

THE CHARACTERIZATION ADAPTATION IN THE NOVEL AND THE FILM OF “AND THEN THERE WERE NONE”

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Abstract

This study analyzes the adaptation process of literary element in the novel and the film “And Then There Were None” by Agatha Christie. The researcher uses a qualitative descriptive method combined with Hutcheon theory because the research results and the content of this study are in the form of words and pictures that must be explained and referred to as content analysis. Theory of Literary Adaptation by Hutcheon uses to review the data where the discussion focuses on character & characterization as a literary element in the novel and the film And Then There Were None by Agatha Christie. This study provides new results regarding the changes in character & characterizations in the novel to the film. One adaptation process found in this research is subtraction, which relates to the omission of the novel’s character in the film form. In this case, the adaptation process refers to the character's peripheral roles. The peripheral role of the character is a type of character that is unimportant or unnecessary to the core of the story. This research also provides another type of adaptation process, namely modification related to the character's characterization in the film form.

Key words: And Then There Were None, Characterization, Comparative Literature, Literary Adaptation.

A. INTRODUCTION

It is common knowledge among literary academics that definitively, a literary work is a work of a person who comes from thoughts, ideas, and cultural heritage, along with the ideology brought by the author, made through a creative and imaginative process in the process of creation, and has the elements of entertainment as well as education for the audience. Each work has something characteristic or unique that distinguishes the work from others. However, despite all the differences that each literary work has, all of them can be categorized as art. “Like every human being, each work of literature has its characteristics; but it also

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shares common properties with other works of art, just as every man shares traits with humanity, with all members of his sex, nation, class, profession, etc. We can thus generalize concerning works of art, Elizabethan drama, all drama, all literature, all art.” (Wellek & Warren, 195:19). Each literary work is unique in the scope of genre, writing, and form of the work itself. This uniqueness is obtained from the author's creative and imaginative process. It gives literature the image of art where in its making, literary works are done by uniting imaginative elements with aesthetic elements.

When related to the literary context, what Wellek & Warren says has continuity with the variety of literary genres Klarer expresses. Literature also has various types of works; among those expressed by Klarer, three main types of literature are commonly found: fiction, drama, and poetry. “Among the various attempts to classify literature into genres, the triad epic, drama, and poetry has proved to be the most common in modern literary criticism. Because the epic was widely replaced by the new prose form of the novel in the eighteenth century, recent classifications prefer the terms fiction, drama, and poetry as designations of the three major literary genres.” (Klarer, 2004:9). The term epic in question, now known as prose, or when referring to Klarer's idea above, the term prose can be identified with the term fiction.

There are several origin terms of the term novel, depending on what language and country the term refers to. An Italian term, the novella, is one of the most famous as the origin of the term novel. The term novella means "something new," or literally "a little new thing." This term has a connection with the term novelty due to the newness in the development of prose works. Novels have the role of long prose in which there is a deep and complex structure of plot, characters, themes, settings, and other intrinsic elements. “The term "novel" is now applied to a great variety of writings that have in common only the attribute of being extended works of fiction written in prose. As an extended narrative, the novel is distinguished from the short story and from the work of middle length called the novelette; its magnitude permits a greater variety of characters, a greater complication of the plot (or plots), ampler development of milieu, and more sustained exploration of character and motives than do the shorter, more concentrated modes” (Abrams, 1999:190).

On the other hand, as a work based on technological developments, the film is now a part that gives a new nuance to the literary world. This matter is due to the narrative element in the film and the three major literary sections mentioned by Klarer. Uniquely, the film gives a touch of visualization to the narrative element. The visualization in question is a unity between narrative elements, simultaneously combining delivery with a series of moving images and sound. Thus, films can have the ability to tell real stories. Klarer continued the previous idea by stating that. “At the beginning of the twenty-first century, it is impossible to neglect film as a semi-textual genre both influenced by and exerting influence on literature and literary criticism. Literary techniques predetermine the film; conversely, the literary practice develops particular features under the film's impact. For example, many dramatic forms in the twentieth century have evolved in interaction with film,

whose means of photographic depiction far surpass the realistic portrayal in the theatre”(Klarer, 2004:56).

With the phenomenon of the mutual influence of film and literature practically, film and literature have the same capacity and opportunity to be analyzed using the point of view of literary criticism. However, some things are limited to analysis, where the practice of film analysis can only be done in the scope of the narrative. The narrative elements presented in this film also provide new nuances for how narrative elements are presented. Because basically, the film does have a very inclusive and accessible capacity in showing almost everything we can imagine or see (Petrie & Boggs, 2017:3). In harmony with this idea, Stam argues that “Film is usually said to be the most inclusive and synthesizing of performance forms: “A composite language by its diverse matters of expression—sequential photography, music, phonetic sound and noise—the cinema ‘inherits’ all the art forms associated with these matters of expression ... —the visuals of photography and painting, the movement of dance, the décor of architecture, and the performance of theatre” (Hutcheon, 2006:35).

All forms of narrative elements synthesized by films are further developed with a unique presentation not owned by other literary works. Some are visualizations of each event, including characters, settings, and other things. The addition of sound and lighting elements supports existing narrative elements so that the experience can be conveyed to each audience. With a similar idea, Bluestone also states that film has saved the novel in its crisis period in the 20th century because of the extraordinary ability of narrative representation that film has more deeply to convey experience through visualization and all sorts of other techniques (Hutcheon, 2006:53). With this, it is evident that film is one part of literature because narrative elements in the film are the same as those found in the three major types of literature, even uniting all three in one form.

As a human creation, literary works have something that becomes a reference, as a factor that inspires the birth of the work. Literature adapts reality to be replicated in its world. In other words, literature transforms reality into a new form of literary work in the process of its creation. An adaptation work is a work that relates to another work that is being adapted (Hutcheon, 2006:37). An adaptation work is also called “second degree” because the work is created by reinterpreting the narration of a work that is adapted. At the same time, a literary work can also transform into other literary forms through the process of adaptation from one to another. This process of form-transformation of literary works becomes an interesting issue because it can prove the differences in connoisseurs' experiences while enjoying the two related literary works.

As an activity of transferring literary elements between one work and another, adaptation has a scope of translation, transfer, and adjustment to the new environment. This activity develops with the times, following new vehicles that have sprung up in literature. One example of adaptation activities is novels and movies. However, adaptation activities can develop rapidly in this era. Many vehicles other than movies or novels can be used as objects to be adapted into different forms. The Literary elements contained in a certain literary work, such as a novel, are transferred into another form like film through an adaptation process to

be presented in different ways by adjusting the previous literary elements to a new media. One of the related literary elements is the characters and their characterization in a story.

