addition to the story plot in the scene of an accident in the film. Based on the short story, there is no narration that tells the story like the one in the film. According to the script writer, the director created a scene that tells us about the funeral to show the atmosphere of Mr. Setya's family. The decision to add this scene aims to make the audience feel more of the atmosphere in Mr. Setya's family. A delayed funeral due to a party being held, feels a lot of anger and sadness to be experienced. Embodying in this case lies in adding the story plot of a scene in the film that is not narrated in the short story.</p>	54/P/E B- IND/00 :33:11/ SW	Less v?
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55.	<p>No, too late. This was the house. It must be. A dark knot of people stood outside. Beside the gate an old, old woman with a crutch sat in a chair, watching. She had her feet on a newspaper. The voices stopped as Laura drew near. The group parted. It was as though she was expected, as though they had known she was coming here.</p>	 <p>00:35:04</p>	<p>“Kinanthi pergi ke rumah Mr. Setia untuk berbela sungkawa dan meminta maaf, yang sesuai dengan amanat cerita dalam short story” (Script Writer)</p>	<p>This data shows Disembodying. In this scene, there are no significant modifications. This scene is similar to the narrative in the short story. The scene that explains Kinanthi's going to Mr. Setya's house, where there are people sitting in front of the house quietly. The figure of the person sitting in front of the house is the mother of Mr. Setya. The atmosphere is made to be very similar to the narrative in the short story. Kinanthi's acting in this scene is based on a short story, which seems a little confusing and feels a little awkward to visit. This shows that there is a disembodiment in this scene.</p>	<p>55/S/D EB- IND/00 :35:04/ SW</p>	<p>v</p>
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<p>56. Laura was terribly nervous. Tossing the velvet ribbon over her shoulder, she said to a woman standing by, "Is this Mrs. Scott's house?" and the woman, smiling queerly, said, "It is, my lass."</p>	 <p>00:35:20</p>	<p>“Pengambilan adegan Ibu kandung Mr. Setya dimaksudkan untuk memberi gambaran Mr Setya sebagai tulang punggung bagi ibu dan anak istrinya.” (Script Writer)</p>	<p>This data indicated Disembodying. In Kinanthi's dialog, nothing changes. In the dialogue, the film has similarities with the short story "The Garden Party." With no change, we identify that there is a disembodying process in this scene. The purpose of showing the parents of Mr. Setya has the intention of illustrating that the death of Mr. Setya has had a very big impact on the family. The atmosphere in the film also seems to give the impression of poverty, based on the home setting shown in the film.</p>	<p>56/S/D EB- IND/00 :35:20/ SW</p>	<p>v</p>
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57.	The little woman in the gloomy passage seemed not to have heard her. "Step this way, please, miss," she said in an oily voice, and Laura followed her.	 <p data-bbox="913 643 1032 671">00:35:36</p>	<p data-bbox="1211 309 1429 746">“Adegan ini disesuaikan dengan short story untuk memperjelas sudut pandang keluarga Mr Setya tentang akibat dari pesta Keluarga Kinanthi” (Script Writer)</p>	<p data-bbox="1458 309 1830 1114">This data shows Disembodying. The dialogue in the dialogue scene between Kinanthi and Mr. Setya's sister has not undergone any additions or changes. The dialogue between the two is similar to the narrative in the short story. This resemblance is due to the adjustment of the scene with the short story to clarify the point of view of Mr. Setya about the aftermath of Kinanthi's family party. The plot in this scene is also adjusted to the manners of the person visiting to make it more relevant to the audience.</p>	57/S/D EB- IND/00 :35:36/ SW	v
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58.	She found herself in a wretched little low kitchen, lighted by a smoky lamp. There was a woman sitting before the fire.	 <p>00:35:53</p>	<p>“Pengambilan adegan berada di ruang tamu karena ada penambahan scene Kinanthi melihat koleksi foto keluarga Mr. Setya, yang berfungsi memberi gambaran tentang keluarga Mr. Setya kepada penonton” (Script Writer)</p>	<p>This data indicated Embodying. In this scene, there is a change in the setting of the place. Based on the short story, it is narrated that Kinanthi goes to the kitchen with a small room and only smoky lamps. However, in the film's setting, the action moves to the living room. This change has a reason for the scenario that occurred, the scenario where Kinanthi saw a family photo hanging on the wall of Mr. Setya as a description of the condition and condition of the family. Another reason for Kinanthi's pity and guilt is the party going on.</p>	58/S/E B- IND/00 :35:53/ SW	v
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<p>59. lace frocks matter to him? He was far from all those things. He was wonderful, beautiful. While they were laughing and while the band was playing, this marvel had come to the lane. Happy... happy... All is well, said that sleeping face. This is just as it should be. I am content.</p> <p>But all the same you had to cry, and she couldn't go out of the room without saying something to him. Laura gave a loud childish sob.</p>	 <p>00:36:56</p>	<p>“Sutradara menfasirkan penggambaran dalam short story melalui adegan melihat foto keluarga di ruang tamu” (Script Writer)</p>	<p>This data shows Disembodying. This scene is one of the process of depiction from narrative to visual. In the short story, the atmosphere or feelings that Kinanthi felt when visiting Mr. Setya are depicted. The visual depiction is realized with a scene where Kinanthi is looking at a family photo of Mr. Setya. This process on data is known as telling to showing in adaptation theory, and it is also known as the disembodying process in indigenization. no addition that requires a new plot, but modifications from the source of the story that was produced.</p>	<p>59/S/D EB- IND/00 :36:56/ SW</p>	<p>v</p>
