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Error Analysis Of The Students In Pronouncing The Ending -S/-ES In Regular Verb

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## A CONTRASTIVE ANALYSIS OF THE NOVEL *ROBINSON CRUSOE* AND ITS FILM

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### Abstrak

Penelitian ini adalah mengenai Analisis Kontrastif antara Novel *Robinson Crusoe* dan filmnya. *Robinson Crusoe* adalah novel terkenal dari Daniel Defoe yang dipublikasikan pada tahun 1719, awal abad delapan belas. Sementara film yang berdasar pada novel itu diproduksi pada akhir abad dua puluh, tahun 1996. Tujuan dari penelitian ini adalah untuk mengetahui mengapa terjadi perbedaan antara novel dan film, dan untuk mencari faktor-faktor apa yang mempengaruhi sehingga film menjadi berbeda dibandingkan dengan novelnya.

Hasil penelitian menemukan bahwa ada perubahan-perubahan dalam struktur narasi dalam film apabila dibandingkan dengan novelnya. Hal ini menghasilkan cerita yang berbeda pada film, walaupun sebenarnya film tersebut berdasar pada novel yang ditulis oleh Daniel Defoe. Hal ini membawa peneliti pada kesimpulan bahwa film tersebut hanya terinspirasi oleh cerita *Robinson Crusoe* yang terdampar, sebab struktur penceritaan/narasi telah banyak dirubah, hingga menghasilkan cerita yang berbeda dibandingkan novelnya.

*keywords: Contrastive Analysis, Narrative Structure, novel, film.*

### 1. INTRODUCTION

A novel and a film are different genres. However, there are many films are produced based on novels. A novel has a narrative structure, a film as well. The both genres have a system in their body; like story and plot, and point of view. In a story and plot, there are characters or actors who act. There is setting where the characters exist; and theme.



As a novel is taken to a film, it must be made a scenario or a script of film based on the story of the novel. A scenario or a script is an acting design. Indeed, it is different from a novel observing from the form. But it should be given the same story, if the script is made based on the novel.

Nevertheless, we always found films which are not the same with their novels. Sometimes the story is similar, but sometimes not. There are a number of reasons about it. It is impossible to describe the whole events in a script because a script must give an attention to the duration of a film if it will be produced. So that, there are some parts that are removed, but it does not make the story of the film different from the novel. Another reason is a script an acting design. The matters which only have a relation with an act will be adopted.

There are parts which are not described in the film because of the efficiency of the film. In this case, in this research, I use a classic novel *Robinson Crusoe* which published in eighteenth century and the film which produced in twentieth century. There is a distance more than two hundred years between the novel and the film. Of course, it will be a distinction between a novel and a film, because they are different genres. As we have explained above, there are parts will be removed in the film because of the efficiency. But in fact when I observe the story of the novel *Robinson Crusoe* and its film, they have a big difference. There is a big difference in story and plot, character, setting, theme, point a view, and the some values of life for example, in a plot of the novel *Robinson Crusoe* mentions that Crusoe went to sea because of his rambling thoughts. He searched for adventures. Nevertheless in the film, Crusoe went a broad because of killing his close friend who wanted to be a fiancée of his girl friend. He escaped from the Justice. By this example we see that the removing of events in a film is not only because of the efficiency but also other factors. So that is why, I want to explore the novel and the film as a contrastive analysis.

The story of the novel *Robinson Crusoe* and the film have a huge distinction. Then, the problem is why they can differ? Which factors influence the film making it differs from its novel? Is it only because of the efficiency principle or are there any other factors? So that I want to observe and to trace the contrast between the novel *Robinson Crusoe* and its film, especially in the narrative structure as plot, character, setting, theme, and point of view; then, to find other matters inside the novel and the film like slavery, and friendship.

The discussing will be limited only on the structure of narrative of the novel and the film, such as plot, character, setting, point of view, and theme. The structure of the both genres will be contrasted. The matters exist behind the structure will also be discussed, such as the value of life like slavery and friendship.

The limitation of the research is merely on the text of the novel and the film *Robinson Crusoe* produced by RHI Entertainment, Inc. in association with Miramax Corporation from the year 1996. It should be also a script text of the film to observe, but because it is difficult to get the original script, the observation is only on the film and listens to the dialogues.

### 1.1 Narration Structure of the Novel and the Film

A novel is a fiction. It describes imaginary characters and situations (Hawthorn, 1993:1). We can find in a novel, a place, peoples, or events that we recognize in the real world but there are some characters or events as fiction in that novel. We cannot find the same characters that experience the same events in the novel in our real world. According to Ian Watt in *Tuloli*, a novel is a literary genre that depicts human experiences and culture arranging base on events, attitudes of the character, plot, setting (2000:17). In brief, a novel is a fiction story, but it set up by a logical narration, and it usually reflects the reality.

