THE ANALYSIS ECRANISATION OF PETER'S CHARATERIZATION AFFECTED BY HIS CONFLICTS IN THE NOVEL AND IN THE FILM ENTITLED *THE CHRONICLES OF NARNIA: PRINCE CASPIAN*

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Abstract

This research aims at analyzing the process of ecranisation in the main character's conflicts and characteristics, Peter Pevensie, that occurs in the novel and the film. The reason for using conflict is because to know the character's characteristics can be seen from the way he deals with his conflicts. The data were taken from the novel The Chronicles of Narnia: Prince Caspian by C.S Lewis and film The Chronicles of Narnia: Prince Caspian by Andrew Adamson, because there are numerous differences, among them are Peter's conflicts and characteristics. The descriptive qualitative method is applied in this research. The results of this research show the process of ecranisation is reduction, addition, and variation. The process of ecranisation found psychological conflict, social conflict, and physical conflict. But the physical conflict did not find in variation. The main character's characteristics appeared in the novel comprise of wise, firm, responsible, and big-hearted. Whereas in the film the main character's characteristics describe as stubborn, arrogant, irritable, doubtful, wise, persistent, cautious, and big-hearted.

Keywords: *Characteristic, Characterization, Conflict, Ecranisation*

INTRODUCTION

Usually, when reading a novel, something that is described in a sentence will turn into a moving picture in our mind. However, when watching a film, the image appears directly before our eyes, as if we were watching it directly. It is just that the novel tells all the events in detail, while the film is not as detailed as the novel. The reason is that the film has a shorter duration than the novel. Reading a novel can be done for a long time, while a movie can only be enjoyed for about 120 minutes. This short film is in accordance with Effendy's theory. Effendy (as cited in Sugianto et al., 2017) says that the film technique, both the

equipment and its settings has succeeded in displaying images that are getting closer to reality. In the dark atmosphere in the cinema, the audience witnessed a story that seemed to happen in front of them. Movies are enjoyed in cinema, which means that they have a short span of time in presenting the story. While a novel is able to depict the development of characters, complicated social situations, relationships involving the characters, and various complicated events that occurred several years ago in more detail Stanton (2012, p. 90). The novel is mentioned by the above theory that it has details in presenting its story and that means it cannot be just a short time. So that when the story in the novel

is turned into a film, there will be changes such as reduction, addition, and variation.

In every story that is presented both in the novel and in the film, it must have the characters of the story. Each character has their own characteristics. To find out what the characteristics of a character are, it can be seen from the words, actions, and conversations between characters which are usually called characterization. Characterization can essentially be divided into direct and indirect in describing the qualities of a character. Abrams (as cited in Suyatmi, 2017, p. 8) explains that characterization is the presentation of a character in a fictional story or drama in a direct or indirect way and invites the reader to interpret his quality through his words and actions.

There are two types of characterization described by Abrams (as cited in Rizkia, 2015, p. 12), namely telling and showing. In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the character. In showing, the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also the character's inner thoughts, feelings, and responsiveness. Can be concluded that characterization is in telling, directly explaining what the character is like by mentioning his physical or characteristic. Meanwhile, in showing,

characterization describes the external and internal characters in their behavior indirectly.

Sayuti (2017, p.79) says that conflict is a conflict that occurs between a character and another character or with the natural surroundings. When reading or watching parts of the conflict (both physical and psychological) in the story, usually we, as readers or viewers, will feel the tension. This means arousing the emotions of the reader or viewer. So that the conflict in a story can be ascertained from life. Therefore, readers can be emotionally involved with what happens in the story.

The conflict itself can be divided into three, namely with oneself, with other characters, and with the natural surroundings. These three conflicts are called psychological conflict, social conflict, and physical conflict. The following is an explanation by Sayuti (2017, p.79) regarding the three conflicts, psychological conflict is usually in the form of a character's struggle against himself or herself so that he or she can resolve and determine what he or she will do. Social conflict regarding the conflict of figures concerning social problems. The last one is physical or element conflict usually occurs when a character is unable to control or take advantage of and cultivate the surrounding environment as it should be.