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60.	"Forgive my hat," she said.	 <p data-bbox="913 603 1037 635">00:39:14</p>	<p data-bbox="1211 309 1429 895">“Perubahan dialog bertujuan untuk mempermudah penonton memahami maksudnya, dimana kata “hat” dapat diartikan penyesalan dengan kata yang lebih sederhana “forgive me”” (Script Writer)</p>	<p data-bbox="1458 309 1830 927">This data shows Historicizing. In this dataset, there is a change in the Kinanthi dialog. Based on Kinanthi's short story dialogue, "Forgive my hat" was changed to "forgive me". The reason for this change is to make it easier to adapt to the audience's understanding. The word "hat" in the short story means a party that has already happened. However, the word "hat" is removed and replaced with "me."</p> <p data-bbox="1458 938 1830 1305">This change also has another reason: to align the plot. In the scene in his mother's room, the hat's property is changed to a necklace. For that, if the word "hat" is maintained, it will cause a misinterpretation that spoils the plot of the film.</p>	60/P/H T- IND/00 :39:14/ SW	vv
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61.	Increasing	 <p data-bbox="913 644 1032 671">00:39:23</p>	<p data-bbox="1211 344 1435 823">“Penambahan adegan ini bertujuan untuk memberi variasi respon keluarga Mr. Setya, yaitu adik Mrs. Setya yang marah pada Kinanthi. Agar jalan cerita lebih natural dan realistis” (Script Writer)</p>	<p data-bbox="1458 344 1830 967">This data shows Embodying. This data shows an additional scene in the film. The scene where the family of Mr. Setya blames Kinanthi for the party that had already been held for causing her father's funeral to be postponed. Based on the short story, the scene is not narrated. According to the script writer, the reason the director added additional scenes was to make the plot more natural and realistic.</p>	61/P/E B- IND/00 :39:23/ SW	v
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62.	Penambahan	 <p data-bbox="913 643 1032 671">00:40:47</p> <p data-bbox="763 679 1178 746">Mrs, Sheridan terbayang bayang dengan kematain Mr. Setya</p>	<p data-bbox="1211 312 1429 783">“Penambahan adegan ini bertujuan untuk memberi variasi respon keluarga Mr. Setya, yaitu adik Mrs. Setya yang marah pada Kinanthi. Agar jalan cerita lebih natural dan realistis” (Script Writer)</p>	<p data-bbox="1458 312 1830 1042">This data shows Embodying. There is an additional scene in this data to produce a variety of responses from Mr. Setya's family. Mrs. Asmarani, who was previously shown with Mr. Setya, has been added. This inclusion also intends to make Mrs. Asmarani's family feel guilty. Mrs. Asmarani's first variant on this addition was that the other person strolling down the street was Mr. Setya. With this modification, the atmosphere becomes even more critical for Mrs. Amarani's mood.</p>	62/P/E B- IND/00 :40:47/ SW	v
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63.	Penambahan	 <p data-bbox="763 608 1171 746">00:41:40 Mrs. Sheridan terbayang mimpi sosok Mr. Setya selalu mengikutinya.</p>	<p data-bbox="1211 309 1429 746">“Adegan ini menguatkan Mrs. Asmarani yang merasa bersalah karena pemakaman Mr. Setya tertunda akibat dari keinginannya melanjutkan pesta” (Script Writer)</p>	<p data-bbox="1458 309 1827 1153">This data indicated Embodiment. In this case, there are additional scenes to emphasize the condition of Mrs. Asmarani, who feels guilty. This addition has a scenario with Mrs. Asmarani pictured with the figure of Mr. Setya, who appears in the back seat. However, everything that became this scene was wrapped in the form of a dream that Mrs. Asmarani had. This addition also has a reason to add an atmosphere of guilt, to make it easier for the audience to understand. Because the ending of the short story was finished after Kinanthi came home from Mr. Setya.</p>	63/P/E B- IND/00 :41:40/ SW	v
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64.	Penambahan	 <p data-bbox="913 571 1032 600">00:42:09</p> <p data-bbox="759 608 1137 783">Dengan ending yang berdena dengan short sroty. Pembalasan dari apa yang di perbuat oleh keluarga Mr, Birawa.</p>	<p data-bbox="1211 312 1413 639">“Adegan ini ditambahkan untuk memberi ending yang jelas, karena ending di short story menggantung” (Script Writer)</p>	<p data-bbox="1458 312 1830 1270">This data shows Embodying. This scene is an additional scene made by the director to make the ending of the film not hang. Referring to the short story ending, which is visualized, it is not easy to make. This addition is also useful for making the atmosphere more tense for the audience. The selection in this additional scene also considers the audience factor to make it easier to understand the content of the story in the film. The scene where the figure of Mr. Setya appears from outside the car window added to the impression of horror, and the acting from Mr. Setya is made as if he has no life in his facial expression to describe a dead figure.</p>	64/P/E B- IND/00 :42:09/ SW	v
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65.	Penambahan	 <p data-bbox="913 643 1032 671">00:18:18</p>	<p data-bbox="1211 312 1429 895">“Adegan ini ditambahkan untuk memberi gambaran tentang kebiasaan warga lokal yang berkerumun ketika ada kecelakaan, sekaligus sebagai informan tentang accident Mr. Setya” (Script Writer)</p>	<p data-bbox="1458 312 1830 1042">This data show Embodying. The addition of this scene is to provide an overview of the habits of local residents who congregate when there is an accident, as well as be an informant about the accident experienced by Mr. Setya. This additional scene is made as if it were a flashback, as a continuation of the plot of the Godber who was telling the story at Kinanthi's house. The director decided to add this scene to make the plot of the film more harmonious and coherent.</p>	65/P/E B- IND/00 :18:18/ SW	v
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66.	Laura	 <p data-bbox="913 759 1032 788">Kinanthi</p>	<p data-bbox="1211 312 1435 600">“Nama Laura berubah menjadi Kinanthi karena memiliki arti yang sepadan, yaitu anak perempuan” (Script Writer)</p>	<p data-bbox="1458 312 1827 967">This data shows Racializing. In this data, there is a change in the name of the actor based on the meaning of the name. Laura, which means "girl," was changed to Kinanthi, which also means "girl" in Javanese. This change is based on adaptation culture, namely Javanese culture. The name change based on this meaning also has a relationship with the existing character, namely Kinantha, the male twin, which means boy.</p>	66/CH/ RC- IND/S W	V
67.	Laurie		<p data-bbox="1211 1015 1435 1302">“Nama Laurie berubah menjadi Kinantha karena memiliki arti yang sepadan, yaitu anak laki-laki” (Script Writer)</p>	<p data-bbox="1458 1015 1827 1334">This data show Racializing. In this data, there is a change in the name of the character from Laurie to Kinantha. This change occurred because of adjusting the adaptation process from the original culture to Javanese</p>	67/CH/ RC- IND/S W	V


