

Ecranisation Analysis of Chimamanda Ngozi Adichie's *Half of a Yellow Sun*

Elizabeth Gwen Gomez, Cebu Technological University, meggomez0729@gmail.com

Brigette Sagmon, Cebu Technological University, brigettesagmon318@gmail.com

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Abstract

This study traced the ecranisation process in terms of the intrinsic elements in the novel *Half of a Yellow Sun*, that lies in the need for a more comprehensive analysis of the ecranisation process. Also, the lack of in-depth examination regarding how these differences affect the overall interpretation and reception of the narrative. A qualitative-descriptive method specifically content analysis was used in gathering the data. Ecranisation Theory was used as the grounds in determining the ecranisation process of the materials. On the other hand, Braun & Clarke's thematic analysis was also utilized to derive themes out of the narratives. The researchers found out that there were five (5) major themes on the comparison between the materials; three (3) for the similarities which are: resilience in the face of adversity, political awakening and activism, gender roles and empowerment, two (2) for differences which are: adaptation of dialogue and interaction, visual simplification and streamlining.

Keywords: Ecranisation; film transition; reduction; variation; adaptation



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Half of a Yellow Sun

Elizabeth Gwen Gomez and Brigette Sagmon

Introduction

Technology, has broadened the scope of literary content and transformed the very nature of how literary works are created and experienced, making literature a more dynamic and adaptable art form. It influenced not just the ideas explored in literature but brought also changes the forms in the way literary works are presented and structured. According to Nayazha, N., (2022) film is a product of popular literature that tells stories from books in several aspects. Film has a significant role as a distinct genre in the realm of artistic and scholarly pursuits, alongside the more traditional forms of literature such as fiction, poetry, and drama. It suggests that film is not merely a separate entity but rather an integral part of the broader literary landscape. It also promotes a holistic examination of the narrative arts. It encourages the exploration of how storytelling techniques, themes, and cultural influences transcends the boundaries of traditional literary forms and find expression in the visual medium of film. Filmmakers draw upon literary sources, adapting novels, poems and plays

into cinematic works, thereby demonstrating the transformative power of storytelling across different mediums.

On one of the books of James M. Welsh and Peter Lev's regarding issues in adaptation, they said that: "*Adaptation has always been central to the process of filmmaking since almost the beginning and could well maintain its dominance into the cinema's second century*" (Welsh&Lev, 2007, P.13; Murdiawan, R.R. 2023) numerous films find creative roots in other literary works. This connection extends beyond mere adaptation, as it represents a profound synergy between two distinct forms of storytelling. On the process of transforming the written narratives to cinematic storytelling, changes from the structure of the narratives will possibly occur. Some films aim to capture the essence and spirit of the original work. Others transform the narrative to suit the unique language of film, while preserving the core themes and messages. These changes of the narratives structure from novel-to-film are called an ecranisation process. Thus, the need for an in-depth analysis of this phenomenon. Ecranisation is a process by which written literary pieces are adapted into the visual medium, the film, as well as the change in the form of literary works from novels to films. Ecranisation is a theory expressed by Eneste in his book entitled "*Novel and Film*". He stated that *ecranisation is the process of transforming the world of words into a world of moving pictures mixed with sounds, transforming the novel into a film* (1991;60) Of course, within this process

of transformation several nuances will occur between the written version towards the film adapted version.

Ecranisation as Rahayu (2016) says *'This term is associated with the transformation process from the literary works into film or filming literary works.'* It has specific identity compared to the more general definition of film adaptation. It specifically relates to the process on how a written literary piece is translated and transformed into the visual medium of film. This process of transformation has three aspects: reduction, variation, and addition. These are nuances that might occur in the transformation process. Reduction involves simplifying and condensing elements. Variations encompasses creative changes to adapt the material to the cinematic format. On the other hand, addition refers to the incorporation of new elements or scenes in the film adaptation. These strategies are used to navigate the challenges of adapting literature into a visual medium while maintaining the essence of the original work and creating a compelling cinematic experience.

As proven in previous studies, in the realm of ecranisation, it's a prevailing notion that strict adherence to the novel is not always the primary goal. Triswela, Y. (2017) in his research, ecranisation product is not necessarily the same as the novel, which is its original source. The findings of his research indicates that there are subtle differences in the

storyline between the novel and the film adaptation of his work. Putri, R.T. (2021) found out on her study that the characters are mostly responsible for the ecranisation process in terms of the intrinsic elements on the novel-to-film transformation. She also stated that the visual constraints of the film medium are mainly to blame for the changes that are occurring. Similarly, Chamalah & Arsanti (2019) who investigated the ecranisation of the novel to the movie directed and, written by Ayudia Bing Salamet and Ditto Percussion “*Friends but Married*”, it was stated that the novel has undergone a transformation that was mutually decided upon by the director and author. Their agreement outlined a procedure involving condensing, adding, and changing variations while maintaining the central theme of the story, resembling the original novel. The result of the research found out that most of the changes occurred in the plot, characters, and background of the transformation of the novel into the movie. Istadiyantha, I. (2017) conducted a study using different perspective, *Ecranisation, From Textual Tradition to Cinema: The Infidelity Against the Values of Literary Writing?* The result was, though the materials utilized in the study has the same title and names of the main characters are also similar, but there is separation and distinguishing of features between the novel and the film. The study concluded that there should be no imposed expectation towards the loyalty of the film to

the novel as the source of the story because changes are always expected in this type of novel-to-film transformation.