Many films such as *Harry Potter*, *Twilight*, and *The Hunger Games* have stories based on novels. The novel is the best-selling novel on the market, meaning that the novel

has its popularity in the readers. So that many film directors turn it into a film so that the success achieved by the novel is also achieved by the film. But not all films based on the best-selling novels can be as successful as the novels, such as the film *The Da Vinci Code*. This film is not successful because fans of the novel felt the film is not in line with expectations.

The novel into the film is a way of enjoying a literary work that can be called ecranisation. Ecranisation is a process of whitening or transferring or lifting a novel to film. The transfer from the novel to the white screen inevitably results in change (Eneste as cited in Mahardhika, 2018, p.6). From the transfer occurred a difference that could not be avoided. If we see the novel formed from written words, those words will form an image in the minds of its readers. Whereas in the film, the words in the novel are transformed into a form of moving images, so the imagination no longer appears in the mind but occurs directly before our eyes.

Ecranisation has been around since 1927 but ecranisation production has fluctuated in the following years. In the 1970s the production of ecranisation had increased. But unfortunately in 1993-2000, the production of ecranisation experienced a drastic decline. Then in 2008, the development of a novel into a film in Indonesia experienced success when the films *Ayat-ayat Cinta* and *Laskar Pelangi* appeared. This is following what Woodrich says (as cited in Kumara, 2019, p.

2) in 2008, the practice of ecranisation returned to being productive marked by the emergence of two films that achieved phenomenal commercial success namely *Ayat-ayat Cinta* by Hanung Bramantyo and *Laskar Pelangi* by Riri Riza.

Ecranisation has a process, namely reduction, addition, and variation. The reduction is a reduction in the element of the story when it is filmed. More specifically, the elements of the story in the novel are not in the film. The addition is the addition of a story element to the film. This element of the story was not in the novel before. The last variation is a modification of the elements of the story in the novel into the film. This is also said by Eneste. The reduction of the cutting element of the story is a literary work in the transformation process. The addition is a change in the process of transformation of literature into movie form, the director has a particular reason for doing the addition in the movie because of the addition was important from the point of the film. And variation allows certain variations between the novel and the movie. (Eneste, as cited in Triswela, 2016, p.62).

Much research has been conducted on ecranisation using Eneste's theory. Like the research conducted by Lusinda (2018) regarding ecranisation on the intrinsic elements of the London Love Story novel and film that has differences and similarities between the novel using a comparative descriptive method. The results found are

some changes from the novel to the film, variations on the intrinsic elements, the addition of characters, and some events in the film.

Furthermore, the research conducted by Kayyis (2016) discusses the reduction, addition, and variation on *Divergent* novel and film using a qualitative descriptive method. The results of this research are the reduction, addition, and variations do not occur in the theme, timing, and perspective. This happens only to events, characters, places, and language styles. Also, it is explained that reduction, addition, and variation affect changes in some intrinsic elements in novel and film.

Meanwhile, Triswela (2016) discusses ecranisation in the plot of *Breaking Dawn* novel and the film *Breaking Dawn Part 1*. The method used is a qualitative descriptive method. Triswela found the reduction, addition, and variation of story plots in the orientation, complication, and resolution phases of the novel and film from this research data. But in the conclusion phase, there is no reduction found.

The Chronicles of Narnia: Prince Caspian novel by C.S Lewis is a children's story about the world of fauns, satyrs, centaurs, and magic. Tells about the return of Peter, Susan, Edmund, and Lucy to Narnia to help Prince Caspian defeat Miraz who is Caspian's uncle. This novel is made into a film by director Andrew Adamson and released in 2008. Unfortunately, this film was not as successful as the first film, namely *The Chronicles of Narnia: The Lion, The Witch,*

and The Wardrobe. The reason is that almost the entire story of this film is different from the novel. So that many readers of the novel are disappointed.

From the explanation above, this research is conducted because after reading the novel and watching the film *The Chronicles of Narnia: Prince Caspian* there is a very big difference in the elements of the story. The elements of the story in question are characteristic and conflict. More precisely Peter's characteristics who has a very big difference between the novel and the film. As well as the conflicts faced by Peter which will affect what his characteristics look like in the novel and the film. Therefore, the focus of this research is on ecranisation on Peter's characteristics seen from the conflicts he faced. Also, this research looks for any ecranisation processes that arise regarding Peter's conflict which will later be known as what his characteristics will be.