Like humans in the real world, the characters in the story represent humans by the way they think, say, and act. The author usually describes the characters in the story through a prologue narrative, monologue, or dialogue between characters. Abrams also said that. "Characters are the persons represented in a dramatic or narrative work, which are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it the dialogue and from what they do the action. The grounds in the characters' temperament, desires, and moral nature for their speech and actions are called their motivation" (Abrams, 1999:32-33). Nurgiyantoro mentioned that the characters in a story could be categorized based on the roles played, the functions performed, and the characterization played. At the same time, these three aspects can be studied for differences through many points of view and perspectives (Nurgiyantoro, 2018:165).

For characters to represent humans in real life as they are, the author characterizes the characters in the story, just like giving the soul to the body so that the character can "live" with his characteristics. Nurgiyantoro, in his book, quotes Baldic's argument that characterization can be interpreted as a way of presenting characters carried out by the author, directly and indirectly. Then this will be digested by the reader to decide on the characteristic of a character based on the character's dialogue and habits (Nurgiyantoro, 2018:247). The author can characterize by adding characteristics to the character and habits to the character's daily life or mindset. With this, the author can freely determine a character's role, function, and characteristics. Minderop (Minderop, 2005:8) explains these two characterization methods in her book entitled *metode karakterisasi telaah fiksi*. According to her, the method of direct characterization can be freely given by the author through a narrative explanation of the character's characterization through the character's name, the character, the appearance of the character, and the author's speech. In contrast, the indirect method functioned as how characters can express their qualities through their daily lives. The daily aspect of the character is shown by dialogue; the situation and location of the conversation; the mentality of the characters; and the tone of their speech; including their dialect, vocabulary, and pressure.

After discussing the theory about literary adaptations, the writer will discuss the novel and film *And Then There Were None*. Both works of *And Then There Were None* have crime, drama, and mystery genres, which is the film directed by René Clair and based on a screenplay by Dudley Nichols, while Agatha Christie wrote the novel. Harry M. Popkin produced the film based on Agatha Christie's 1940 novel of the same name. *And Then There Were None* tells the story of ten people who received an invitation letter from Mr. Owen to come to a house on a remote island called Indian Island. The island is a small island occupied by only two buildings in the form of houses and wooden warehouses. There are also characters and their characterization that move the story's plot.

Actually, with the title *Ten Little Niggers*, the novel was published for the first time in the UK in 1939. One year later, in 1940, the novel was republished in the United States under a different title: *And Then There Were None*. The writer also considers the title of *And Then There Were None* as the name for this study, aligning with novels published for the second time in the United States. Meanwhile, the film that adapted it was released about six years later. In 1945, this film was also released under the same title, *And Then There Were None*, which in other words, switching media from writing to cinematic media takes quite a long time. Even Christie's novel was adapted into a miniseries with a similar title by the BBC in 2015. In the end, the selection of the novel and the film *And Then There Were None* for this research are set against the backdrop of good reviews of each work that indicate both creative processes' success. This novel, predicted to be the most challenging novel by Christie, has a high degree of appreciation from its readers. Likewise, in the film *And Then There Were None*, the high appreciation of this work refers to the similarities between the film and the novel adapted, along with a well-worked conversion of suspense elements.

In assessing the characters of both works, the writer uses the theory of Literary Adaptation by Linda Hutcheon (Hutcheon, 2006). The related theory is used in this study to determine whether the film is succeed or not in adapting the story presented in the epistolary form. This research uses content analysis to identify the intrinsic element of the story, namely characterization. This research has formulated the research problem: What characterizations are adapted from the novel and film of Agatha Christie's *And Then There Were None*? Then, how are the differences in characterizations adaptation in the novel and film of Agatha Christie's *And Then There Were None*?

B. RESEARCH METHOD

In assessing the problem, this research uses the descriptive qualitative method. This method is combined with Linda Hutcheon's adaptation theory (2006), which refers to content analysis. Umayana & Harjito reveal that this method is descriptively related to the implementation of interpretation activities and giving meaning to the description of the sample data of the entire data that has been obtained, as well as the things that consider as the result of the practice analysis and the interpretation practice of the acquisition of these data (Umayana & Harjito, 2017:117).

Qualitative methods then become a tool to describe the data derived from the data sources. Creswell (in Kusumastuti & Khoiron, 2019:2) states that qualitative study aims to understand and explore the meaning of a matter. Some individuals or people consider those matters derived from a social problem or humanitarian problem. In its characteristics, Moleong (in Kusumastuti & Khoiron, 2019:18) states that this research method comes from nature as a whole, where humans become figures that are relied on to be equipment in research, the use of qualitative methods with induction techniques in analyzing data, research objectives directed to efforts to uncover the basics of a theory, descriptive research, processes that preferred over results, research limitations to focus discussion, temporary research design, the validity of the data is determined by a specific set

of criteria, the researcher and the research subject agree upon the results of the study.

The series of events in both literary works of *And Then There Were None* is analyzed by collecting and grouping data and explaining various adaptation processes that occur through descriptive methods. The referred data analysis technique is content analysis. This descriptive research method is intended to reveal the elements that undergo the adaptation process and investigate the differences between the adaptation of literary elements from both the novel and film of *And Then There Were None*.

C. RESULT AND DISCUSSION

The series of plot structures must, of course, run to the end in prose work with a story. As explained earlier, the explanation of the plot does not escape the role of the characters in each plot. This matter caused by the characters is the primary medium that drives the storyline in a prose work. In this study, there are limitations used to specialize the discussion of characters and characterization, namely the functions, roles, and characteristics of each character. Functions and roles are also referred to as characterization and character, which involve differences in terms only, even though the meaning of the two terms is the same (Nurgiyantoro, 2018:181).

1. Research Finding (tentative)

There are at least 17 characters divided into 11 main characters and six peripheral characters. The datum in Table 4.3 is labelled with the initial code for the main character: MC, and the initial code for the peripheral character: PC. Each of the initials of each datum is numbered according to the data count of each datum.