Like a novel, a film has also a narrative structure inside. It has a story and plot, a point of view, actors, and a setting but it is visualized on the screen. The making of a film begins from a story. "Though cinema is an audiovisual medium, it begins with the written word" (Prince, 2004:215). The film cannot begin yet if the story which made as a script has not finished. Both a novel and a film have a story, but the distinction is a film an audiovisual medium. Another difference is a novel was made by one person, namely the author. It results from one person's thinking. But a film was produced by a group of people namely the film makers. They are cinematographer, director, editor, and many others.

...A novel comes to us via some sort of telling... We may feel that we see as a result of what we visualize in response to a narrative not enactment. Even in those rare cases in which a novelist makes use of a present tense, a technique which gives an added sense of immediacy to the narrative, we are still told what is happening rather than witnessing this happening directly as we can with a play or a film (Hawthorn, 1993:57).

By reading a novel we 'see' what has already happened through words, but by watching a film we see what is happening. Through the film we see the reality; we are the witnesses for the occurred events. Thus, because a film bases also on a story, there is a connected of events in there which are connected of the work of time. There is also a developing of story in film. Nevertheless, a film gives a present characteristic; a novel gives a past characteristic.

To communicate with the readers, the novelist uses words; meanwhile the author of a scenario uses plastic material. What is plastic material? Pudovkin in *Eneste* illustrates that plastic material is the things which have been chosen by the scenario author to express the situation in a film (1991:18). The example for this, we can take a number of scenes in the film of *Robinson Crusoe*. In one scene the viewers see Robinson is fighting with someone in a forest. There are three men in that place. The third man is not fighting, he just watch Robinson and the other man fighting. Their clothes are different with our clothes in the present days. They wear suits. The coats is long on a back part passed their bottom, the trousers are short just on their knees and tight. They wear long socks and ancient shoes model. They fight using long swords. Then, when Crusoe can kill the man, he escapes by riding a horse. In another scene showed, Crusoe and his girl friend ride a buggy through a forest. Crusoe will escape from England because he has killed someone.

Clothes model, swords, riding horse, riding a buggy; they are the mentioned plastic material. Through these things, we know that the story of *Robinson Crusoe* in the film does not occur in the present day, but in a couple of past centuries. The scenario author shows us the situation through the things which are shot by the camera.

### *1.1.1 Plot*

Forster gives an example to show the difference between story and plot. "The king died and then the queen also died" this is a story. "The king died and the queen also died because of mourning" this is a plot (in *Eneste*, 1991:19). The story is a narrative of events in their time-sequence, a plot as well. Nevertheless, a plot needs a reason or a motive why the event occurs. The important is not the event but the reason. Then, the difference between a story and a plot is the causality (Hawthorn, 1993:94).

A plot in a novel can be divided into two namely single plot and double plot. In a single plot there is just one composed story, but in a double plot there are more than one composed stories (1991:20). In a double plot can be more than one problem. A novelist can describe everything he wants without a limitation; therefore a novelist can use a double plot in his/her novel. But film has a limitation in time and space. The duration of a film goes on in 90 minutes until 120 minutes. It is difficult to make a double plot in a film, and then a film usually has just a single plot. Nevertheless, it does not mean a film cannot be made into double plot. It can, but the endurance of the viewer's eyes is also limited. Sitting more than two hours watching a movie can cause a boring situation for the viewers, moreover the film is not good. The another way to make a double plot in the film is, making it into series, but there is a possibility that the viewer sees the first part and does not see the second part, or on the contrary. Or because the film is bad, the viewer does not have an interest any more to watch the second part. It can cause a big financial loss for the producer, so that is why many films are made using single plot (1991:23). Film is an industrial product, it must gain a profit. The producer has to calculate everything in order to gain a big profit.

### *1.1.2 Character*

Characters are persons who involved in the events in a novel. They are not always a human being but sometimes they are animals or things. We recognize the character from their names, their attitudes that the author depicts through his words (1991:24). But the modern novelist introduces sometimes characters in a novel indirectly. The readers recognize the characters through their act, their conversation with others (Hawthorn, 1993:92). Film has also characters as actors who act in the events in a film. But the different from a novel is we can see the character visually. As Pudovkin states that the important things for the author of scenario is not the words which he has written but the visual image (*Eneste*, 1991:29). The moving visual images which the viewer see on screen. From this moving visual images the viewer know the characteristic of the actors.

Character in a novel can be a flat character or a round character. A flat character usually has one main personality; on the contrary round character has a complex personality. In the novel the complex personality is not a problem because a novel has a wide space. But in a film that has a limited time and space; it is

difficult to describe a complex personality because the character must be introduced many times. Therefore many films choose a flat character because this is suitable with the efficiency principal in the film. This character is easy to remember so that the director should not to (1991:30).