This research uses the ecranisation theory from Eneste, the characterization theory from Abrams, and the conflict theory from Sayuti. The consideration of using Eneste's theory because the theory discusses the changes that occur when a literary work is transferred to another work (novel to film). These changes can be seen from the ecranisation process, namely reduction, addition, and variation. Unlike the others, in his theory, Eneste explains about reduction, addition, and variation. The reason of using Abrams's theory is in this research looks for the characteristics of the

main character, which is the quality of himself as seen from the influence of the conflict that occurred to him. To find out the quality of the character's self, this research explores it from the characters' words and actions when facing conflicts that occur to them. This research focuses more on knowing the character of the conflicts he is facing. Sayuti's theory focuses more on the conflicts that occur in the character of the story.

METHODS

This research analyzed document data in the form of utterances and narratives from the novel *The Chronicles of Narnia: Prince Caspian by* C.S Lewis and the film *The Chronicles of Narnia: Prince Caspian* by Andrew Adamson. The novel was published HarperCollins Publisher in 2015 and the film was released on June 26, 2008 (United Kingdom). So this research used qualitative method because the data used is in the form of documents. To describe the results of the data, this research used a qualitative descriptive method.

The thing that is done in collecting data is reading the novel and watching the film *The Chronicles of Narnia: Prince Caspian* to understand all the contents of the story and the elements of the story. The data taken in the form of narration and conversation with the main character. After that, the data classified based on the ecranisation process, namely reduction, addition, and variation.

After the data was collected, the data were analyzed according to the theory used. The data to be analyzed first is data about the main character conflict in accordance with the ecranisation process. Then the characteristic data are analyzed from the conflict the main character faced. Finally, a conclusion is made about the results of the data analysis in order to prove that this research has concrete evidence. Then the data that is not found can be used as suggestions for other researchers.

RESULTS AND DISCUSSION

The research reveals 11 data of reduction, 15 data of addition, and 3 data of variation in the conflict that occurred to Peter Pevensie. In reduction finds 1 data of psychological conflicts, 8 data of social conflicts, and 2 data of physical conflicts. In addition, finds 3 data of psychological conflicts, 11 data of social conflicts, and 1 data of physical conflict. And in variation shows 1 data of psychological-social conflict, 1 data of social-social conflict, and 1 data of psychological-psychological conflict. The physical conflict did not exist in variation. Here are the explanations:

Reduction

In reduction, the conflicts that occurred in the novel while in the film did not occur. Psychological, social, and physical conflicts were found in reduction. The following is an analysis of psychological conflict:

"I say," said Edmund as they walked away, "I suppose it is all right. I mean, I suppose you can beat him?"

"That's what I'm fighting him to find out," said Peter.

(p. 160, paragraph 2, line 5-7)

The conflict is psychological because Peter was fighting against himself who did not know whether he can fight against Miraz or not. So he overcame it by deciding to fight Miraz to find out whether he was able or not.

Next is an explanation of social conflict:

"Oh, what <u>is</u> the good?" said Susan.

"And as Edmund said –"

"I'm not saying it now," Edmund interrupted. "I still don't understand, but we can settle that later. I suppose you're coming down, Peter?"

"We must," said Peter. "Cheer up, Susan. It's not good behaving like kids now that we are back in Narnia. You're a Queen here. And anyway no one could sleep with a mystery like this on their minds."

(p. 26-27, paragraph 8-10, line 26-33)

The conflict that occurred is a social conflict because what happened to Peter and Susan had to do with social problems, namely disputes. The dispute in question was Susan's incompatibility with what Peter had decided to enter the treasure room.

The following is an analysis of physical conflict:

"Phew! This is pretty gruelling work," said Peter.

"Can't I row for a bit?" said Lucy.

"The oars are too big for you," said Peter shortly, not because he was cross but because he had no strength to spare for talking.

(p. 100, paragraph 1-3, line 1-5)

The conflict is physical because in that conflict Peter cannot control the nature around him so he is tired and does not want any disturbance because it will make him more tired.

Addition

In addition, the conflicts that occurred in the film while in the novel did not occur. Psychological, social, and physical conflicts were found in addition.