Table 1 Character and Characterization in Novel

No	Code	Excerpt	Element
1	1MC	I must – I must – I must – commit a murder! And what is more, it must be no ordinary murder! It must be a fantastical crime – something stupendous – out of the common! In that one respect, I have still, I think, an adolescent’s imagination. I wanted something theatrical, impossible! I wanted to kill . . . Yes, I wanted to kill . . . But – incongruous as it may seem to some – I was restrained and hampered by my innate sense of justice. The innocent must not suffer. (Christie, 1940:303-304)	Main Character
2	2MC	Vera screamed. She screamed and screamed – screams of the utmost terror – wild desperate cries for help. She did not hear the sounds from below,	Main Character

		of a chair being overturned, of a door opening, of men's feet running up the stairs. She was conscious only of supreme terror. (Christie, 1940:232)	
3	3MC	Philip Lombard, summing up the girl opposite in a mere flash of his quick moving eyes thought to himself: 'Quite attractive – a bit schoolmistressy perhaps.' A cool customer, he should imagine – and one who could hold her own – in love or war. He'd rather like to take her on... He frowned. No, cut out all that kind of stuff. This was business. He'd got to keep his mind on the job. (Christie, 1940:15-16)	Main Character
4	4MC	In a non-smoking carriage Miss Emily Brent sat very upright as was her custom. She was sixty-five and she did not approve of lounging. Her father, a Colonel of the old school, had been particular about deportment. The present generation was shamelessly lax – in their carriage, and in every other way... Enveloped in an aura of righteousness and unyielding principles, Miss Brent sat in her crowded third-class carriage and triumphed over its discomfort and its heat. Everyone made such a fuss over things nowadays! They wanted injections before they had teeth pulled – they took drugs if they couldn't sleep – they wanted easy chairs and cushions and the girls allowed their figures to slop about anyhow and lay about half naked on the beaches in summer. (Christie, 1940:18)	Main Character
5	5MC	General Macarthur looked out of the carriage window. The train was just coming into Exeter, where he had to change. Damnably, these slow branch line trains! This place, Soldier Island, was really no distance at all as the crow flies. He hadn't got it clear who this fellow Owen was. A friend of Spoof Leggard's, apparently – and of Johnnie Dyer's. ' – One or two of your old cronies are coming – would like to have a talk over old times.' Well, he'd enjoy a chat about old times. He'd had a fancy lately that fellows were rather fighting shy of him. All owing to that damned rumour! By God, it was pretty hard – nearly thirty years ago now! Armitage had talked, he supposed. Damned young pup! What did he know about it? Oh, well,	Main Character

		no good brooding about these things! One fancied things sometimes – fancied a fellow was looking at you queerly. (Christie, 1940:20-21)	
6	6MC	Lucky that he'd managed to pull himself together in time after that business ten – no, fifteen years ago. It had been a near thing, that! He'd been going to pieces. The shock had pulled him together. He'd cut out drink altogether. By Jove, it had been a near thing, though . . . With a devastating ear-splitting blast on the horn an enormous Super-Sports Dalmain car rushed past him at eighty miles an hour. Dr. Armstrong nearly went into the hedge. One of these young fools who tore round the country. He hated them. That had been a near shave, too. Damned young fool! (Christie, 1940:23)	Main Character
7	7MC	Hope they'd do one well in drinks. Never knew with these fellows who'd made their money and weren't born to it. Pity that story about Gabrielle Turl having bought Soldier Island wasn't true. He'd like to have been in with that film star crowd. Oh, well, he supposed there'd be a few girls there . . . Coming out of the hotel, he stretched himself, yawned, looked up at the blue sky and climbed into the Dalmain. Several young women looked at him admiringly – his six feet of well-proportioned body, his crisp hair, tanned face, and intensely blue eyes. He let in the clutch with a roar and leapt up the narrow street. Old men and errand boys jumped for safety. The latter looked after the car admiringly. Anthony Marston proceeded on his triumphal pro-gress. (Christie, 1940:24-25)	Main Character
8	8MC	'You gentlemen have got me wrong,' he said. 'I've got my credentials and you can see them. I'm an ex-CID man. I run a detective agency in Plymouth. I was put on this job.' Mr. Justice Wargrave asked: 'By whom?' 'This man Owen. Enclosed a handsome money order for expenses and instructed me as to what he wanted done. I was to join the house-party, posing as a guest. I was given all your names. I was to watch you all.' (Christie, 1940:71)	Main Character
9	9MC	The butler came forward bowing slightly. He was	Main Character


		a tall lank man, grey-haired and very respectable. He said: ‘Will you come this way, please.’ (Christie, 1940:40)	
10	10MC	‘I hope you’ve got everything you want, Miss?’ Vera looked round. Her luggage had been brought up and had been unpacked. At one side of the room a door stood open into a pale blue-tiled bathroom. She said quickly: ‘Yes, everything, I think.’ ‘You’ll ring the bell if you want anything, Miss?’ Mrs Rogers had a flat monotonous voice. Vera looked at her curiously. What a white bloodless ghost of a woman! Very respectable-looking, with her hair dragged back from her face and her black dress. Queer light eyes that shifted the whole time from place to place. Vera thought: ‘She looks frightened of her own shadow.’ Yes, that was it – frightened! She looked like a woman who walked in mortal fear . . . A little shiver passed down Vera’s back. What on earth was the woman afraid of ? (Christie, 1940: 41-42)	Main Character
11	1PC	Outside a little inn, the Seven Stars, three people were sitting. There was the hunched elderly figure of the judge, the upright form of Miss Brent, and a third man – a big bluff man who came forward and introduced himself. ‘Thought we might as well wait for you,’ he said. ‘Make one trip of it. Allow me to introduce myself. Name’s Davis. Natal, South Africa’s my natal spot, ha, ha!’ He laughed breezily. Mr. Justice Wargrave looked at him with active malevolence. He seemed to be wishing that he could order the court to be cleared. Miss Emily Brent was clearly not sure if she liked Colonials. (Christie, 1940:34-35)	Peripheral Character
12	2PC	In response to Davis’s beckoning finger, a man detached himself from a nearby wall against which he was leaning and came up to them. His rolling gait proclaimed him as a man of the sea. He had a weather-beaten face and dark eyes with a slightly evasive expression. He spoke in his soft Devon voice. ‘Will you be ready to be starting for the island, ladies and gentlemen? The boat’s waiting. There’s two gentlemen coming by car but Mr. Owen’s orders was not to wait for them as they might arrive at any time.’ The party got up. Their guide led them along a small stone jetty.	Peripheral Character