		Kinantha		<p>culture, for which the name change must be in accordance with Javanese culture. The selection of the name Kinantha is also based on the meaning of the existing name. In Javanese culture, Kinantha means "boy." This adjustment also has similarities with the meaning of Laurie's name, which is "a boy." Based on the names of the characters, Laura and Laurie in the composition have similarities, indicating that they are twins of different sexes. For that reason, in Javanese culture, they become Kinanthi and Kinantha.</p>		
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68.	Meg	 <p style="text-align: center;">Endari</p>	<p>“Nama Meg (pearl) berubah menjadi Endari dalam versi Jawa dan memiliki arti indah, percaya diri.” (Script Writer)</p>	<p>This data show Racializing. Meg's character, who turns into Endari, is in this data. She is the daughter of Mrs. Asmarani. Changes in this data occur in character names. Based on the short story Meg (Pearl), which means the name is beautiful and confident. In the process of adapting from native culture to Javanese culture, Meg's character name was changed to Endari. This change adapts to the meaning of the character's name. In Javanese culture, Endari means "beautiful." changes by following the similarity of the meaning of the name so as not to change the personality of the character narrated in the short story.</p>	68/CH/ RC- IND/S W	V
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69.	Jose	 <p style="text-align: center;">Sekar</p>	<p>“Nama Jose berarti God will give, berubah jadi Sekar dalam versi Jawa karena memiliki arti bunga terbaik” (Script Writer)</p>	<p>This data indicated Racializing. In this data, there is a change from the name Jose to Sekar. In the short story, the name Jose means God will give. Based on the meaning of the name, the script writer changed the name. This name change adapts to names from Javanese culture, which have the same meaning. So in this data, the name changes to Sekar, which means the best flower.</p>	69/CH/ RC- IND/S W	V
70.	Hans	 <p style="text-align: center;">Sumi</p>	<p>“Hans memiliki arti God is gracious, berubah menjadi Sumi, yang merupakan kependekaan dari Sumiyati, yang artinya versi Jawa adalah makhluk</p>	<p>This data shows Racializing. In this data, there is a change from the name Hans to Sumi, which has the full name Sumiyati. The meaning of the name Hans is "God is Gracious." The script writer is looking for a name with a Javanese cultural factor that has a meaning similar to Jengan</p>	70/CH/ RC- IND/S W	V