The result reveals psychological conflict occurred in Peter can be found in the scene from 01:20:31 - 01:21:10. Peter's act who looked back and forth between Susan and the trapped Narnians, was his act being doubt whether he had to run away with some Narnians, who had survived, or not. Even when he had made up his mind to leave the trapped Narnians, he still looked at them because he still had doubts about his decision.

The conflict is psychological because Peter is struggling against himself who doubts

what to do with the trapped Narnians. Then he overcame it by deciding to leave them even though he was still hesitant as seen from his attitude that continued to look at the Narnians who were trapped when Peter was already riding away.

In the scene from 00:09:57 - 00:10:40 Peter fought with other students on the platform. After the fight, he explained to his three younger siblings why he fought. The following is an analysis of social conflict:

> Susan : "What was it this time?"
>
> Peter : "He bumped me."
>
> Lucy : "So you hit him?"
>
> Peter : "No. After he bumped me, they tried to make me apologize. That's when I hit him."
>
> Susan : "Really? Is that hard to just walk away?"
>
> Peter : "I shouldn't have to. I mean, don't you ever get tired of being treated like a kid?"
>
> (00:10:54 - 00:11:10)

The conflict that occurred was a social conflict because what happened to Peter and the students had to do with social problems, namely dispute. The dispute in question is in the form of physical contact caused by Peter's disapproval of giving in to apologizing for what he did not do.

The result reveals that physical conflict occurred in Peter can be found in the scene from 00:40:48 - 00:41:09. Peter had a physical conflict with the cliff because it was blocking their way and what Peter remembered about the road to the river Rush did not match reality, evidence that they were facing a cliff, and that is made Peter upset. He assumed the path he chose was right to get to the Rush River, this he did base on his knowledge of that place. Therefore, he vented his anger by refusing to admit his mistake he only said, *"I'm not lost"* (00:40:49) and blamed Trumpkin

The conflict is physical because in that conflict Peter cannot control the nature around him, namely on the cliff that blocked his path. So that he felt annoyed and took out his frustration at Trumpkin by blaming him.

Variation

In variation, the physical conflict did not occur. The results show variation in the psychological-social conflict, social-social conflict, and psychological-psychological conflict

The psychological-social conflict will be explained as follows:

In the novel, the type of conflict found is a psychological conflict that occurred between Peter and himself when he felt guilty for guiding them all on the wrong path.

> *I'm sorry," said Peter. "It's my fault for coming this way. We're lost. I've never seen this place in my life before."* (p.109, paragraph 4, line 9-11)

After that Trumpkin also suggested they should go north to the Great River to cross. Peter thought Trumpkin's suggestion was right and so he advised the others to follow suit.

While in the film the type of conflict found is a social conflict that occurred between Peter and Trumpkin and Susan. With Trumpkin, Peter did not want to hear Trumpkin's words so they were lost. Evidenced by the following statements:

Trumpkin : "You're just going
the wrong way."
Peter : "You last saw Caspian at
the Shuddering Woods
and the quickest way
there is to cross at the
river Rush.
Trumpkin : "But unless I'm mistaken,
there's no crossing in these
parts."
Peter : "That explains it, then.
You're mistaken.
(00:40:54 - 00:41:08)

So, the conflict that occurred in the novel is psychological because Peter was struggling against himself who felt guilty for guiding them wrong. But Peter can overcome his guilt by admitted his mistake and apologized. Also, Peter corrected his mistakes by following Trumpkin's advice. Whereas in the film the conflict that occurred is a social conflict because Peter and Trumpkin and Susan have something to do

with social problems, namely debate and dispute. The debate is about Peter felt that he was right in choosing the road to the Rush River but Trumpkin who thought Peter had chosen the wrong path to the Rush River with evidence of the cliffs blocking them. Meanwhile, the dispute in question was Susan giving Peter an insinuation about the cause of the river being eroded to reinforce Trumpkin's words that there was no way to cross the Rush River.

The social-social conflict will be explained as follows:

Both in the novel and the film, the type of conflict found is the social conflict that occurred between Peter and Lucy. Lucy saw Aslan across the cliff. She insisted that she saw Aslan on the other side and Aslan wanted them to follow him across the abyss. If there was Aslan on the other side, Peter and the others could not see it because only Lucy saw it. And if they wanted to go to Aslan, they had to cross a cliff which there was no way to cross. In the novel, when facing conflict, to resolve it Peter voted to others to produce a fair decision.