		Alongside it a motor boat was lying. Emily Brent said: 'That's a very small boat.' The boat's owner said persuasively: 'She's a fine boat that, Ma'am. You could go to Plymouth in her as easy as winking.' (Christie, 1940: 35-36)	
13	3PC	Mr. Isaac Morris had shaken his little bald head very positively. 'No, Captain Lombard, the matter rests there. It is understood by my client that your reputation is that of a good man in a tight place. (Christie, 1940:16)	Peripheral Character
14	4PC	The old man hiccupped twice and said plaintively: 'There's a squall coming.' Mr. Blore said: 'No, no, mate, it's a lovely day.' The old man said angrily: 'There's a squall ahead. I can smell it.' 'Maybe you're right,' said Mr Blore pacifically. The train stopped at a station and the old fellow rose unsteadily. 'Thish where I get out.' He fumbled with the win-dow. Mr. Blore helped him. The old man stood in the doorway. He raised a solemn hand and blinked his bleary eyes. 'Watch and pray,' he said. 'Watch and pray. The day of judgment is at hand.' (Christie, 1940:26-27)	Peripheral Character
15	5PC	The driver of one of the taxis stepped forward. 'You'm for Soldier Island, maybe?' he asked in a soft Devon voice. Four voices gave assent – and then immediately afterwards gave quick surreptitious glances at each other. The driver said, addressing his remarks to Mr Justice Wargrave as the senior member of the party: 'There are two taxis here, sir. One of them must wait till the slow train from Exeter gets in – a matter of five minutes – there's one gentleman coming by that. Perhaps one of you wouldn't mind waiting? You'd be more comfortable that way.' (Christie, 1940:114)	Peripheral Character
16	6PC	Sir Thomas Legge, Assistant Commissioner at Scot- land Yard, said irritably: 'But the whole thing's incredible!' (Christie, 1940:287)	Peripheral Character
17	7PC	Inspector Maine said respectfully: 'I know, sir.' The AC went on: 'Ten people dead on an island and not a living soul on it. It doesn't make sense!' Inspector Maine said stolidly: 'Nevertheless, it happened, sir.' (Christie, 1940:287)	Peripheral Character



The data in Table 2 below refers to the characterization in the film, amounting to 11 data divided into ten main characters and one peripheral character. Data representing the main character is given the MCF code, while the datum representing the peripheral character is given the PCF code.

Table 2 Character and Characterization in Film

No	Code	Excerpt	Element
1	1MCF	<p>With a happy expression on the success of his complex plan, Judge said.</p> <p>Judge: “So you see, the whole thing has been as inevitable as the nursery rhyme. When the boat arrives from the mainland, there will be ten dead bodies and a riddle no one can solve on the Indian Island.”</p> <p>Vera: “Ten?”</p> <p>Judge: “My dear child, I’m an old and sick man. I received my death sentence a year ago. Rather than go painfully and slowly, I choose to leave this wicked world with a record of good deeds.”</p> <p>Judge then drank his poison. (Nichols, 1945(01:34:52-01:35:23))</p>	Main Character
2	2MCF	<p>Vera pointed a revolver at Judge with a threatening smile.</p> <p>Vera: “How can you force me to hang myself?”</p> <p>Judge: “The only living person found here with nine corpses would have certainly be hanged. as the last Indian has to be. Public hanging isn’t pretty. If you allow me to give you a piece of friendly advice, do it now, privately. More dignified.” (Nichols, 1945(01:35:25-01:35:51))</p>	Main Character
3	3MCF	<p>Lombard: “I’ve to go downstairs. Come on, Blore! We’ll catch him.”</p> <p>Blore: “How do I know you heard the doctor?”</p> <p>Lombard: “Do not be a fool, Blore! We have no time to waste.”</p> <p>Blore: “Life is short, isn’t it?”</p>	Main Character

		<p>Vera: “But I heard him too, Mr. Blore.” Blore: “You did, did you? It is a nice present you got there. Mr. Lombard is getting generous. You go first!”</p> <p>Lombard: “Come on, Vera!” (Nichols, 1945:01:23:11-01:23:32)</p>	
4	4MCF	 <p>(Nichols, 1945(21:03))</p>	Main Character
5	5MCF	<p>Vera: “Did you call General Mandrake?”</p> <p>Mr Rogers: “I looked in his room, but he is not there.”</p> <p>Dr Armstrong: “Didn't he come in the house?”</p> <p>Vera: “I didn't see him, doctor.”</p> <p>Blore: “After my time, he was moving around on the beach.”</p> <p>Dr Armstrong: “It seems quite abnormal.”</p> <p>Vera: “I know where he is.”</p> <p>Lombard: “You stay here, Miss. Claythorne.”</p> <p>Judge: “You say the General was behaving very strangely?”</p> <p>Dr Armstrong: “Like a man out of his mind.”</p> <p>Judge: “In other words, a lunatic.”</p> <p>Blore: “Right, the old boy was barmy.” Emily: “Whom the God is destroys their first madman.”</p> <p>Judge: “And well? Aren't we looking for a lunatic?”</p>	Main Character

		<p>Vera: “He said no boat would ever come.”</p> <p>Blore: “Then he knows something! Maybe he is not as crazy as we think he is.” (Nichols, 1945(32:52-33:40))</p>	
6	6MCF	 <p>(Nichols, 1945(07:56))</p>	Main Character
7	7MCF	<p>Nikita interrupted the conversation with too cheerful and excited while burping.</p> <p>Nikita: “Why do we leave, my friends? Why not go to the bottom of this mystery? It's wonderful! Great!”</p> <p>Judge: “Our time of life self, we have no desire for "thrills", as you call them.” Nikita: “Your legal mind has lost its taste for adventure. I am all for crime, your honour.”</p> <p>Then Nikita raised her drink high in front of the guests.</p> <p>Nikita: “May I propose a toast: Here is to crime!”</p> <p>Nikita drank the drink. Nikita then played a few notes on the piano. (Nichols, 1945(20:17-20:45))</p>	Main Character
8	8MCF	<p>Blore: “Well, your honour, in a reason, I can't concede any longer. I am here to do a job. I was hired.”</p>	Main Character

		<p>Lombard: “By whom?” Blore: “This man Owen.” Lombard: “Did you saw him?” Blore: “No, and those is a fat money order with that. He told me to join the house party and pose as one of the guests. I run a detective agency in Plymouth! I got my credentials!” Blore showed it to Judge and Dr. Armstrong. (Nichols, 1945(18:30-18:50))</p>	
9	9MCF	<p>Mr. Roger entered the room carrying the suitcase belonging to the guests. He stopped by the crowd of male guests. He spoke in a clumsy and weird tone. Roger: “If you, gentlemen, would be good enough to follow me, I’ll show you to your rooms.” Mr. Roger walked towards the stairs, followed by the guests. (Nichols, 1945(07:11-07:20))</p>	Main Character
10	10MCF	 <p>i i haven't seen mrs owen yet we only came here a few days ago</p> <p>(Nichols, 1945(05:42))</p>	Main Character
11	1PCF	 <p>[Music] good morning ready to leave now</p>	Peripheral Character