### **1.1.3 Setting**

Setting in a novel has an important function to support the story, plot, character, and the situation (1991:33). Setting is needed to express the logical narrative. It is impossible if the author writes that the story occurs in America but the situation does not support this statement. Thus, it is not only mentioned the name of places, but the situation, the custom, the habit, and the culture must be described in the setting.

Setting in the film has also a dramatic function. It is performed through moving pictures. The plastic material was mentioned by Pudvokin must show the setting in the film, otherwise the film cannot success talking with the viewers. The novelist can describe the setting in detail in his words; this detailing cannot be adopted completely in a film. The script author must choose the plastic material which can express the setting. Otherwise a novel can not express some scenes which can be visualized by a film. (1991:37).

### **1.1.4 Theme**

A novel has an essential problem which wants to be communicated, but it is explained through the elements of the novel like plot, characters, and setting. The essential problem mention as a theme. Huge and small of the theme in a novel depend on the author self. A big theme needs a wide work of the author. In a novel a big theme can be expressed, but in a film it can not be done easily. The limitation of time and space appears again as a problem. A film has a theme or a film has something to communicate with viewers, and it must be visualized by pictures so that the viewers can obtain the messages. A big theme must be visualized in a single plot, and this is difficult. The viewers' attention will mix up, and they will be confused about the story of the film (Eneste, 1991:57-58). Therefore many films reveal a simply theme to obtain the success in making a film processing and the theme can be understood by the viewers.

### **1.1.5 Point of view**

Point of view is the narrative technique or a sort of telling the novel (Hawthorn, 1993:57). A narrator usually chooses how he or she tells the story in one vision. If the author does not choose how he or she tells the story through point of view, the author can not tell something (Luxemburg, 1989:130). Dianne Doubtfire in Tuloli states about point of view. According to her, there are four kinds of points of view. 1) Point of view of the first person singular 2) point of view of the third person from some characters 3) point of view of the third person from one character 4) point of view of the narrator (2000:37).

In the film the narrative point of view has special conditions that differentiate it from its literary context. The novel can use both the first person singular and the third person singular point of view; nevertheless films almost always use third person narration. In most films the camera assumes a point of view that is separated from the literal view point as seen by each character. But sometimes the filmmakers want to suggest the point of view from one of the characters, and then they would use a subjective shot or point of view shot through the eyes of the character. This kind of shot creates the first person perspective. The changing from the third to the first person in film is signaled by showing the character reacting to something, then cutting to a view of what character sees, the subjective view, and then closing the subjective moment with a cut back to the character by a third person perspective. In cinema, first-person point of view is more commonly present in an implicit way (Prince, 2004:231).

### **1.2. Slavery and Friendship Term**

Friendship means being friends; the feeling or relationship that exists between friends according to Oxford Advanced Learner's Dictionary. Friendship according to Encarta Dictionary: 1) relation between two or more people who are friends. 2) The mutual feelings of trust and affection and the behavior that typify relationship, between friends. 3) A relation between individuals, organizations, or countries that is characterized by mutual assistance, approval, and support.

Slave means person who is the property of another and bound to serve him; and slavery is condition of being a slave (Oxford Dictionary, 1984:807). Meanwhile according to Encarta Dictionary slave is person who was forced to work for other person for no payment and was regarded as the property of the person he or she

worked for; and slavery is a system based on using the enforced labor of the other people.

Slavery in Encyclopedia Americana is meant a wide variety of conditions whereby one person subordinates another, usually by the exercise of physical coercion, and exerts some proprietorship, either legally or customarily.

## **II. METHOD OF RESEARCH**

### **2.1 The Structuralism Approach**

In this research I observe and trace the novel and the film with structural approach in order to find the contrast between the both genres. The structural method is an egocentric method. A literary work is observed centering by the work itself (Endraswara, 2003:51). In this matter, the literary work is observed in the elements of structure like theme, plot, setting, character, and point of view. The elements of structure interconnect each other to form a unity in a literary work

This approach usually is called as objective approach or formal approach, or analytic approach. This approach tries to objective, and the analysis purposes to observe a literary work as a system, and the evaluating of that system depends on the elements that form the structure (Semi, 1990:67-68)

### **2.2 The Hermeneutic Approach**

Besides using the structural approach, we also use hermeneutic approach to find the matters which exist in the novel and the film. The applying of this method aims to complete the elements which observe in the structural method. Hermeneutic according to Wikipedia encyclopedia means interpretation. It is a branch of philosophy concerned with human understanding and the interpretation of texts (<http://en.Wikipedia.org/wiki/Hermeneutic>)

Hermeneutic method is the explanation by reasons, rules, and intents (Harst, 1993:7). Ricoeur in Endraswara states hermeneutic is an interpretation of text. Hermeneutic tries to understand the meaning of literature where exists behind the structure. The understanding of meaning is not merely in symbol but considering the literature as a text (Endraswara, 2000:42)

### **2.3 The Comparative Literature Method**

In this research I contrast the narrative structure of the novel and the film of Robinson Crusoe. For doing this I use the comparative Literature method. The Comparative Literature is a study of a cross cultural text.