It proves that this vehicle of transforming novels to films or movies has an equivalent process of structuring written narratives to suit the visual constraints and limitations of the film medium. The basic changes in the ecranisation process includes condensing and streamlining of the narratives. Hence, the need for an in-depth analysis of this process, to ensure a comprehensive outcome the researchers utilized content analysis. According to Harwood, T. G., & Garry, T. (2003) content analysis is a method for analyzing the content of a variety of data, such as visual and verbal data. It enables the reduction of phenomena or events into defined categories to better analyze and interpret them. Also, the presence of numerous literary adaptations, however, there has no enough documents or well-established studies to justify the faithfulness of the adaptation leads the researchers to address the gap.

2. Literature Review

2.1 Ecranisation Theory (Pamusak as cited by Triswela)

Discussion of film adaptation and its fidelity to the adapted literary piece of Ecranisation Theory (1991) as stated by Chasbullah, M. M. (2018) ecranisation is a process

of moving or adapting from the novel to film. In the process of sifting the novel into the film, changes and differences occur. The researchers conducted a study using ecranisation theory by Pamusak Eneste (1991) to compare the structure of the two works utilized in this study and their underlying meaning. Ecranisation process focuses on the portrayal of films, movies, or the representation of one. Also taking consideration how different the process of cultivation is between novels and films. Ecranisation process of novel into film, according to Eneste, (1991, p.60) is a creative process that can be performed by the director by the addition, reduction and variation are due to the different medium between the film transformation results with the adaptation of a novel, causing a change in function, especially in the story. In addition, according to Eneste (1991 p.60) ecranisation is a transformation of the story from a novel into a film, and novel have intrinsic elements such as stories, plot, setting, characterization, and theme are conveyed in words.

In the film, the inherent aspects are effectively communicated through moving images and sounds. This transformation from the realm of words to a world of dynamic visuals and audio characterizes the impact of ecranisation. One of the reasons the researchers select this subject for the study is to explore and clarify the differences between the film and the novel to understand what arise during the process of adapting the story. Ecranisation focuses on the processes that happens in the plot, but this study identified the similarities and differences of

the whole novel to have a wide range of comparison. Furthermore, Hutcheon (2006:6) described this procedure-actualization of written language into the language of visuals and sounds as what it entails. Unfortunately, there will be deviations from the original source when a novel is converted or visualized into a film. The differences originate from the causes such as reduction, addition, and modification of the storyline (Woodrich, 2016:2) as cited by (Chamalah, E., & Arsanti, M. 2019). Based on the justifications, the researchers assumed that adjustments would always be made during the ecranisation process when a novel is turned into a movie. Thus, regarding the phenomenon of ecranisation, the researchers found one of the examples of literary work adapted into film as the creative process entitled *Half of the Yellow Sun*. The novel version, is written by Chimamanda Ngozi Adichie and the film version is directed by Biyi Bandele.

2.2 Film Adaptation/Literary Adaptation

Literature and film are two distinct mediums with a mutual goal to produce exquisiteness in human imagination and understanding (Triswela, Y., 2017). Both contribute to the advancement of human civilization. Like how letters and sounds are complementary in nature and cannot be used in place of one another in human communication. Literature and film

mutually inspire and enhance one another. Movement, visuals, language, and the replication of human life also elevate the human mind. It has been a recent center of debate, raising the speculations of whether the question of fidelity is to be entertained or shall be a separate matter having its own concept that won't question the integrity of the creative visual medium. MacCabe, C., Murray, K., & Warner, R. (Eds.). (2011) found out that fifty percent of Hollywood productions each year are adaptations-films that based on their inspiration from previously published book, dramatic work, or comic as their source material from the data of their study "*True to the spirit: film adaptation and the question of fidelity*". The recent wave of adaptation studies dismisses the question of fidelity as irrelevant, mistaken, or an affront to the unstable nature of meaning itself.