		(Nichols, 1945(01:36:38))	
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Table 3 Adaptation Process of Characterization

No	Code	Data		Element
		Novel	Film	
1	1S	<p>Outside a little inn, the Seven Stars, three people were sitting. There was the hunched elderly figure of the judge, the upright form of Miss Brent, and a third man – a big bluff man who came forward and introduced himself. ‘Thought we might as well wait for you,’ he said. ‘Make one trip of it. Allow me to introduce myself. Name’s Davis. Natal, South Africa’s my natal spot, ha, ha!’ He laughed breezily. Mr. Justice Wargrave looked at him with active malevolence. He seemed to be wishing that he could order the court to be cleared. Miss Emily Brent was clearly not sure if she liked Colonials. (Christie, 1940:34-35)</p>	No scene was found.	Subtraction
2	2S	<p>‘Oh yes, sir, we know about him. He wasn’t a very savoury gentleman, Mr Morris. He was implicated in that share-pushing fraud of Bennito’s</p>	No scene was found.	Subtraction

		three years ago – we’re sure of that though we can’t prove it. And he was mixed up in the dope business. And again, we can’t prove it. He was a very careful man, Morris.’(Christie, 1940:288-289)		
3	3S	The old man hiccupped twice and said plaintively: ‘There’s a squall coming.’ Mr. Blore said: ‘No, no, mate, it’s a lovely day.’ The old man said angrily: ‘There’s a squall ahead. I can smell it.’ ‘Maybe you’re right,’ said Mr Blore pacifically. The train stopped at a station and the old fellow rose unsteadily. ‘Thish where I get out.’ He fumbled with the window. Mr. Blore helped him. The old man stood in the doorway. He raised a solemn hand and blinked his bleary eyes. ‘Watch and pray,’ he said. ‘Watch and pray. The day of judgment is at hand.’ (Christie, 1940:26-27)	No scene was found.	Subtraction
4	4S	The driver of one of the taxis stepped	No scene was found.	Subtraction

		<p>forward. ‘You’m for Soldier Island, maybe?’ he asked in a soft Devon voice. Four voices gave assent – and then immediately afterwards gave quick surreptitious glances at each other. The driver said, addressing his remarks to Mr Justice Wargrave as the senior member of the party: ‘There are two taxis here, sir. One of them must wait till the slow train from Exeter gets in – a matter of five minutes – there’s one gentleman coming by that. Perhaps one of you wouldn’t mind waiting? You’d be more comfortable that way.’ (Christie, 1940:114)</p>		
5	5S	<p>Sir Thomas Legge, Assistant Commissioner at Scotland Yard, said irritably: ‘But the whole thing’s incredible!’ (Christie, 1940:287)</p>	No scene was found.	Subtraction
6	6S	<p>Inspector Maine said respectfully: ‘I know, sir.’ The AC went on: ‘Ten people dead on an island and not a living soul</p>	No scene was found.	Subtraction

		<p>on it. It doesn't make sense!' Inspector Maine said stolidly: 'Nevertheless, it happened, sir.' (Christie, 1940:287)</p>		
7	1M	<p>General Macarthur looked out of the carriage window. The train was just coming into Exeter, where he had to change. Damnably, these slow branch line trains! This place, Soldier Island, was really no distance at all as the crow flies. He hadn't got it clear who this fellow Owen was. A friend of Spoof Leggard's, apparently – and of Johnnie Dyer's. ' – One or two of your old cronies are coming – would like to have a talk over old times.' Well, he'd enjoy a chat about old times. He'd had a fancy lately that fellows were rather fighting shy of him. All owing to that damned rumour! By God, it was pretty hard – nearly thirty years ago now! Armitage had talked, he supposed. Damned young pup! What did he know about it? Oh,</p>	<p>Vera: "Did you call General Mandrake?" Mr Rogers: "I looked in his room, but he is not there." Dr Armstrong: "Didn't he come in the house?" Vera: "I didn't see him, doctor." Blore: "After my time, he was moving around on the beach." Dr Armstrong: "It seems quite abnormal." Vera: "I know where he is." Lombard: "You stay here, Miss. Claythorne." Judge: "You say the General was behaving very strangely?" Dr Armstrong: "Like a man out of his mind." Judge: "In other words, a lunatic." Blore: "Right, the old boy was barmy." Emily: "Whom the God is destroys their first madman. " Judge: "And well? Aren't we looking for a lunatic?"</p>	Modification

		<p>well, no good brooding about these things! One fancied things sometimes – fancied a fellow was looking at you queerly. (Christie, 1940:20-21)</p>	<p>Vera: “He said no boat would ever come.” Blore: “Then he knows something! Maybe he is not as crazy as we think he is.” (Nichols, 1945(32:52-33:40))</p>	
8	2M	<p>All eyes were turned on Blore. Angry, suspicious eyes. Anthony Marston moved a step nearer to him. His fists clenched themselves. ‘Now then, you swine,’ he said. ‘Any explanation?’ (Christie, 1940:71)</p>	<p>Nikita interrupted the conversation with too cheerful and excited while burping. Nikita: “Why do we leave, my friends? Why not go to the bottom of this mystery? It's wonderful! Great!” Judge: “Our time of life self, we have no desire for "thrills", as you call them.” Nikita: “Your legal mind has lost its taste for adventure. I am all for crime, your honour.” Then Nikita raised her drink high in front of the guests. Nikita: “May I propose a toast: Here is to crime!” Nikita drank the drink. Nikita then played a few notes on the piano. (Nichols, 1945(20:17-20:45))</p>	Modification

2. Discussion

The main character has a crucial role in his function to move one part of the plot structure into another part of the plot structure in the plot. According to

Nurgiyantoro (2018:178), identifying a character as a peripheral character or main character can be analyzed through the portion of the role played. The main character is often shown in scenes as an actor in an event or as an object from the event. The characteristics mentioned as the classification of the main characters are used to examine the datum of 1MC, 2MC, 3MC, 4MC, 5MC, 6MC, 7MC, 8MC, 9MC, and 10MC.