"You're the eldest, D.L.F. what do
you vote for? Up or down?" (p. 112,
paragraph 4, line 7-8)

While in the film, Peter heard Edmund and Trumpkin's opinions then considered them. The conflicts that occurred in the novel and the movie are social because Peter and Lucy have something to do with

social problems such as distrust. The distrust meant was that Peter not sure that there was Aslan across the abyss as Lucy had said. Meanwhile, Lucy was sure that Aslan is there.

The following is an analysis of psychological-psychological conflict:

Both in the novel and the film, Peter experienced the same conflict it was a psychological conflict with himself about his worries that might not be able to survive the duel against Miraz. In the novel, during a break from the duel, Peter chatted with Edmund about the power of Miraz. Peter admitted that Miraz was very strong and maybe he could not defeat him. Evidenced by the following statements:

> While they're doing this, Edmund asked anxiously, "What do you think of him, Peter?
> "Tough," said Peter. "Very tough. I have a chance if I can keep him on the hop till his weight and short wind come against him - in this hot sun too. To tell the truth, I haven't much chance else. Give my love to – at home, Ed, if he gets me. Here he comes to the lists again. So long, old chap. Good-bye, Doctor. And I say Ed, say something especially nice to Trumpkin. He's been a brick."
> (p. 164-165, paragraph 10-11, line 26-34)

While in the film, he had the same conflict. When the break from the duel, Peter

said his concern for Edmund, about himself, could not survive the duel. Peter also felt sorry for Edmund because Edmund was always there to help Peter, whereas Peter had never done the same thing to Edmund. Evidenced by the following statements:

> Peter   : "What do you think happens back home if you die here? You know you've always been there and I never really"
> Edmund   : "Save it for late"
> (01:46:14-01:46:29)

So, the conflicts that occurred in the novel and the film are psychological because Peter is fighting against himself who is worried that he will not survive the duel against Miraz. But he managed to overcome his worries by accepted sincerely that his chances of survival were low and apologized to Edmund for his mistake before it was too late.

From the conflicts, it can be seen about Peter's characteristics. As in the section on reduction, it is explained that the characteristics are wise, firm, and responsible.

Wise

Wise can be started by producing a win-win solution to solve a problem. Peter suggested to a duel when he saw Trumpkin arguing with Edmund. It is seen from his statement,

"There is no good losing our tempers. Let's fit him out with fresh armor and fit ourselves out of the treasure chamber, and have a talk after that." (p. 91, paragraph 10, line 29-31).

Peter did that because it was a decision that produced a win-win solution, the two parties can prove each other to help Caspian. Edmund can prove they were worthy while Trumpkin had proof that they were worthy to help Caspian and Narnia. He shows wise from the way he spoke and acted when facing his conflict.

Firm

Firm can be started by showing an authority as the leader to face and deal with a problem. Peter advised Susan not to be afraid because Peter has decided to find out the answer to the mystery they are facing. The decision he made was not just for him but for them together. It is seen from his statement,

"Cheer up, Susan. It's not good behaving like kids now that we are back in Narnia. You're a Queen here. And anyway no one could sleep with a mystery like this on their minds," (p. 26-27, paragraph 10, line 30-33).

His attitude towards Susan showed that he was firm in the sense that he showed his authority as an older brother, he tried to advise his sister and gave understanding why Susan should not be afraid. He shows firm from the way he spoke and acted when facing his conflict.

Responsible

Responsible can be started by one's own willingness to be held accountable and to realize that the other party will require dedication or sacrifice. As Peter did, he refused Lucy's help even though he was tired. Peter was responsible because he cared about the condition of Lucy, Trumpkin, Edmund, and Susan, who cannot replace his job. It was not because they did not want to, but because the circumstances made them unable to replace what Peter was doing. It can be seen from Peter's words,

"The oars are too big for you," said Peter shortly, not because he was cross but because he had no strength to spare for talking, (p. 100, paragraph 3, line 4-5).

