

APPENDIX 1

SCHEME OF THE RESEARCH



APPENDIX 2

POSTER OF THE RESEARCH

COMPARATIVE STUDY ON CHARACTER, PLOT, SETTING, AND THEME BETWEEN ROALD DAHL'S THE WITCHES NOVEL AND ITS 2020 FILM ADAPTATION



BACKGROUND OF THE PROBLEM

Literary adaptation is a creative process that reshapes a story when it moves from one medium to another. Roald Dahl's *The Witches* (1983) and its 2020 film adaptation present notable differences in character portrayal, plot development, setting, and theme. These changes reflect shifts in narrative technique, cultural context, and audience orientation, making comparative analysis necessary to understand how meaning is transformed through adaptation.

FORMULATION OF THE PROBLEM

1. How are character, plot, setting, and theme presented in Roald Dahl's *The Witches* novel?
2. How are character, plot, setting, and theme presented in *The Witches* (2020) film adaptation?
3. What similarities and differences can be identified between the novel and the film based on these elements?

OBJECTIVE OF THE STUDY

1. To analyze the character, plot, setting, and theme in Roald Dahl's *The Witches* novel.
2. To analyze the character, plot, setting, and theme in *The Witches* (2020) film adaptation.
3. To identify the similarities and differences between the novel and the film based on these narrative elements.

RESEARCH METHOD

1. This study uses a qualitative descriptive approach with a comparative method to analyze the novel *The Witches* and its 2020 film adaptation.
2. Data are collected through close reading of the novel and repeated viewing of the film, supported by adaptation and narrative theories.
3. The analysis focuses on comparing character, plot, setting, and theme to identify transformations across media.

RESEARCH FINDINGS

1. The novel *The Witches* presents a compact, dark fable emphasizing moral courage, acceptance, and familial bonds through single characterization and setting.
2. The 2020 film adaptation reinterprets the story with expanded characterization, altered setting, and heightened visual spectacle to reflect contemporary cultural contexts.
3. While both versions share the same core narrative, differences in character, plot, setting, and theme show that the film functions as a creative reinterpretation rather than a direct replication of the novel.

CONCLUSION

1. The study finds that the 2020 film adaptation reinterprets Roald Dahl's novel by expanding cultural context, characterization, and narrative scope.
2. Despite structural similarities, differences in character, plot, setting, and theme reflect the creative demands of cinematic storytelling.
3. Overall, the film preserves the core message of the novel while reshaping its meaning for contemporary audiences.

APPENDIX 3

PRESENTATION SLIDES



COMPARATIVE STUDY ON CHARACTER, PLOT, SETTING,
AND THEME BETWEEN ROALD DAHL'S *THE WITCHES*
NOVEL AND ITS 2020 FILM ADAPTATION



Rievky Reviano Gale
2022130020

ENGLISH LANGUAGE AND CULTURE DEPARTMENT PROGRAM
DARMA PERSADA UNIVERSITY
JAKARTA 2026



UNIVERSITAS
DARMA PERSADA

GRATITUDE TO :



Advisor



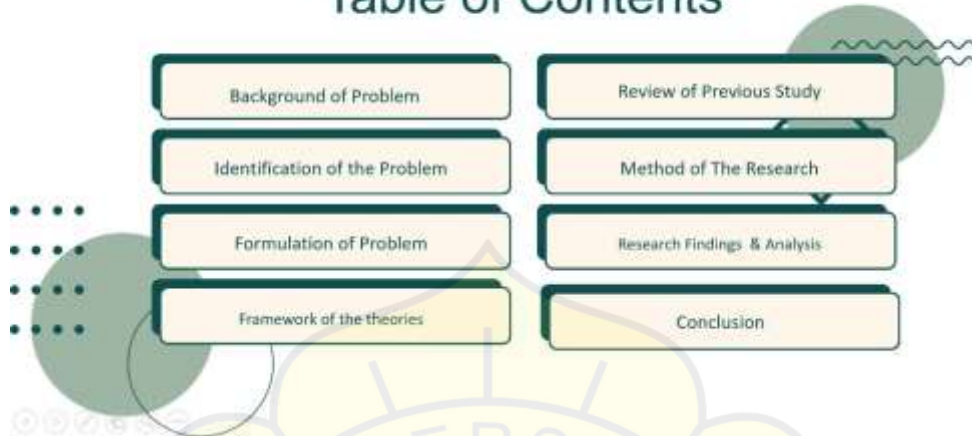
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Bachelor Term paper Defense |

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Background of Problem

Adaptation is the process of transforming a story from one medium to another, such as adapting a novel into a film. Through adaptation, a story can be retold with new interpretations, styles, and cultural contexts, offering fresh perspectives to audiences. As stated by Linda Hutcheon (2013), adaptation is not merely a repetition of an existing text but a creative act that adds new meanings. Therefore, studying adaptation helps us understand how and why stories change when they move from one form of media to another.

A well-known example of literary adaptation is *The Witches* by Roald Dahl. First published in 1983, the novel tells the story of a young boy who, with the help of his grandmother, tries to stop witches who plan to turn children into mice. The story was adapted into films in 1990 and again in 2020, directed by Robert Zemeckis. The 2020 film reimagines the story by changing elements such as setting, characterization, and tone, moving the story to 1960s America and adding new cultural details. Comparing the novel and the 2020 film is important because it shows how plot, setting, and theme are transformed to suit cinematic storytelling and modern audiences, while still conveying the core ideas of Roald Dahl's original work.