The 1MC Datum indicates Justice Lawrence Wargrave as an antagonist in the story, where Wargrave becomes an essential character who causes problems throughout the story. Although this character is an antagonist, Wargrave is a character who dominates almost every scene. This character is introduced directly and indirectly through the name "Justice," interpreted as a person with a sense of justice and his former profession as a court judge. This character is also introduced indirectly through detailed dialogue, which refers to a stable mentality in debates, discussions, and suspense events. Thus, this character is assumed to be a person who is assertive and has a high sense of justice. Wargrave has the characteristics of a round character because, in the story, its characteristics change as the plot goes up to the epilogue novel.

Datum 2MC shows Vera Elizabeth Claythorne as a round character because of her development, and her characteristics are very prominent from the beginning to the end of the story. This problem involves an indirect characterization aspect in Vera's mentality, which is classified as vulnerable in facing every event with a suspenseful atmosphere. This character is classified as the protagonist because the presentation of Vera's appearance in the scene is classified as dominating or can be said to exceed other characters in the novel. In addition to portraying characters through mentality, in another indirect characterization aspect, Vera is positioned as the recipient of all forms of fear responses to terror throughout the story, and this is evidenced by the narration on the datum where Vera shows vulnerability to anxiety in the middle of the story.

In the 3MC datum, Phillip Lombard is shown as the protagonist character who is characterized as a round character because the presentation of Lombard's appearance in the story is almost equivalent to Vera. This character is portrayed directly and indirectly, evidenced by a monologue on the datum that indicates Lombard as an emotionally mature man. In addition, the monologue on this datum describes his professionalism in the work, which is assumed to be the result of the original work of the Lombards, the captain of the military agency.

Datum 4MC directly portrays the character of Miss. Emily Caroline Brent through the character's appearance presented through the author's speech in the narration. This character is categorized as the protagonist because the presentation of Brent's appearance in the story is relatively at the average level as a guest, just like other guests who both move every event in the plot. Meanwhile, this character is indirectly portrayed through aspects of dialogue, mentality, and aspects of speaking that refer to "ancient" customs. These aspects make Brent a character who has a "boring" impression with the cultural arrogance that Brent shows. Although this character is categorized as a protagonist, Brent tends to have characteristics of a flat character because his character or nature does not change. Throughout the story, Brent is shown to be a perfectionist in terms of culture, not tolerating the

violation of manners, religious, and archaic manners generally shown by Brent's formal appearance.

Datum 5MC shows General John Gordon Macarthur as a grumpy older adult. This character is the protagonist of the story, just like the other guests who have a relatively similar presentation of the appearance of the plot. The characterization shown by General indicates him as a flat character because of the characterization of General, who is angry, tends to be aloof, and shows a relative attitude as a military leader until his death. General characterization is conveyed directly through naming characters that show his military rank and author speeches that show how he looks according to his age and that he is no longer young. While indirectly, the portrayal of the grumpy character of the General character is conveyed through dialogue, along with his mentality as a retired military through the General pressure when speaking.

Datum 6MC portrays Dr. Edward George Armstrong as the protagonist of the story in his role as one of the guests who is directly narrated as a doctor with an above-average economic class. Armstrong is the next round character because he undergoes a change of character as a doctor who is then revealed to be a heavy drunkard in the middle of the story. Directly, the characterization of this character includes naming that refers to the profession of a medical expert and how to look efficiently, which is very indicative of the type of profession conveyed through the author's narrative.

Datum 7MC shows the characterization of Anthony James Marston, who is directly portrayed as a wealthy young man with a "metropolitan" lifestyle, as evidenced by the way he travels to Indian Island in his transportation with all the luxuries shown through the way Marston looks with his preference for making alcoholic beverages a lifestyle. As the youngest character among the other guests, this protagonist is classified as a flat character where his way of behaving, which is very representative of youth, is shown consistently. This problem is also demonstrated through an indirect characterization of Marston's way of speaking according to the bad habits of other teenagers. This mentality tends to indicate emotional immaturity at his age, which is classified as still liking freedom of expression, evidenced by Marston's tone, vocabulary, and emphasis on speaking, which indicates unruly characteristics.

Datum 8MC shows the characteristics of Mr. William Henry Blore as a detective through indirect characterization through dialogue. Like other guests, Blore is classified as a round character because he experiences changes in his sceptic issues as a guest and the protagonist in the story. In every Blore dialogue, the author indirectly explains that he is not easy to trust the other guests. This mentality is assumed to be obtained by Blore through his habit of doing work in the field of detective agencies.

Datum 9C shows Thomas Rogers' character through direct and indirect characterization. This characterization is evidenced by narration quotes to guests in the form of statements of Mr. Rogers' characteristics by the author, as well as Mr. Rogers' appearance, which tends to be very representative of a waiter with tall male characteristics with neatly styled grey hair, showing a charismatic and polite side at the same time. In some narratives, Rogers' characterization is given indirectly

through polite speaking through the choice of diction that Mr. Rogers says. In addition, Mr. Rogers has a mentality that tends to be passive, lacks initiative, and is too dependent on other guests. Mr. Rogers is also identified as a protagonist who belongs to the round character because of developing a rigid respectable attitude into an indifferent person.

Datum 10MC shows Mrs. Ethel Rogers, who is directly characterized through the narrative as a mysterious waitress who also represents information about the equally mysterious Mr. Owen. In the narrative excerpt in the datum, the characterization of Mrs. Rogers is done through Vera's point of view, which indicates Mrs. Rogers as a second waitress who shows a mentality and way of speaking that refers to the suspense and horror elements highlighted in the plot. Straight away, Mrs. Rogers' characterization is done through her pale appearance with blank eyes. As a protagonist like the other guests, Mrs. Rogers is classified as a round character because of the change in characteristics that initially show a mysterious impression of a woman who seems vulnerable and traumatized.

A peripheral character, according to Nurgiyantoro (Nurgiyantoro, 2018:177), is a character who appears once or only a few times in the story; it refers to the level of influence of the character on the plot structure. Such characters are identified as characters who, even if omitted, will not affect the story's core. Characters of this type are identified in the 1PC, 2PC, 3PC, 4PC, and 5PC datums.

Datum 1PC shows the character of Mr. Davis, who is directly characterized through the author's speech as a resident around the harbour who looks masculine. Indirectly, this character is given a character through the circumstances and locations of the conversation. The character's first appearance in port with Mr. Davis' masculine appearance indicates him as a sailor who is no stranger to sailing. At the same time, the tone of voice and pressure used by Mr. Davis in speaking gave an overall impression on himself and the surrounding residents about the dialect of the community around the port of Sticklehaven. This character is categorized as a peripheral character because of his role in the plot that does not have an influence, evidenced by his appearance only once in the story.