Through time aspect the Comparative Literature can compare two or more different periods. Meanwhile through the place aspects the Comparative Literature concerns to Literature geographic region. Moreover, in its developing, the Comparative Literature can compare Literature with other fields of study. Benedecto Crose in Endraswara states that the Comparative Literature is a study for exploration of change (Vicissitude), alternation, development, and the difference on both sides between two ore more works (Endaswara, 2003:128).

By the structural and the hermeneutic approach, I process the data or information which has collected in cards. After using these both approaches, I traced the contrast between the novel and the film with the comparative method.

## **III. DISCUSSION**

### **3.1 Plot of the Novel (in short)**

#### **EVENTS:**

- Robinson Crusoe wants to go on sea to follow his rambling thoughts. Although his father prevents him, he still goes a way.
- In the third sail he is caught in a violent storm and cast away on shore and lives alone in an unlived island for twenty seven years.
- When there is an English ship stopping by the island after twenty seven years living in the island, he sails on that ship going back to his country

### **3.2 Plot of the Film (in short)**

#### **Scenes:**

- Robinson Crusoe must go away from his country because he has murdered his friend Patrick who wants to marry Crusoe's girl friend.
- After passing three oceans Crusoe's ship was struck by violent storm. He cast away on shore in an unlived island.
- He lives there for six years and goes back to his country after found by slave traders.

### 3.3 The Contrast in the Both Plot

The plot of the novel and the film go on forward from the beginning to the end. The both plot are single plot. The plot of the novel moves on in the single problem namely Crusoe's inclination to go abroad, meanwhile the plot of the film moves on in the single problem too. That is Crusoe's escape from murder.

The contrast between the both plots reveals from the beginning up to the end. The beginning plot of the novel narrates that Robinson Crusoe wants to go on sea. He can not stand his inclination with rambling thought, although his father has prevented him. Because of this cause, the plot moves on. But in the film, Crusoe goes on sea because he has murdered someone, who is his dear friend. His friend wants to take his girlfriend by force. The cause of the both plot is very different. Robinson Crusoe in the novel has chosen his destiny, because his father has warned him about the miscarriage which he would face, but he is stubborn. He still follows his rambling thoughts. Robinson Crusoe in the film is thrown on his destiny because there is no choice for him, but escaping a broad. The miseries come many times to Crusoe on the novel as a sign, which he should not go on sea. There is another sign that his place is in the middle class, when he is succeed in Brazil with his plantation. However he just listens to his inclination to go on sea again until he gets his big misery, namely cast a way on shore.

On the film, there is no misery when Crusoe sails with his ship. He and his friend on ship have overcome the storm in the three oceans, and then the ship wrecked in the next violent storm. It is just because of the ship. The ship is not too big to overcome the very big storm. Thus, Crusoe comes on shore in the film, just coincidentally. There is no information in conversation or from the narrator that this event because of his sin murdering someone.

The events in the isolated island are almost the same, but the events when Crusoe meets Friday are very different. Friday become a loyal servant boy of Crusoe in the novel. But in the film the position of Friday is equal with Crusoe. He befriends with Crusoe. Crusoe comes home again at the end with Friday in the novel, marries and has children. In the film, Crusoe comes home again alone because Friday dies for him, and marries with Marry McGregor, his girl friend

In the film there are many events disappeared, such as the sailing to London, attacked and slaved by Moors, sailing and living in Brazil. These events disappear completely in the film. However it makes a sense, because exactly the film narrates

a different Robinson Crusoe. The plot of the film is composed by different events, so that is why the story is very different. The film has just been inspired by the novel of Robinson Crusoe. It takes only the cast a way on shore of Robinson Crusoe. But it is not exactly based on the novel.

### 3.4 Character

In this part, I just highlight the two characters that also appear in the film namely Robinson Crusoe and Friday. The other characters who appear on the novel such as father, mother, Xury, the ship captain never mentioned in the film. And the characters like Mary and Patrick Connor have never mentioned in the novel.

#### 3.4.1 The Characters of the Novel

##### A. Robinson Crusoe

The main character of the story is a rebellious young man on the beginning of the story. He is impulsive. He does not care anyone advices and counsels. He just follows his desire without thinking carefully about the result of his actions. He was born in the city of York in 1632. He has two brothers, one is dead on the battle, another brother is not mentioned what happened to him. On the last of the story, it tells that Robinson has two younger sisters. The young Crusoe is immature because he changes his mind easily. At first his father advices affect on him to see what already happened to his eldest brother who could not hold on his young desire, leading him dying in the war. But in a few days he forgets his father advices and he tries to run a way from home. The unstable mind of the main character is caused by his young age. He is just eighteen years old when he tries to go abroad. He is also arrogant. He does not want to admit that he was wrong, his father is right.