Conversely, DeBona, G. (2010) In this exceptional contribution to literary adaptation studies, Gueric DeBona makes an outstanding addition to the field of literary adaptation studies by refocusing the discussions, audience responses, and socio-cultural factors that occur while creating the cinematic text rather than whether or not a film remains faithful to its source. Through this hermeneutic and historical approach, DeBona argues that the films are examples of what French film critic André Bazin termed "mixed cinema," and not solely the transformation of one work of art to another medium. Building on the work of mid-twentieth-century French auteurs from Cahiers du Cinéma and incorporating contemporary film

criticism, DeBona presents a fully realized methodological alternative to the formalist approach of "fidelity critics" and conclusively demonstrates the importance of historical context to adaptation studies. On the other hand, Sanders, J. (2015) states that all texts are arguably related to a network of previously published texts and art forms, regardless of how simply a text is adapted for a film, theatre, or new literary work, or how intricately a style or meaning is appropriated.

3. Methodology

This study used qualitative-descriptive method in data collection, which identified the significant differences and similarities in both novel and film; thus, in this case Sugiyono (2012:1) as cited by Satriadi, N. P. (2014) stated that qualitative method used to get deep information, the information is the real data. Therefore, the researchers indicated the purpose of this method was to get the raw data and to give detailed explanation about the adaptation in novel and film. This study uses ecranisation approach, ecranisation approach suggests that in the transformation of facilities from one literary work into a film/white screen. Moleong (2007;11) states that the data collected is not numbers but in the form of words and pictures, where this study seeks to describe situations or events with descriptive data.

Thematic analysis is a method for analyzing qualitative data that involves reading through a set of data and looking for patterns in the meaning of the data to find themes as mentioned by Braun and Clarke (2006). Moreover, Riger Stephanie & Sigurvinsdottir, Rannveig (2016) stated that the thematic analysis involves proceeding through a series of steps that focuses on the identification of recurring themes of ideas in a textual data set. According to Harwood, T. G., & Garry, T. (2003) content analysis is a method for analyzing the content of a variety of data, such as visual and verbal data. It enables the reduction of phenomena or events into defined categories to better analyze and interpret them. Moreover, the analysis gave the researchers a better way to analyze and look the data correctly. After that, the researchers began to compare the ecranisation process in the novel and film of both material which are “Half of a Yellow Sun” and “Dekada 70” to make a conclusion of the transformation of plots in both works.

4.Results/Findings

Comparison of Original Work and Film Adaptation

By examining the synergies and disparities within these core elements, the researchers aimed to unfold the artistry of ecranisation, revealing how the transition from the written word to

cinematic spectacle both preserves the essence of the source material and forges its own cinematic identity.

Through this exploration, the researchers’ endeavored to shed light on the transformative alchemy that occurs when literature meets the silver screen.

4.1 Similarities of the novel and film in terms of Intrinsic Elements

Similarities in terms of Intrinsic Elements

THEMES	CATEGORIES
Resilience in the face of adversity	<ul style="list-style-type: none"> • Strength and bravery in facing political turmoil. • Fighting against socio-economic disparity and exploitation.
Political awakening and activism	<ul style="list-style-type: none"> • Political awareness and engagement • Idealism and determination of the youth
Gender roles and empowerment	<ul style="list-style-type: none"> • Awareness on Inequality and • Breaking stereotypes

4.1.1 Resilience in the Face of Adversity

This theme appears in the narratives of the characters that effectively captures their collective suffering as they navigate the dire circumstances imposed by war and political exploitations and in the face of adversity, how does the indomitable human spirit often find solace in the concept of resilience. According to Bennett, R., et al. (2015) as cited by Frydenberg, E. (2017) points out that, resiliency stands for a shift in focus from examining hardship itself to looking at how people can positively adapt to hardship. This implies that rather solely dwelling on the negative aspects of hardships, the emphasis is placed on understanding and highlighting the positive ways in which individuals adapt and grow through challenging experiences.

Also, Van Kessel, G., et al. (2015) mentions that resilience refers to capacity to adjust to adversity. Both the source materials serve as a poignant reminder of the immense human cost of armed conflict and the enduring strength of the human spirit in the face of adversity.

Remove it! Remove that white dress! They will see it and target us!” The second explosion followed and then the third and fourth and fifth, until Ugwu felt the warm wetness of urine on his shorts and was convinced that the bombs would never end; they would continue to fall until everything was destroyed and everyone died. Olanna continued to sit on the ground holding Baby, the camouflage-print army shirt wrapped around her wedding dress.

Olanna (Novel: Part two-page 131/Film: 01:18:49)

After the bombing subsides, Olanna was left with no hint of a-supposed-to-be-celebration for her wedding, instead there were dead and decapitated bodies of friends, family and relatives surrounding her. In this segment, both the novel and the film effectively portray the harrowing realities of war through the lens of Olanna's personal encounters.