Datum 2PC shows the character of Fred Narracott, whose characterization is directly portrayed through the appearance of the character and author's speech as a man who is assumed to be familiar with the sea because of Narracott's hard facial appearance. Like Mr. Davis, the Narracott dialect is typical of the Sticklehaven area and is considered friendly. This character is identified as a peripheral character because the absence of a plot constraint is shown when this character is omitted, supported by only one character's appearance in this part of the datum.

Datum 3PC shows the character of Mr. Isaac Morris characterized indirectly through his dialogue with Lombard as an aide to Lombard, whom Morris called the captain. This character is categorized as a peripheral character because his contribution to the story's core can be said to be not too influential. Although in the epilogue, Mr. Isaac Morris is the target of Mr. Owen's assassination, who is none other than Wargrave, the percentage of Morris' appearance in the story is relatively short compared to the ten guests of Mr. Owen.

Datum 4PC shows an old man character who accompanies Mr. Blore on a train ride. This character is indirectly characterized through dialogue that is also

relatively short, along with a percentage of his appearance which is only once. This character only performs his function in emphasizing the element of mystery in the story with his dialogue with Blore.

Datum 5PC shows the character of a taxi driver who is characterized indirectly through dialogue combined with the situation, condition, and location of the characters in conversation with this character, indicating the profession of taxi drivers who are not shown by name. Similar to other peripheral characters, this character has a relatively short percentage of appearance, has the function of the protagonist, and has flat character characteristics.

Datum 6PC shows the character of Sir Thomas Legge, who is directly given identity through the author's speech. There is not much data that contains the characteristics of this character because, through his role, this character has only one appearance in the novel, namely in the epilogue. This character is classified as a peripheral character because his presence in the story does not affect the story presented in the story.

While Datum 7PC also shows another peripheral character named Inspector Maine, who is Sir Thomas Legge's partner, in the narrative excerpt where they are discussing solving the Indian Island case that has occurred. As with the previous datum, the Inspector of Maine, in his role, has only one piece of information at a time. Therefore, the Inspector Maine character is classified as another peripheral character.

After identifying the characterization data in the novel, the characterization presented in the film will be elaborated from Datum 1MCF, which shows the characterization of Judge Quinn Francis Cannon, which is characterized indirectly through dialogue, situations from conversations, and tone of voice. These three characterization methods are related to the characteristics of Judges who are classified as round characters. Excerpts of dialogue from this script indicate a plot twist-ending that shows that Judge is the real Mr. Owen. The Judge's characteristic of having a sense of justice is depicted at the story's beginning and then shifts into a person with psychopathic characteristics. While directly, the characterization of the Judge is given through the naming of "Judge", which indicates the profession with the characteristics interpreted in it. The characterization through the appearance shows a formal impression inherent in line with the profession he has pursued. This character is categorized as an antagonist based on his function in carrying out murders in the story. Thus, this character fills almost the entire story section in the plot.

Datum 2MCF shows Vera Claythorne's character with an indirect characterization method through dialogue. Like Judge, the characterization method given to Vera is related to the characteristics of Vera's round character in the story. This problem shows the character development in Vera, who was initially described as a feminine woman and vulnerable to all odd events, becoming a brave woman and having a strong survival instinct. In its function, Vera's role in the film has a fairly dominating percentage in almost all scenes. This character is also categorized as the protagonist in the story because the role presented has the same purpose as other guests besides Judge, who has the vision to uncover Mr. Owen on the Indian Island.

Datum 3MCF shows the character of Phillip Lombard, who is given characterization through indirect methods through dialogue, where this character has a high level of enthusiasm in the investigation and action to find Mr. Owen. Lombard is categorized as a protagonist who has a percentage of appearing in scenes almost equal to Vera, who is slightly superior in portion. Lombard is classified into round characters because of the character development, although it is less significant. This classification refers to Lombard's character, who initially behaved arrogantly to be generous to others due to the changed views since Lombard often interacted with Vera.

Datum 4MCF indicates Emily Brent's character as the protagonist who is classified as a flat character because there is no change in character from the beginning of her appearance in the scene. Meanwhile, the description of Brent's characters belongs to the direct method where characterization is supported by how Brent looks old, monotonous, or old-fashioned. This issue is a consistent combination of describing Brent's characterization in combination with indirect methods. There is an impression of judgemental habit in several Brent dialogues, one of which is found in this datum dialogue. The habit is classified as a spiritual mentality that gives a religious impression to Brent, who often reads the bible.

In Datum 5MCF, General Sir Mandrake is portrayed as an older adult indirectly categorized through other characters' dialogue. General's habit of being alone on the beach gives an abnormal impression to most characters who often mingle. As another protagonist in the story, General has similar flat character characteristics to Brent due to his unchanging character. A name that gives the impression of a respectable military, with the service clothes that General Mandrake always wears, provides the perfect impression of Mandrake's post. However, this character also gives a comedic impression through characters who are deaf, always misperceived, and Mandrake's strange habit of staying on the beach looking at the sea while talking alone.

Datum 6MCF highlights the hypocritical characteristics given to Dr. Edward G Armstrong. Indirectly, Armstrong is portrayed as someone with a high sense of professionalism and pride in his expertise in medicine. Still, in the scene shown in the datum, the audience is given more information about Armstrong's addiction to alcoholic beverages. Thus, this protagonist is categorized as a round character because the characterization of Armstrong tends to be inconsistent.

In the 7MCF datum, Prince Nikita Starloff shows the characteristics of Prince Nikita Starloff, who is indirectly demonstrated as a young man who can break the ice with his personality, initiating conversations and liking to be the centre of attention. Nikita belongs to the protagonist with flat character characteristics because the expressive character that portrays her as a guest professional has not changed. Niki's characterization is also depicted directly through the way she looks elegant. Niki's most prominent characteristics are shown by Niki's habits and expressive way of speaking.

Datum 8MCF shows the characterization of William Henry Blore, given an indirect characterization of identity through dialogue. This problem is supported by the appearance of Blore, who looks like an official agency worker. Blore's identity is also reinforced by a mentality that refers to Blore's habit of being sceptical and

having many logical arguments when discussing with other guests the murder mystery that occurred. This character also has a habit of always being superior to others with his speaking style, which always uses a high tone.