When he experiences a storm immediately in his first voyage on sea, at first he admits in his mind that his father is right. But when he saves on the land, and has to go back home, he decides to continue his adventures. He does not care about the inner voice of his father. He does not want to be humiliated by the neighbor

Actually the experiences of the main character during his voyage from his born country to the other countries make him learning all things, about the sailing, trading, and the like. He learns how to survive and escape from slavery of Moors.



But it just makes him decisive to make a decision. But his rambling thought still remains. His succeed life in Brazil does not make his inclination disappear. He follows once again his inclination when there is an offer to go abroad for trading human slave from Africa where the main character ever stopped by. His characters become mature when he must survive in an isolated island.

#### **B. Friday**

He is a black savage man. According to Crusoe, he is a handsome man with a straight strong body. He is about twenty six years of age. He has long and black hair. He becomes Crusoe's servant because Crusoe saved his life from cannibalistic murder. He is devote and faithful to his master. He is also close to his father who comes by boat as a prisoner after him. That is a contrast with Crusoe who has a bad relationship with his father. He always imitates what his master does as an action of loyalty. He embraces Christianity to follow his master.

#### **3.4.2 The characters of the film**

##### **A. Robinson Crusoe**

He is a Scotland and a noble man. He works as His Majesty army of William the III. He has an education background in History. Actually he is a charitable man. He could not kill his friend, but the situation forces him to kill his friend. His friend attacks him constantly, so that he must kill him in order to defend himself. When he casts away on shore and realizes that he is a life all alone in a small island, he is very sad. He has no friend. He is very cheerful when he finds the captain's dog as a friend. Crusoe grieves very much when Friday dies on his embrace. He screams that it must not happen. Friday dies for him, he cannot forget it forever. In the film the main character does not develop his character. From the beginning to the end, he has the same character. It is suitable for film which always needs a flat character, so that the film making does not become difficult.

##### **B. Friday**

He is a wild, strong and brave man. He is black savage man. He is also expressive. He shows always his like and unlike feeling. He helps Crusoe pleasantly because Crusoe has helped his life, but if he has a different opinion with Crusoe,

he will do against him. When they have a different opinion about God, and slavery, Friday shows his unlike feeling.

#### **3.4.3 The Contrast in the both Characters**

The characters in the film and the novel are very different; it is the same as the plot. The main character in the novel is a round character. There are changes in the character of Crusoe when he was young until he is adult. There is a self maturation, during his adventure to diverse places, especially on the island where he cast a shore. From the impulsive, childish, and tender man, his character changes to decisive, brave, mature man. But his rambling thoughts, ingenuity character still remain. The main character in the film is a flat character, because there is no changing in his character. From the beginning of the film he is a tender, charitable man but he is brave because he is a soldier. And the most important in this film, he has a friendship feeling.

The supported character in the novel, Friday, is a flat character. He is described as devote, loyal, and faithful man. Meanwhile the character of Friday in the film is very different. He is a wild, brave man and an opponent man if he does not agree with something, but basically he is charitable as Crusoe and friendly.

According to this observation, I find that the characters in the novel and the film are the different characters that have the same names. It might be, there is a same physically describing, but their characters are very different. They have exactly same names, but their behaviors are very different. They were born in the different places. Robinson Crusoe of the novel was born in York, but Crusoe of the film was born in Scotland.

Friday of the novel is the citizen of one island in the circle of Caribbean island on the Atlantic Ocean; nevertheless Friday of the film is the people from the island not far from New Guinea, in Indian Ocean. Thus actually they are different persons who have been called in the same names.

#### **3.5 The Setting of the Novel**

The setting of the novel plays in many places, from Great Britain namely the city of York, Yarmouth, London, Port of Sallée near Morocco, Guinea, Brazil, up to Caribbean island. As Crusoe will go again to Africa from Brazil, his ship lost its

direction to Africa because of the violence storm. It cast away on shore near of the Caribbean island, South America, not far from Guyana Coast, north of Brazil.

The time when the story occurs from 1651 until 1694, Crusoe begins to sail in 1651 when he was eighteen years old. He was on his voyage in Guinea, Africa as a trader and a sailor during four years, and then he was saved by Portuguese ship and brought to Brazil. Crusoe lived in Brazil for four years. In 1659 on September first he shipped to Africa, but cast away on shore in the circle of Caribbean island on 30th September 1659.

He lived in the island until 19th December 1686, when the English ship took him a way from this island. There is discordance in the time according to Crusoe as a narrator in this story. He told that he cast on shore in 30th September 1659, and left the island on 19th September 1686. He calculates it twenty eight years, two months, and nineteen days.

'I came on shore here on the 30<sup>th</sup> of September 1659' (p.48).