He shows responsible from the way he spoke and acted when facing his conflict. Meanwhile, in the addition section, Peter's characteristics are stubborn, arrogant, wise, irritable, doubtful, persistent, and cautious.

Stubborn

Stubborn can be started by choose violence in solving problems rather than succumbed, despite being in the right position. Peter was being stubborn because he

will not budge and apologized for what he did not do. This is evident from the words of Peter,

> "No. After he bumped me, they tried to make me apologize. That's when I hit him," (00:10:58 – 00:11:04).

He was steadfast in his stand where he was innocent and did not start a fight even though it would be wiser for him if he apologized to avoid trouble. Even when Susan advised Peter to ignore them, Peter insisted that he was innocent and he was tired of being treated like a child in the sense that he had to yield. He shows stubborn from the way he spoke and acted when facing his conflict.

Arrogant

Arrogant can be started by did not want to admit a mistake has been done. When Trumpkin told Peter in front of the cliff,

> "You're just going the wrong way," (00:40:50 – 00:40:55)

making Peter even more upset. Trumpkin confirmed his mistake by telling Peter that the path he chooses was wrong because the Rush River could not be crossed and it meant they had to find another way. Previously Trumpkin had warned Peter but he did not follow Trumpkin's advice, it was proven at 00:40:34 Susan said, *"I wish he would just listen to the DLF* (Trumpkin) *in the first place*" because Susan felt strange

about the way they went through. Instead of admitted his mistake, Peter blamed Trumpkin, seen from his statement, *"That explains it, then. You're mistaken,"* (00:41:07 – 00:41:09). He acted arrogantly because he did not want to admit his mistake that can harm both himself and others, instead he blamed others for the mistake he made himself. He shows arrogant from the way he spoke and acted when facing his conflict.

Irritable

Irritable can be started by easily offended by someone. This happened when Caspian thought that Peter was older than him. Peter was so offended that he said,

> "If you like, we could come back in a few years," (00:55:03 – 00:55:07).

Peter knew they were young, but that did not mean they could not do the great and wise things Caspian might have thought when he thought that Peter and his younger siblings were much older than he was. Even though Caspian was just surprised, there was no intention to offend. It is seen from his surprised expression, and said,

> "No. That's all right. You're just ... You're not what I expected," (00:55:07 – 00:55:13).

So, Peter did not filter Caspian's words beforehand so he was easily offended. He shows irritable from the way he spoke and acted when facing his conflict.

Doubtful

Doubtful can be started by hesitant in accepting offers of help from someone. This was done by Peter when he seemed to hesitate in front of The White Witch who offered to help him. Peter realized that he needs help, but not help from The White Witch but Aslan. Unfortunately, only The White Witch offered to help, while Peter did not know where Aslan is. That made him doubt. He knew the White Witch was very evil and it was because Aslan, the White Witch can be defeated and that means if Peter wanted to help Narnians he needed Aslan's help, not the White Witch. This happened at 01:30:22-01:30:56 minutes. Peter was silent when The White Witch offered to help. The White Witch convinced Peter that he cannot do it all alone. Then Peter lowering the sword he drew towards The White Witch. But he still did not answer whether he accepted or refused help from The White Witch. He shows wise from the way he acted when facing his conflict.

Persistent

Persistent can be started by setting his or her heart on his or her decision. Before the duel began, Miraz advised Peter to surrender. But Peter refused, he said,

> *"Well, feel free"* (01:40:56 – 01:41:02).

He said that because he already set his heart on the choice he made. He also tried hard to carry out what he had decided seen as evident from his words when Miraz asked,

> *"How many more must die for the throne?"* and Peter immediately replied, *"Just one"* (01:41:03 – 01:41:08).

Then he prepared to strike the first attack on Miraz, as a form of action that he has set his heart on his choice. He shows persistent from the way he spoke and acted when facing his conflict.