While in the 9MCF datum, Thomas Rogers is characterized through behaviour and speech. In the datum, the scene where Rogers carries a suitcase indirectly shows the understanding that Rogers is a servant working in an Indian Island house. In addition, the most prominent characterization of Mr. Rogers is through the way of speaking in the form of the tone of voice, vocabulary, and pressure that is very polite, like how a waiter behaves in general. This way of characterization is combined with Mr. Rogers' tone of voice, which is always strange and polite at the same time, making him a protagonist who is demeaned by other characters in several dialogues. This character belongs to a round character that has a significant development in the respectable character that Mr. Rogers has.

Datum 10MCF shows the characterization of Mrs. Ethel Rogers perfectly combined through direct and indirect methods. Mrs. Rogers' formal appearance gave the audience an excellent understanding to identify her as Mr. Rogers' partner in serving other guests. In addition, this character intercedes for mystery and horror elements to enter the frame with the construct of Mrs. Rogers' face, which tends to be innocent with blank eyes. This issue is combined with the insertion of the mysteriousness of Mr. Owen's identity through dialogue. This character is categorized as a protagonist with the characteristics of a character round where the mysterious impression of Mrs. Rogers slowly shifts, showing Mrs. Rogers' vulnerability to strange events on the island.

On the other hand, the adaptation process of characterization from the novel to the film involves subtraction and modification. Hutcheon (2006:36-37) states that the elements that makeup literature in an adapted work can be treated in three ways: addition, subtraction, and modification. The presence of these three methods is due to the difference in media from adapted works which require all three to convey meaning in the story similar to the original or even exceed it. The adaptor creatively creates an adapted work with the same story meaning but different media, which in the process, the adaptor can provide a new way of representing the story meaning of a work adapted to new media.

Datum 1S shows the characterization of Mr. Davis, which in the film is not shown at all. The cut or subtraction in Mr. Davis refers to his character being categorized as a peripheral character in the story that does not affect the story's core if the character is omitted in the adaptation work. The related subtraction is also caused by cutting scenes in the film where the Sticklehaven setting, where Mr. Davis only appears there, is not included in the frame at all in the film.

Datum 2S shows the characterization of Isaac Morris, which is indirectly characterized indirectly through other characters' dialogue. The character is identified as subtracted characterization because it is not shown in the film. This omission also refers to characters that are categorized as peripheral characters. Even so, this could be the main character because his role is included in the nursery rhyme that was the target of Mr. Owen's murder in the novel. It's just that the disappearance of Morris' character in the film did not impact the core of the original story.

Datum 3S shows a peripheral character who is an unnamed older adult. Its appearance in the story in the novel is quite functional in giving a mysterious impression to the storyline, which is intended to present the mystery genre. However, this character also does not have an important role in the story's core. The subtraction of this character is also evidenced by his absence in the frame scene in the film due to the omission of the scene where this character appears in the story in the novel.

At the same time, Datum 4S shows the character of a taxi driver who is also not named. The peripheral character, which only appears once in the story, has a close relationship with the setting of the Oakbridge station in the novel. Therefore, the omission of the Oakbridge Station setting that occurred in the form of a film in this story also removes the characters in it.

Datum 5S shows Sir Thomas Legge's character presented in the novel's epilogue. This character has a strong enough potential to be adapted into a film in his attempt to unravel a murder mystery on Indian Island depicted through his conversations with Legge's interlocutors. However, this character fills scenes considered less influential on the story's core so that even in the film, this character does not appear in the frame.

Legge's interlocutor is shown by the 6S datum from a narrative excerpt of his conversation with Legge. Inspector Maine and only one scene played out in the story in the novel with Legge make it a peripheral another character alongside the characters in the previous data. This statement is evidenced by the subtraction that occurs in Maine's character in the adaptation work.

Meanwhile, on the other hand, there is a modification to the characterization shown by General Macarthur's 1M datum, which was renamed Mandrake in the film. The delivery of Macarthur's characterization in the novel is presented through the characterization method directly by the author's speech. In contrast, in the film, the characterization of this character is conveyed through the indirect method. Macarthur is characterized through his point of view as having an accurate post-military impression that is assertive and tends to indicate a grumpy nature. Meanwhile, in film form, Mandrake or who in the novel is called Macarthur, is given a characterization that manages to display the nature of an ordinary older adult rather than the impression of a retired military, often even strengthening the comedic elements that Clair tries to insert in the story through Mandrake's characteristics. The characterization in the film is portrayed through the point of view of another character who views Mandrake as someone who is lost his mind.

In addition, modifications to other characterizations occur in the character of Anthony Marston, as shown in the 2M datum. In the film, this character changed his name to Prince Nikita Starloff, a method of characterization classified as direct characterization. With this name, this character still shows the impression of being a character full of wealth but differently in terms of naming. On the other hand, this character is characterized indirectly as a medium for Clair to insert elements of humour into the story through his fairly ridiculous characteristics. This characterization is clearly in contrast to the form of the novel where Marston is characterized as a masculine, rich man who likes freedom and looks down on other characters with a lower class economic level.

D. CONCLUSION AND SUGGESTIONS

Every character and characterization adapted from the novel *And Then There Were None* has been represented in its novel form and film form. There are 17 data of characterization in the novel divided into 10 main characters & 7 peripheral characterizations. While in the film, there are 11 pieces of data divided into 10 main characters and 1 peripheral character. At the same time, there are 8 data of the adaptation process from characterization, which is divided into 6 subtraction and 2 modification. The adaptation process carried out by Clair to each characterization includes direct and indirect characterization methods. The related adaptation process is carried out through two types of adaptation processes in the form of subtraction and modification in character giving. This adaptation process has Clair's goal of inserting comedic elements not found in the novel.

Based on the data identification and analysis description in this study, Clair is considered successful in adapting Christie's novel into film form. This matter referred to Clair's creativity, which indicates this success mainly refers to subtraction and modification in the adaptation process. The evidence of creativity in the three sub-discussions has made *And Then There Were None* in film form an autonomous work but still related to the novel form from which it was adapted. Thus, the film became a successful form of adaptation where the Clair film still has the same core story as the novel but also a new aura.

The analysis and conclusions above represent the author's hope to better study comparative literature and literary adaptation studies. The author recommends that anyone who wants to explore comparative and purely descriptive studies try to consider classical literary works as objects of study. Classical literature studied using today's theoretical framework is felt by the author as an interesting combination that can certainly add insight and knowledge theoretically. Finally, this research is expected to be a source that can encourage the interest of researchers in the future to examine comparative studies with a broader scope of studies or study models with new variations.

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