And thus I left the island, the 19<sup>th</sup> of December, as I found by the ship's account, in the year 1686, after I had been upon eight and twenty years, two months, and nineteen days, being delivered from this second captivity the same day of month that I first made my escape in the barco-longo, from among the Moors of Sallee. (p.214)

We as readers calculate the time of Crusoe's living in the island is twenty seven years, two months and nineteen days, less than one year from Crusoe's calculating. We do not know this mistake done by Defoe as a writer or by the publisher because the novel was more than two hundred years old. Although this story is a fiction, it must be a synchronizing in time so that this story makes a sense.

### 3.6 The Setting of the Film

The events in the film occur in a few places, like London, Scotland, Indian Ocean and an island in the Circle of New Guinea. The situation of London is shown to described the place where Daniel Defoe the author of the novel live in 1718. The setting changes to Scotland when the story of Robinson Crusoe begins, the story occurs in 1703. There is an announcement about the year on the screen. When Crusoe does the escape, he run from Edinburgh and goes abroad by ship. This setting is not displayed but it is just mentioned. And then the viewers see the

ship on the sea. There is a map displaying on the film as a route of this ship, it passed three oceans. It is on the Indian Ocean, then the storm strikes. Crusoe cast away on shore in the circle of New Britain (at the present day called Papua New Guinea).

The following is the dialogue from the film.

Crusoe: "If I could. My island is in the other side of the world. Many, many moons away".

Friday: "What name your island?

Crusoe: "Britain. Great Britain.

Friday: "Brittany. Yes, Noa Brittany."

Crusoe: "Do you know Britain?"

Friday: "Not so long. One moon may be".

Crusoe: "You mean New Britain."

Friday: "Noa Brittany. Right name Uua-ma-tupiit. White men call it Noa Brittany.

### 3.7 The Contrast in Both Setting

The setting of the novel and the film occur in different places. The novel plays in the city of York when Crusoe was young; meanwhile the film plays in Scotland when Crusoe has not escaped yet. There is no story about the pirates of Port of Sallée near Rabat; Morocco, Guinea shore, living in Brazil, and cast away on shore in the Caribbean island on the Robinson Crusoe's film. We can accept it if the film makers want to be efficient, so that they cut many events of places to make short the story, nevertheless the setting of the film does not play exactly in the same place as the novel. They took other places to make the film and mentioned as the places where Crusoe ever passed or lived. Crusoe on the novel cast away on shore in the Caribbean island, in the North Atlantic Ocean; nevertheless Crusoe on the film cast away on shore in an island not far from Papua New Guinea, in Indian Ocean.

For the time when the events occur is very different from the novel. The story in the novel occurred in 1651 until 1694 but the story of the film occurred in 1703 until 1709. Crusoe on the novel lived in the island more than twenty seven years; Crusoe on the film lived in the island just six years. Actually this film is

another story; it is not about Crusoe based on the novel but another Crusoe, because it plays in other time and places.

### 3.8 The Theme of the Novel

The theme always exists in all elements of structure such as plot, character, and setting. From the plot we can observe that the plot goes on because of the rambling thoughts of the main character. Because of this feeling of inclination the plot can run, thus there is causality. These rambling thoughts exist from the beginning of plot until the end. At the beginning this rambling thoughts bring the main character going abroad. He wanders from England to Africa up to Brazil. He can not handle his inclination to go on sea when there is an offer to go to Africa again. When the main character comes on shore in an island, he can release his rambling thoughts with wandering through the hole of the island. From the character we observe that the main character has an inclination to make travels to search an adventure. Many events he has experienced, but he still want to make a travel to release his inclination. The setting supports the theme, because it plays in many places following the impulse of the main character. The theme of this novel is an adventure, an adventure because of the impulse which results miscarriages.

### 3.9 The Theme of the Film

The theme of the film actually has been announced in the beginning of the film. The story will tell about the true struggle, the true friendship and undying love. These themes color the whole structure of the film. Crusoe must fight with his dear friend Patrick Connor to change Patrick's plan to marry his girlfriend, Mary. The warning of Crusoe about their friendship does not make Patrick realize it. In his grief of the dying of his close friend; Crusoe must go a way from his country to leave Mary behind. The plot moves on because of this event. Crusoe goes abroad because he denies the accusation as a murderer. When Crusoe comes on shore in an unlivid island, he feels lonely because he has no friends except Skipper, the dog of the Captain. He is very happy when he meets a friend at last, namely Friday. After make a friendship for months with Friday in happiness and grief, Friday is shot by a European man. He dies in Crusoe's embrace, Crusoe's falls down in the deepest sad. He comes back home in Scotland to meet Mary. She always wait for him although the promised year already passed. The plot

displays events which has a relation with love and friendship, and also the struggle to survive in a strange island.

### 3.10 The Contrast in the Both Themes

The theme is the essential factor in a story. From the discussing above of both themes, we find that the theme of the novel and the theme of the film are very different. No wonder if the plot, the characters, the setting are different. The both genres were founded upon the different themes.