Despite the overwhelming fear and devastation, Olanna demonstrates immense strength by remaining composed, prioritizing the safety of her child. For a person to be considered resilient, he or she must have overcome them with internal or external resources (Rutter 1985; Ungar 2014) as cited by Martin, A. J. et al (2015). Drawing on these scenarios, there is a remarkable demonstration of strength and bravery as a motivation for resilience and survival. Kinsella, E. (2017) states that strength in the context of bravery refers to boldness or determination in facing great danger, especially in battle. Showcasing the instinctive drive to gather inner strength and maintain composure amidst the chaos, Olanna's resilience is a testament to her inner strength and an embodiment of her bravery. Conversely, in the novel and film version of *Half of a Yellow Sun*, socio-economic disparity was evident and highlighted in every perspective of the characters. This was heightened in the setting of Kano, known as an

economically prosperous region (Mahadi A. 1983) as cited by (Ayodele, M. O. 2021) due to its availability of natural resources, especially the fertile lands. However, due to the political and economic control of the British Empire the economic prosperity of this city was exploited and is only enjoyed by those in the top of the hierarchy. Socio-economic disparity (Champernowne, D. G et.al 1998) is pressing problem, which can give rise to major social and economic upheavals and (Stiglitz, J. E 2016) the extreme poverty of some with the rapid economic progress of others.

The beggars outside the mansion's gates did not move when they saw Olanna. Flies perched on them in dense clusters, as if their frayed white caftans had been splashed with dark-colored paint”.

Settings-KANO

(Novel: part 1 page 19/Film: 12:20)

In this scene, the beggars symbolize the marginalized and economically disadvantaged members of society. The beggars are reduced to mere objects, visually blending in with their frayed white caftans, as if they have become part of the squalor they inhabit. The stark juxtaposition underscores the unequal distribution of wealth and resources within Nigerian society. The scene draws attention to the stark inequalities that exists and highlights the exploitative nature of the

system, wherein the wealthy elite enjoy luxury while the impoverished masses struggle to survive.

4.1.2 Political Awakening and Activism

The emergence of active and conscious engagement in the issues of political environment as well as explores the transformative power of becoming politically conscious and actively engaged in advocating for social and political change. As stated by Edgar (2006), Guillemot and Price (2017; Walker (2010) as cited by Gearey, M., & Ravenscroft, N. (2019) appreciating this elder ‘lifeworld’, wherein political awareness has formed later in life enables us to consider the importance of experience gained over a lifetime. Specifically, it delves into the journey of characters who, through their experiences and observations, develop a deeper understanding of oppressive systems and injustice. Political awakening and activism emphasize the potential for individuals to effect meaningful transformations, highlighting the risks, sacrifices, and complexities involved in advocating for a more just and equitable society. In the novel *Half of a Yellow Sun*, Odenigbo is depicted as an intellectual who is passionate about advocating for social and political change in Nigeria. As mentioned by Verba et.al (1995); Zukin et.al (2006); Barret & Brunton-Smith (2014) as cited by Le, K., & Nguyen, M. (2021) that political engagement

refers to emotional and cognitive involvement in political matters, such as political knowledge, interests, opinions, or attitudes; and encompasses citizen's actions to influence decisions of public officials such as voting, protesting, or political membership. Odenigbo is deeply committed to the Biafran cause, actively supporting the struggle for an independent Biafra. His character embodies the themes of political awakening and the complexities of activism, showcasing the impact of political events on individual lives and relationships.

“Somebody shouted, “Odenigbo!” And it spread among the students. “Odenigbo! Address us!” Odenigbo climbed up to the podium waving his Biafran flag: swaths of red, black, and green and, at the center, a luminous half of a yellow sun.” Biafra is born! We will lead back Africa! We will live in security! Nobody will ever again attack us! Never again!”

Odenigbo (Novel: part 2 page 106/Film)

The mention of Odenigbo's name sparks excitement and enthusiasm among the students, symbolizing their recognition of him as a figure of influence and leadership. As Odenigbo takes the stage, waving the Biafran flag with its red, black, and green colors, along with the half of a yellow sun at the center, he symbolizes the birth of Biafra and its aspirations for independence. The flag represents the collective identity and unity of the Biafran people in their struggle for

self-determination. This scene portrays the impact of a leader who embodies political awareness and engagement in the society as a form of showing support, igniting hope and determination. In view of political awakening and activism, the sub-category of idealism and determination are two key aspects of the youth's engagement with political awakening and activism. Babatunde, A.O. (2015) mentioned that the predominance of a young population creates a vitality and dynamism conducive to change and (Honwana, A. 2015) states that youth are typically the vanguard of reform for a society because they are less willing to accept persistent inequities and the misuse of power. This mindset is rooted in their idealism, which is the belief that society can be improved through the application of certain principles and values. In the novel *Half of a Yellow Sun* the portrayal of the youth highlights their idealism and determination as driving forces behind their involvement in political awakening and activism.

“The rally was held in Freedom Square, in the center of the campus, lectures, students and all the young ones shouting and singing, an endless sheet of heads and placards held high. We shall not, we shall never move, just like a tree that’s planted by the water, we shall not be moved, Ojukwu is behind us, we shall never move. God is behind us; we shall never move”.