			Tuhan yang berpikir positif” (Script Writer)	Hans, for which the name Sumiyati or Sumi, which means "God's creature who thinks positively." This also has a correlation with the meaning of belonging, where people who think positively and can be trusted to take care of other people's homes.		
71.	Mrs. Sheridan	 <p>Asmarani</p>	“Nama Mrs. Sheridan berubah menjadi Asmarani (hebat) untuk menggambarkan karakter ibu yang tegas dari kaum ningrat” (Script Writer)	This data shows Racializing. In this data, Mrs. Sheridan's character has changed her name to Asmarani. In the short story, Mrs. Sheridan is a woman of noble descent who describes the character of a strict mother. In the film, it changes to Asmarani, which has great meaning. This change is based on the meaning of the name and also to adjust the adaptation process that carries Javanese culture.	71/CH/RC-IND/SW	V



				<p>The change from a strong woman to a great woman has a close relationship, namely the nature of a mother who has noble descent. The name Asmarani also feels quite suitable to describe a mother of noble descent.</p>		
72.	Mr. Sheridan	 <p>Birawa</p>	<p>“Sama seperti nama Asmarani, Birawa memiliki arti hebat, orang yang berani namun ramah, sesuai dengan karakter Mr. Sheridan” (Script Writer)</p>	<p>This data shows indicated Racializing. In this data, there is a change in the name of the character, Mr. Sheridan, to Birawa. This change is due to an adjustment to the process of adaptation to Javanese culture. The name Birawa was chosen because it has the same meaning as Asmarani, which is great, based on a Javanese name. This change is also to develop the character of Birawa in the film or Mr. Sheridan in the short story. The choice of a different</p>	72/CH/RC-IND/SW	V