The novel has an adventure theme, meanwhile the film has love theme namely love for a friend and love for fiancée. This different theme affects the different story. Robinson Crusoe in the novel is not Robinson Crusoe in the film. They are different character, different person who experienced different events in the different places. They have just one same thing in events, that is: cast away on shore.

### 3.11 Point of View of the novel

Point of view in the novel uses the form of the first person singular namely "I". All events, all situations, and all characters we know from the narration of the main character. This style of narration is actually very subjective and limited; we know the story just from one side or vision. That is the vision of the main character. We do not know the vision of other characters except observing by Crusoe, but we become more close to the narrator who plays also as a main character because we knows always what he feels, thinks, and want to. His inner voice always is known by the readers, and his psychological conflict.

### 3.12 Point of View of the Film

The film of Robinson Crusoe does the change of point of view in many times. At the beginning camera shoots the situation in London in 1718. In this part the point of view is in the third person, because the viewers see the situation directly on the movie. Then there is a sound of a narrator who calls him self as Robert, he is a journalist. In his narration he tells that he asks Daniel Defoe to write a story about Robinson Crusoe. In this part of the scene the point of view changes into Roberts' view. And then the scene is changed, camera shoots two

men namely Robert and Daniel Defoe. In this scene Robert asks Daniel to write a story of Robinson Crusoe based on Crusoe's travel journal.

When Daniel Defoe begins to read the travel journal of Robinson Crusoe, the point of view changes into Crusoe's view because Crusoe begins to tell his live story and the film moves on. The scenes reveals based on Crusoe's view. Nevertheless it is very difficult to observe the point of view in the film, because it changes many times. We know the point of view of Crusoe if he begins to narrate the story. But if he stops to tell, we see the film in the third person point of view.

At the end of the film when Friday died, Daniel Defoe and his friend Robert appear again on the screen. In this scene Defoe decides to write the story of Robinson Crusoe. There is a change in point of view in this scene into the third person, and then the film moves on showing Crusoe going home and meeting Mary again, displays Crusoe still a narrator.

There are changes in point of view many times in this film. There is surely a purpose of the film maker doing this. The change from third person, then to Robert the journalist, then to Daniel Defoe overlapping with Crusoe's view when Defoe reads Crusoe's Journal are like a frame narration. This is done to make sure the viewers that the story of Robinson Crusoe is real. It ever occurs at once, because the story adopted from Crusoe's travel Journal.

### **3.13 The Contrast in Both Points of View**

The contrast of both points of view is in changing of point of view. The novel never made a changing in point of view; nevertheless we consider that the story seems real although it is certainly a fiction. The using of first person singular makes readers easy come into the story. The frame narration of the film is intended in order that the viewers know the story based on a real story; that is travel journal of Robinson Crusoe.

### **3.14 Slavery and Friendship in the Novel**

When we read the novel through, we find that slavery in the beginning of eighteen century was the ordinary matter. This value cannot be seen directly on the structure, but we can observe it woven in the whole elements of structure. Crusoe becomes a slave of the Moors when his ship was attacked by them. Then when he escapes from Moors, he takes a Moors named Xury as his servant. Their

relationship seems like a friend but not true friendship, there is still a different rank between them. There is no equal position between them. Xury is only a servant for Crusoe, although Crusoe loves him. Xury calls Crusoe as Master, it has shown that their positions are different.

When they are saved by Portuguese ship, and the captain will buy Xury. Crusoe is reluctant, but the captain promises to release Xury after ten years if he has turned to Christian. Crusoe accepts it if Xury agrees with it. Then Xury approves with it, Crusoe releases him. The relationship between Crusoe and Friday is the same as the relationship between Crusoe and Xury. Crusoe saves Friday because he needs a servant. Friday calls Crusoe as Master when he teaches Friday to call him. Many times Crusoe mentions Friday as a creature. It refers that Crusoe see him as an animal that help him if it needed.

Friday chooses to follow Crusoe to England than comes back home with his father, because Crusoe has saved him from the killing of savage people. As Xury, Friday has also turned to Christian.

### **3.15 Slavery and Friendship in the Film**

In the film the friendship is revealed as the main topic from the beginning until the end of the story. The film makers make a contrast a friendship between Crusoe-Patrick Connor and between Crusoe and Friday. The friendship between Crusoe-Patrick Connor is not true friendship because Patrick has a heart to hurt Crusoe only for getting Crusoe's girlfriend although he knows it. On the contrary Friday risks his life in order to help Crusoe who is sick, and bring him to his nation although he knows he faces a big dangerous. He was already dead for his nation. It is impossible the dead man coming back home, nevertheless he does it for Crusoe's recovery.