-Settings

(Novel: Part 2 page 105/Film: 1:01:44)

As noted by Ali, R., & Fatima, A. (2016) political awareness among youth is clear. It can also be observed in the scene, there are presence of symbols and hints of how the youth and even the young ones display their idealism and determination such as: in their unity and collective action gives rise to mutual expectations about the behavior of those involved in joint actions that participant agents expect, or are deemed to expect, of each other that they ought to and will do their part in pulling off the joint act. The novel highlights the idealistic and fair, acknowledging the role of the youth in ethical causes. All of it drives political engagement and underscore's the characters awareness of and appreciation for the writer's commitment to social change.

4.1.3 Gender Roles and Empowerment

Throughout history, societies have assigned specific roles and expectations to individuals based on their gender, perpetuating stereotypes, and reinforcing inequalities (Kim, S., & Shin, M. 2017) it explores the ways in which individuals challenge and redefine traditional gender roles and empowerment of all genders (Syed, J. 2010).

This theme draws from the negated societal expectations, roles, and power dynamics experienced by women in the respective narratives of both materials. How norms and traditions

restrict women to flourish in the chosen fields and careers they want to do and confining them to the societal expectations of marriage and household chores. In the novel *Half of a Yellow Sun* women are depicted as constrained by traditional gender roles and societal expectations such as: to marry as early as possible because the older you become the less marketable you are to marriage (Mrabure, K. O., & Ovakporae, M.K. 2020) There is also portrayal of discriminations, where women face limitations and restrictions due to cultural and patriarchal norms, instances of domestic violence and subjugation.

“And what about you, Kainene?” “What about me indeed? I, too, will be putting my newly acquired degree to good use. I’m moving to Port Harcourt to manage daddy’s business there.

“So Kainene will manage the cement factory? “The cement factory, the bottling company, the sawmills and the freight carriers, everything. She’ll oversee everything in the east”. “Whoever said that you lost out by having twin daughters is a liar.” Thank you, Minister!

-Kainene

(Novel: part 1 page 18/Film: 5:20-5:24)

In this dialogue, it emphasizes Kainene as a strong and independent woman who challenges traditional gender roles and expectations that women in her society. She defies the societal norms

that restrict women to domestic roles and instead takes on a business-oriented and entrepreneurial path. Kainene's character represents empowerment through her determination, assertiveness, and refusal to conform to traditional gender expectations. She establishes herself as a successful businesswoman, demonstrating her ability to navigate a male-dominated industry and assert her autonomy.

The gender inequalities and stereotypes being portrayed revolve around the concept of male dominance, filled with control, and violence over women as prime obstacle to women advancement and development (MacKinnon, C.A 2018) and female subordination which results to limit women's human rights (Sultana, A. 2010). The scene depicts a situation where men are elevated to the status of gods, holding ultimate authority and power, while women are relegated to the role of mere followers, devoid of any right to express their opinions on matters (Griswold, W. 2017) it illustrates a deeply entrenched gender hierarchy, where men are placed on a pedestal and holds control over decision-making process, while women are marginalized, silenced, and excluded. It highlights the unfairness and injustice of gender inequalities and the perpetuation of harmful stereotypes that limit women's opportunities and contributions to society.

4.2 Differences in the Novel and Film in terms of Intrinsic Elements

Differences in terms of Intrinsic Elements

THEMES	CATEGORIES
Adaptation of Dialogue and Interactions	<ul style="list-style-type: none">• Dynamic visual interpretation• Immersive performance
Visual simplification and streamlining	<ul style="list-style-type: none">• Intentional omission of certain narratives• Condensed structuring and pacing

4.2.1 Adaptation of Dialogue and Interactions

Change is an inevitable and practically necessary aspect of art, driven by time and medium limitations (Shin, C. Y. 2019) but the extent of change always requires a delicate balance. The symbiotic relationship between novels and films has long fascinated audience and creators alike. The adaptation of literary work into a cinematic masterpiece requires a delicate balance of preserving the essence of the original dialogues and interactions (Cohen, A. 2017).

In both the source material, there are aspects in terms of the depiction of the intrinsic elements, where there is a stark contrast between the original materials and the film adapted version. It is without doubt, that the novel provides avenue for a more descriptive dialogue and interaction, whereas in the film adapted versions there is a limited time for abiding the descriptive nature of the novels. Visual Interpretation and performance in film adaptation refer to the creative decisions made by filmmakers (Wells-Lassagne, S. 2017) when translating a written work such as novel, into a visual medium like film it involves the decision of how the story shall be presented and how the characters must be performed by actors. A well-executed visual interpretation and strong performance can enhance the impact and enjoyment of a film adaptation, immersing the audience in the story and creating a clear-cut cinematic experience. However, when the visual interpretation and performances deviate significantly from the source material or fail to capture its essence, it can cause the lack of essence and might suggest criticism from the original work.