Cautious

Cautious can be started by attentive to a possible danger that he or she will face. When Peter and his army were increasingly pressed. They were outnumbered. Peter began to worry that they all cannot survive without Aslan's help. Can be found in the scene from 01:56:17 - 01:58:43. Peter looked at Miraz's troops slowly advancing. When the archers and griffins fell in front of Miraz's troops, Peter immediately looked at Susan with a worried expression as he said, *"Lucy"*. However, Susan could only shake her head to show that she did not know where Lucy was. Then Peter looked again at the approaching Miraz army with an expression of worry and contemplation, showing that he was thinking of a way to save himself and his troops. At the entrance, the cliff collapsed with a catapult from Miraz's troops so they could not enter. Peter also looked back at Miraz's

troops who were now surrounding them with a thoughtful expression as he thought about how they survived. After Edmund and Susan stood beside him, Peter saw Edmund with a determined expression, indicating that it was time for them to attack until Lucy and Aslan came to their aid or died.

But he can overcome his worries by finding ways and considering the dangers that will occured from each of the options available. This proves that Peter has a cautious characteristic because he tries to be careful in making decisions. At that time, he was faced with a life and death situation so what he decided was to survive. He shows cautious from the way he spoke and acted when facing his conflict.

In the variation section, Peter's characters are big-hearted, wise, and arrogant. The following is an explanation of the characters in the variation section.

Big-hearted

Being big-hearted can be started by sincere in accepted the situation that did not expect and sincere in admitted mistakes. In the novel when during a break from the duel, Peter chatted with Edmund about the power of Miraz. Peter admitted that Miraz was very strong and maybe he could not defeat him. Therefore, Peter realized and accepted sincerely about his situation that his chances of survival were very small and therefore he also asked Edmund to give his love to others if he is not saved. As Peter said,

"Very tough. I have a chance if I can keep him on the hop till his weight and short wind come against him – in this hot sun too. To tell the truth, I haven't much chance else. Give my love to - at home, Ed, if he gets me. Here he comes to the lists again so long, old chap Good-bye, Doctor. And I say, Ed, say something specially nice to trumpkin He's been a brick." (p. 164-165, paragraph 11, line 28-34).

While in the film, when the break from the duel, Peter said his concern for Edmund, about himself, could not survive the duel. Therefore, he was aware and dare to admit that he made a mistake against that person. In this case, he felt guilty to Edmund because, in previous scenes, Peter always did not admit his mistakes and defeat. This is evident from what Peter said to Edmund,

"What do you think happens back home if you die here? You know you've always been there and I never really ... " (01:46:14-01:46:25).

It proved that Peter had a big-hearted characteristic because he was aware and dare to admit that he made a mistake against that person. In this case, he felt guilty to Edmund because, in previous scenes, Peter always did not admit his mistakes and defeat. He shows big-hearted from the way he spoke and acted when facing his conflict.

CONCLUSSION

This research reveals data which that contained the ecranisation character of the main character from his conflicts. Eneste's theory is used to find the ecranisation process whose results are reduction, addition, and variation. Also, Sayuti's theory is used to find the types of conflicts Peter faced, including psychological conflict, social conflict, and physical conflict. The research reveals 11 data of reduction, 15 data of addition, and 3 data of variation in the conflict that occurred to Peter Pevensie. In reduction finds 1 data of psychological conflicts, 8 data of social conflicts, and 2 data of physical conflicts. In addition, finds 3 data of psychological conflicts, 11 data of social conflicts, and 1 data of physical conflict. And in variation shows 1 data of psychological-social conflicts, 1 data of social-social conflict, and 1 data of psychological-psychological conflict. The physical conflict did not exist in variation.

From the conflicts found, Peter had wise, firm, and responsible characteristics in the reduction section. Stubborn, arrogant, wise, irritable, doubtful, persistent, and cautious in terms of reduction. Meanwhile, in the variation section, Peter's characteristics are big-hearted, wise, and arrogant. So it can be concluded that Peter's characteristics in the film are more likely to indulge in his emotions and consider himself the greatest. This did not show the wise, clever, and great character of Peter as in the novel. Although several conflicts show Peter's characteristics as wise, persistent, cautious, and big-hearted, the characteristics of Peter in the film is predominantly arrogant. The characterization method found is the method of showing through the words and actions of the main character when facing a conflict. Telling method was not found.

There is no physical conflict was found in the variation section. So, the issue of physical conflict in the variation section can be explored in more detail using different sources. Besides that, there was no characterization of Peter's characteristics in the form of telling method. This issue can be examining in detail using different data. Also, other research can explore ecranisation with different aspects such as plot, theme, or moral messages, both using the same novel and film or different from this research.

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