### **3.16 The Contrast of Slavery and Friendship in the Novel and the Film**

It is visible that there is a big different meaning of slavery and friendship in the novel and the film. The cause is the time of production of the novel and the film. They have a distance in time. The novel is produced in eighteenth century when slavery is very usual, and it is not a mistake in that time, moreover it has a relation with the hegemony of European. The eighteenth century was a glory period for European, they had an authority.

Nevertheless the slavery can not be accepted by the viewers in the twentieth century. It is discrimination; moreover people can not turn his religion or his belief in such a way. He must have a big and real reason to change his belief. Those matters are changed in the film because the film was produced in twentieth century. We can see how Crusoe realizes that he has forced Friday to change his mind over God, and he realizes that he should not do like that, because the conflicts in religion have born the war. It can cause a big financial loss for the film if the film makers do not pay attention to these issues.

## IV. CONCLUSIONS AND SUGGESTIONS

### 4.1 Conclusions

After discussion about the structure like plot, characters, theme, setting, point of view, and some values of life in the novel and the film, we find there are big differences between the novel and the film.

- 1) In the plot, the both plots were composed by different events. It is not only because the efficiency factor so that there many events in the novel disappeared. Nevertheless the events which composed the plot of the film almost completely different, except the cast a way on an island of Robinson Crusoe.
- 2) The characters who act in the events of the film and the novel are not the same characters, although two names are the same, namely Robinson Crusoe and Friday. Nevertheless they are actually the different characters who have only the same name. They have a big different in their characters.
- 3) The events play in the different setting in the novel and in the film from the beginning of the story until the end.
- 4) The story of the novel and the film base on the different themes, so that is why the structures of narration which founded the story becoming different.
- 5) The point of view of the novel and the film are also different. The novel uses the first person point of view meanwhile the film use various point of view.
- 6) The friendship and the slavery in the novel and the film are found but they have a different emphasizing. The novel loads a value of slavery which is covered with friendship, but it is not a true friendship. The film talks about

friendship since the beginning, but there is a vague slavery value. The slavery occurs because of sustain of life.

- 7) The film is different from the novel. They are different story which has the same title. It can not be mentioned as base on the novel. It is just inspired by the story of Robinson Crusoe of Daniel Defoe. The distance of time produce makes it different in the structure narration and value of life.

### 4.2 Suggestions

There are some suggestions <sup>that be</sup> will give after the discussion and conclusions.

- 1) We have to pay attention if there is a literature work, for example a novel, adopting into a film. Usually it will be different between them because film is a different genre than a novel or a fiction work. It has an own rules inside. Although the structure of narration is the same, but novel was produced by one person meanwhile film was produces by many people. There are many opinions which are inserted in the film.
- 2) If there is a long distance between the literary work and its film, it should be careful that the meaning or the theme would be changed, because a literary work usually represents the situation and the condition where and when it was produced. Meanwhile a film is produced for entertaining the viewers, and also to gather a profit. It will be an adaptation or an adjustment in the film to make it suitable with the situation and condition when the film was produced.
- 3) It is wise if we study literary works, we study the original works at first, and then the film which is produced later. So that we know the story exactly, before it is adopted into a film. Nevertheless if we see the film at first, it should be better if we read the original literary works after that.

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**POLITENESS PRINCIPLE IN HENRY OFORY'S PLAY  
"THE LITERARY SOCIETY"**

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**Abstrak**

Dalam komunikasi pendengar mencoba untuk mengintrepretasikan apa yang pembicara katakan dalam sebuah percakapan. Penelitian ini berjudul Politeness Principle in Henry Ofori's Play 'The Literary Society' (Prinsip-prinsip kesopanan dalam Drama 'The Literary Society' Karya Henry Ofori) dan Pembahasannya hanya difokuskan pada salah satu prinsip percakapan yaitu prinsip kesopanan. Penelitian ini disusun dengan tujuan mengidentifikasi dan mengklasifikasi ujaran-ujaran yang melanggar maksim kesopanan kemudian menganalisis data dengan menggunakan metode deskriptif masalah-masalah yang ada ketika prinsip kesopanan tersebut dilanggar. Disamping itu, tulisan ini juga bertujuan untuk mengetahui masalah-masalah yang muncul apabila maksim kesopanan tersebut dilanggar. Populasi diambil dari drama 'The Literary Society' dengan mengambil pada sampel yang sesuai dengan tujuan penelitian. Selanjutnya penelitian ini dilakukan dengan sistem penelitian pustaka, membaca serta mencatat informasi-informasi yang berkaitan dengan materi yang dikaji.

**Key words:** *Politeness, Communication*

**I. INTRODUCTION**

The subject of pragmatics is very familiar in linguistics today. According to Leech (1983), we cannot really understand the nature of language itself unless we understand pragmatics; Pragmatics for the purposes of linguistics, as a study of meaning in relation to speech situation.

There are two kinds of conversation principles: Co-operative Principle and Politeness Principle. The Co-operative Principle introduced by Grice. Grice states that the participants who involved in talk exchanges should obey four maxims