The grounds of the university were like pleated with green grass and the shades of towering trees between each of the pathway leading to the buildings.”

-Settings (Novel: Part 2 page 130)

In this above narrative, in the novel *Half of Yellow Sun* the depiction of the university of Nsukka differs in a sense that, in the novel the University was described as a well-fitted place creating a striking and serene environment for students, faculty, and visitors to enjoy, as the University also welcomes foreign lecturers and intellectuals. This narrative evokes the thought of the writer in emphasizing the flourishing of education instead of prompting students to fight for war. Through the depiction, it creates a sense of harmony, which was one way of the author to tell what was it that the Igbo people strive the most, which is harmony and unity. This visual description is one way of heightening the essence of the novel's message.

In contrast, in the film version (1:01:34) it was showed that the streets leading to the main buildings of the university was dusty, irregular, and rough. There are patched grounds with little to no greeneries as the soil is rather sandy. This difference in the visual interpretation of the setting, University of Nsukka, draws an absolute contrast between putting complex description of the setting in the novel rather than dismounting the essence of the University's arc.

4.2.2 Visual simplification and Streamlining

In the process of adapting a novel into a film, one of the key objectives is to visually simplify and streamline the story without losing its essence (Forry, S. E. 2016). While the novel allows

for detailed descriptions, introspection, and intricate subplots, the film demands a concise and visually engaging narrative (Hutcheon, L.2012) as cited by Saputra, W. A., Karimah, A. I., & Zaidi, A. (2023) that captivates the audience within a limited timeframe. If the visual simplification of the novel fails to capture its essence, it can result in a significant loss of the portrayal's depth. Ultimately, the visual simplification and streamlining of a novel into a film requires a delicate balance of staying true to the essence and core themes.

In the transition from novel to film, certain narrative elements inevitably undergo omission, as the demands of visual storytelling often necessitate condensing and streamlining. Filmmakers need to find ways to incorporate all the narratives from the literary piece in a very limited amount of time. Omission also happens in a sense, where filmmakers only incorporate a few narratives out of the many. The omission, though necessary, can be a source of both disappointment because of the altered narrative. In the novel *Half of a Yellow Sun*, the written words allow for intricate exploration of Richard's narrative as he situates his identity in the Nigerian environment rather than his British citizenship.

He had been caught up in himself, in thinking that his coming was enough, that he would be the magnanimous angel who brought the last hours of their son to them and, by doing so, would assuage their grief and redeem himself. But to them he was just like any other person who had

come to pay condolences. His visit made no difference to the only reality that mattered: their son was gone. He got up to leave, knowing that nothing had changed for him; he would feel the same way he had felt since he returned from Kano. He had often wished that he would lose his mind, or that his memory would suppress itself, but instead everything took on a terrible transparency and he had only to close his eyes to see the freshly dead bodies on the floor of the airport and to recall the pitch of the screams”.

-Richard (Novel: Part 2 page 107)

In the novel, it was highly emphasized to better add depth to the characterization of Richard, as the only European citizen, who finds Nigeria as a gem on its own. It is given that in the novel there is enough space for descriptive narration of each of the elements while, in the film there is a strict time limit to squeeze complex narratives. In the film version, (53:40-56:18), the above scene focuses on the airport of Kano, where soldiers forced individuals of Igbo ethnicity, including Nmaeke, with the intention of executing them in front of non-Igbo people, including Richard Churchill, a British character.

The film portrays this horrifying event, emphasizing the stark discrimination faced by the Igbo people during the conflict. However, after this pivotal airport scene, the movie does not

delve into Richard's subsequent inner conflict and uncertainty about his own identity, specifically with his struggle with not feeling entirely Nigerian and his wavering sense of patriotism towards his true citizenships, which is British. The stark difference in the omitting a complex narrative of Richard's character in the film adaptation leaves a gap in the storytelling. It is possible for the author to explore Richard's evolving complexities he faces as an outsider witnessing the violence inflicted upon the Igbo people. This character development could offer a deeper understanding of his evolving beliefs, and his relationship with both his Nigerian surroundings and his British heritage. By excluding his internal narrative, how he tries to believe himself he has gleaned on the Nigerian society but in the larger context the truth is he's still an outsider just by how he was excluded in the coup because he was a British citizen, during the film's adaptation process, his character in the novel fails to provide a backing track for his stand in the film as a result of visual simplification, it also results to the loss of his nuanced arcs.