				name for his wife aims to show the character of Asmarani's husband. The name Birawa really describes the character that Mr. Sheridan is great at being the head of the family.		
73.	Mr. Scott	 <p>Setya</p>	“Nama Scott berubah menjadi Setya karena memiliki arti laki-laki yang baik, sesuai dengan karakter Mr. Setya” (Script Writer)	This data shows Racializing. In this data, there is a name change: Mr. Scott becomes Setya. This change is based on the meaning of the name and the adaptation of Javanese culture. Based on Javanese culture, the meaning of the name Setya is a good and loyal man. With the name Setya, he will support the character of the character, who is described as having a good personality, being hardworking and simple. Setya's character is	73/CH/ RC- IND/S W	V

				depicted as having a simple family, working as a rattan craftsman who has five children. This change is also to support the harmony of the film adaptation using Javanese culture.		
74.	Mrs. Scott	 <p>Bu Setya</p>	<p>“Seperti Mr Setya, Mrs. Setya artinya istri dari seorang laki-laki yang baik” (Script Writer)</p>	<p>This data shows Deracializings. In this data, there was a change in the name of Mrs. Scott, who became Mrs. Setya. Name change for Mr. and Mrs. Setya did not use a new name for the character's identity, but instead used the name of her husband. However, changes still occur in this data in the form of Javanese cultural adaptation. The reason the director didn't change to a new name was to represent the whole family. In this film, Mr. Setya becomes a</p>	74/CH/DRC-IND/SW	V

				spotlight that describes an act of public indifference. As a result, in the film <i>The GAP</i> , using a single name makes it easier for the audience to understand the context.		
75.	Mrs. Scott's Sister	 <p>Bu Setya's Sister</p>	<p>“Adik Mr. Setya tidak disebutkan namanya dan menggunakan nama Bu Setya's Sister (sesuai versi short story, Mrs. Scott's sister)” (Script Writer)</p>	<p>This data shows Deracializings. In this data, the same as with Mrs. Setya, There is no new name change to describe Mrs. Setya's sister. Based on the narrative in the short story, it is explained by a chain of positions in the family, not by name. In the adaptation process, the director still maintains the identity of Mrs. Setya's sister. Just like what happened to Mrs. Setya, the director wanted to give the overall impression of a family suffering because of the party that took place. They have an identity that</p>	75/CH/DRC-IND/SW	V

				is depicted in the film The GAP.		
76.	Sadie	 <p>Rahmat</p>	<p>“Nama Rahmat dipilih untuk mengganti nama Sadie, karena Rahmat berarti laki-laki yang penuh belas kasihan, sesuai karakternya dalam film.” (Script Writer)</p>	<p>This data shows Racializings. In this data, there is a change in the name of the character from Sadies to Rahmat. This name change is based on the characters in the short story. The Sadie character is narrated to have an obedient character and always has gratitude. In the process of adapting the script, the writer changed his name to the name Rahmat, which means the name of a man who is full of compassion, according to the character in the film. Another factor in this change is considering Javanese culture to make it more relevant.</p>	76/CH/RC-IND/SW	V

77.	Godber	 <p style="text-align: center;">Surya</p>	<p>“Godber (Bright God) berubah menjadi Surya karena memiliki arti Matahari” (Script Writer)</p>	<p>This data shows Racializing. In this data, there is a change in the name of the character from Godber to Surya. In the short story, Godber is a cake expert who is ordered by Kinanthi to serve at a party. During the adaptation process, the scriptwriter switches to Surya, which means "sun." The name change is based on the meaning factor of the name to find a common ground in Javanese culture.</p>	77/CH/ RC- IND/S W	V
78.	Kitty	 <p style="text-align: center;">Siti</p>	<p>“Nama Kitty berubah menjadi Siti karena nama Siti berarti wanita yang mempesona, yang cocok dengan karakternya</p>	<p>This data shows Racializing. In this data, there is a name change from Kitty to Siti. The name change for this character is based on the character and role of Kitty's character, namely as a singer. In Javanese</p>	78/CH/ RC- IND/S W	V

			<p>sebagai penyanyi” (Script Writer)</p>	<p>culture, Siti means land, but in Siti's study it means enchanting. In the role of a singer as an entertainer, Siti's name is quite suitable to replace Kitty's name in the process of adapting the film to Javanese culture.</p>		
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