The process of adapting a literary work into the visual mediums is complex and often fraught with tricky challenges. The entire novel may require several readings. The screen play, on the other hand, must tell the condensed structuring and pacing refers to the dynamic process of transition from one medium to another. In the case of the novel and film *Half of a Yellow Sun*, the timelines were compressed which results to the orchestrating of the rhythm of the novel. The novel consists of three parts and each part has its own timeline. Part 1 is early sixties, a timeline

where most of the characters were introduced as well as each of their respective backstory's narratives. Part 2 is middle sixties; in this timeline the tension of the war was significantly growing and some violence and killing happened in some parts of the Biafran state whilst also incorporating backstories of characters and settings. Part 3 is the late sixties, a timeline where the war was raging up to the end of the war and the aftereffects were depicted of the characters live, the prominent settings of the novel and the Igbo community itself. However, in the film version, the timelines were compressed. There was no depiction of the significant growth on some of the Intrinsic characters. The pacing was fast compressing the timeline in half an hour.

Ecranisation Process on the Plot in the Novel and Film

This section uses ecranisation theory, it specifically investigated the plot of the novels and film adapted versions. The researchers utilized the ecranisation theory as the ground for examining the processes that occurred on the materials' plots. A thorough investigation on the ecranisation processes of the plot on the film adapted versions and comparing it in the literary sources gave the researchers valuable that leads to a more profound understanding of the ecranisation phenomenon.

4.3 Nuances on the Plot in the Novel and Film

Nuances on the Plot in the Novel and Film

THEMES	CATEGORIES
REDUCTION	<ul style="list-style-type: none">• Omission of the narratives• Compression of the story's pacing and structure
VARIATION	<ul style="list-style-type: none">• Altering of the narratives and elements• Modification of the characterizations and pacing
ADDITION	<ul style="list-style-type: none">• Enhancement of the narratives• Incorporating extras in the elements

4.3.1 Reduction

There were two dominant cultural avenues for engaging with literary pieces: visual mediums such as film and the written forms found in novels. These mediums have amassed a vast following worldwide, leading to frequent comparisons between novels and their corresponding film adaptations. Many individuals tend to believe that films struggle to surpass the storytelling prowess of their literary counter parts. This inclination stems from the novels having the initial advantage of introducing the story to readers, imprinting the authors narrative in their minds as the sole “correct” rendition of the tale as it has a wide space for descriptive narratives and vivid backstory.

According to Hutcheon, L. (2012) as cited by Saputra, W. A., Karimah, A. I., & Zaidi, A. (2023) in film adapted novels, the storytelling aspect undergoes compressed narrative arc that can be transformed, time condensed or expanded and this is where the question of fidelity is raised. As stated by Elliot, K. (2004) in his book *Literary Film Adaptation and the form/Content Dilemma*, (qtd. In Hodge 118) “you can’t have a faithful interpretation of something; you can maybe have it in spirit, but it’s going to change as it moves into a different medium”. In the process of transforming novel to film, change is inevitable however, the transformation of novels into films doesn’t give the notion that it will be unfaithful to the original source based on the reduced, enhanced, and varied aspects. Since the film has time constraints, it has the freedom to choose which aspect of the written piece it needs to focus on, but it has to stay faithful to the written pieces’ essence. According to Eneste, P (1991) reduction or downsizing is one of the ecranization process taken from the transformation process of turning literature into a movie/film. A literary work in the transformation process is the reduction of the story’s cutting elements. In both the novel and film adapted version of *Half of Yellow Sun*, to fit in the time allocation and standard limitations, there are some narrative elements that are omitted or reduced in order to streamline the central narratives.

“The novel covers a span of several years, beginning in the early 1960’s and ending in the late 1960’s during the Nigerian Civil war. However, the film adaptation compresses the timeline and focuses primarily on the period leading up to and during the war”.

-Novel: (Parts 1, 2 and, 3 page 1-543)

Based on this quoted statement from the novel *Half of a Yellow Sun* it is an exposition of the novel that provides basic information, which is the temporal settings from the early sixties, middle sixties and, late sixties which sets the stage for the events that will unfold throughout the narrative. As stated by Chesson (2022) exposition doesn’t just happen at the beginning of the story but are woven throughout. In this case the omitted scene of the novels in the film doesn’t focus on the breakdown of events in the novel but how all those timelines can be catered and interpreted in the visual medium.

In the novel, the rally of the students and lecturers trigger the Muslim-Hausa group to plan an attack which fueled the tension of a potential escalation towards a war, is vividly narrated.

However, in the film this was not shown.

-Novel: (part 2 page 105)

The above scene is part of the rising action of the novel's plot as the scene depicts the building tension, development of conflict, heightened anticipation, and the character motivations as a gradual build of momentum and suspense leading to up to the story's climax. In connection with the reduction process, narrative omission in transformation is also a big possibility. Due to the limitations in the film medium such as: time constraints, visual storytelling, and the narrative structure, filmmakers often make choices to exclude certain elements, plot points or characters from a source material to adhere to the standard limitations of the visual platforms. As mentioned by Cutting, J. E (2014) narrative omission is the narrative shifts on the ground of streamlining the narratives in the novel as it transitions from one medium to the other. In the novel, "Half of a Yellow Sun" the timeline was condensed and certain backstories in the narratives were excluded, the film focuses in the central tension and the surge of the war itself, leaving out certain parts of the plot.

"In the novel, it was stated that the mark of the start of the war was when the Muslim-Hausa people bombed a Black Baptist church which results to the mass killing of young children. This was not shown in the film".

-Novel: (part 3 page 159)

As defined by Chase (2023) climax is the utmost pinnacle of strain, and it serves as the epicenter where the intensity of the storyline reaches its zenith, inciting emotions and leaving a lasting impact on the audience. These plots that are omitted in the film are vividly narrated in the novel, these are narrated through the use of backstory and jumping from timeline to timeline which the film version does not incorporate. In the film version of this literary piece, all these plots were condensed in limited time. There are no incorporation of flashback and back story of each of the plot so that the film can streamline the central narrative, which is the actual start of the war, that is also undeniably the core aim of the novel. Derived from the prior discussions, reduction process in the aspect of narrative compression or enhancement is the selective condensing of the narratives to give way for visual storytelling to abide within the constraints of the cinematic medium. As cited by Lutze, P. C. (1998), Alexander Kluge (1998) a renowned modernist filmmaker, in his book “Telling, Condensing, Interrupting: Narrative/Antinarrative”, states that the causality of the narratives in the film is to interlock most incidents into a coherent story. This implies that the narrative structure of events and backstories that are independent from the core message of the novel’s theme has the highest tendency to be reduced in order interlock the remaining central narratives into a whole new interpretation of the story that is in sync with the

mediums space. The reduced scenes of the novel in the process of transformation draws from the reason that is to accommodate the moving image and the visual performance of the narratives.

4.3.2 Variation

Variation in this case is, according to Eneste, P. (1991) allows variations between the novel and the film, and it occurs in the realm of story ideas, style of storytelling, and so on. In this type of creative process, it is highly intertwined with the process of addition and reduction as variations can also occur to both processes. It is the modification of elements (Bluestone, G. 1968) in the novel, the process of transformation to suit the requirements and constraints in the environment in which the medium, in this aspect, is the film as the texts or stage performances called adaptation are the vehicle of narrative ideas-that is, their physical embodiment in some medium (Bortolotti, G.R., & Hutcheon, L. 2007). The film often modifies certain elements, plot points and characters to fit in the visual medium and to better suit the new medium and the storytelling format. Corrigan, T. (2017) cited that as a process, adaptation is how one or more aspects is hybridized due to the transitions between the literary and artistic genre of film adaptations.

The novel started through depicting the young Ugwu Who is about to be a houseboy of Odenigbo, walking through the uniformed rows of houses in Nsukka Village. On the contrary, the film begins with Olanna and Kainenes' family having dinner at their mansion in Lagos.

-Novel (Part 1 page 2/Film: 4:17)

In the novel Half of a Yellow Sun, this statement is an exposition as it sets the stage by introducing the main character and establishing the setting. In the novel, the Muslim-Hausa of the North was highly emphasized as the perpetrator of the tension leading to violence and genocide of the Igbo or Biafran citizens.

In the film, there is no clear distinction of narrative between the Muslim-Hausa and the involvement of the Nigerian government.

-Novel Part 2 & 3

This event encompasses the resolution as it provides the closure to the narrative by revealing the long-term effects of the war on the character's lives. This implies that the variation of the scene in terms of resolution is not always answered or explained, the resolution may leave some elements open-ended, inviting the viewer to interpret or speculate on their own. Variation

process can either include modification and alteration. As stated by Eneste, P. (1991) variation can occur in the process of reduction and addition. Reduced scene and narratives in the novel can be considered as a variation since the narrative of the novel has now been modified, same as in the addition process. In the film *Half of a Yellow Sun* and *Dekada 70'* variations occurred in the condensing of the timeline, narratives compression and opting to reduced certain narrative such as this previously mentioned scene.

“The novel covers a span of several years, beginning in the early 1960’s and ending in the late 1960’s during the Nigerian Civil war. However, the film adaptation compresses the timeline and focuses primarily on the period leading up to and during the war”.

-Novel: (Parts 1, 2 and, 3 page 1-543)

These scenes are a representation of the alteration of the flow of the narratives, since the novels offers an avenue for extensive and vivid descriptions of the narratives, the film medium, however, must simplify the narratives in the novel to adhere to the standard limit of the visual medium and to incorporate elements that independently from the film version alone.

5. Conclusion

Anchoring on the findings of the study, both the materials have significant similarities in their respective film adaptations and minor technical differences, as well as the no significant deviation from the nature of the novel as both represents a historical context in their respective timeline. There were some reduction, addition and variation that have occurred on the plot; however, it is concluded that the film adaptations adhere to the novels essence and stays faithful in portraying the historical contexts.

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