Page 01

IDENTIFICATION OF THE PROBLEM

01

How the structure of character, plot, setting, and theme is described in Roald Dahl's *The Witches* novel.

02

How the structure of character, plot, setting, and theme is described in *The Witches* (2020) film adaptation.

01

03

02

03

What similarities and differences appear in the character, plot, setting, and theme between the novel and the film.

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FORMULATION OF THE PROBLEM

Based on the identification above, the problems in this research can be formulated as follows:

★ FORMULATION OF THE PROBLEM 1

How are the character, plot, setting, and theme described in Roald Dahl's *The Witches* novel?

★ FORMULATION OF THE PROBLEM 2

How are the character, plot, setting, and theme described in *The Witches* (2020) film?

★ FORMULATION OF THE PROBLEM 3

What are the similarities and differences between the novel and the film in terms of character, plot, setting, and theme?

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FRAMEWORK OF THE THEORIES

01. Adaptation Theory

Adaptation is a creative reinterpretation for a new medium, not replication, involving selective changes to generate fresh meaning. In *The Witches* study, the film revoices the novel through cinematic tools—visual design, pacing, sound, and performance—to reshape plot, character, and theme for contemporary audiences.

01

03

02

02. Narrative Element Framework

This approach analyzes how Character, Plot, Setting, and Theme shift from page to screen. The film updates character identity and motivation, alters plot pacing and sequence, relocates setting (European locales to the American South), and reframes themes around race and resilience, illustrating how medium conditions shape meaning.

03. Adaptation Studies/Scholarly Scaffolding

The study grounds itself in established adaptation scholarship to justify a four-element comparison and interpret changes as deliberate responses to medium constraints and cultural moments, contributing to debates on fidelity, transformation, and representation in adaptation.

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REVIEW OF PREVIOUS STUDY

01

Sucastini, Utami, & Paramita. (2024). *The Grand High Witch's Characterization in Roald Dahl's The Witches*. This study analyzes the main antagonist's traits—scary, cruel, and cunning—using a qualitative model. It explores how Dahl uses grotesque imagery to teach moral lessons to children but focuses exclusively on the novel, excluding film adaptations.

02

Kuncoro & Harwasih. (2022). *Adaptation of Novel The Witches by Roald Dahl to Graphic Novel by Penelope Bagieu*. This study examines how the story changes when adapted into a graphic novel, highlighting the use of addition and omission for visual storytelling. It demonstrates how different media shift focus from text to visuals, providing relevant insights into medium-based transformations.

03

Surya, Nurhadi, & Musliman. (2023). *A Critical Multimodal Analysis of Text and Images in Roald Dahl's Matilda and The Witches*. This study explores how Quentin Blake's illustrations work alongside the text to reinforce themes of fear and resistance. It highlights that visuals are as essential as words to the story's meaning, providing a useful framework for analyzing how film visuals reinterpret original imagery.

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METHOD OF THE RESEARCH

Qualitative Descriptive Method

This study employs a qualitative descriptive approach to systematically examine non-numerical data extracted from both the literary text and the cinematic adaptation. By focusing on detailed textual and visual evidence, this method facilitates a deep exploration of specific literary components without relying on statistical measurements.

Systematic Data Analysis Technique

The analytical process involves a rigorous three-step cycle: identifying pertinent scenes and passages, categorizing these elements into thematic groups, and synthesizing the findings. This technique ensures that conclusions regarding the transformation between the two media are grounded in organized, evidence-based interpretation.

Comparative Analysis Method

A comparative framework is utilized to conduct a side-by-side evaluation of the original novel and its film counterpart. This method allows for a structured identification of similarities and variances across key narrative pillars, specifically focusing on character development, plot structure, geographical settings, and central themes.

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Data Analysis

4.1 Character Analysis

The Boy (Narrator vs. Hero Boy)

- Novel: An unnamed, resilient child whose transformation into a mouse represents a loss of innocence but an endurance of identity. He is pragmatic and accepts his fate with "open-heartedness."

"My parents were killed... I won't go into the horrors of that terrible afternoon. I still get the shivers when I think about it." (Dahl, 1983, p. 7)

- Film: Named "Charlie" (Hero Boy), he is a Black American child in 1968. His grief is more visible, expressed through silence and a lack of appetite, making his eventual bravery a more profound emotional "reawakening."

"He's been like that since the accident. Won't eat, won't talk." (Zemeckis, 2020, 00:06:42)

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The Grandmother (Grandmamma vs. Grandma)

- Novel: A "witch-wise" Norwegian woman who smokes cigars and speaks with blunt honesty. She is the Boy's mentor.

"Heaven shall take my soul, but Norway shall keep my bones." (Dahl, 1983, p. 8)

- Film: A Southern "healer" (played by Octavia Spencer) who uses spiritual folk medicine. She is warmer and more physically active in the fight.

"A witch is a demon in human shape... They don't just hate children. They find them repulsive." (Zemeckis, 2020, 00:22:15)

The Grand High Witch

- Novel: A figure of "pure, unfiltered malice" and absolute authority. She is a visual metaphor for moral corruption.

"She had no hair, and her nose was hooked like the beak of a bird. Her eyes blazed with hatred." (Dahl, 1983, p. 62)

- Film: More theatrical and physically grotesque, with 'Glasgow smiles' (stretched mouth scars) and the ability to levitate.

"One drop of this 'Formula 86' will turn a child into a mouse in precisely five seconds." (Zemeckis, 2020, 00:48:10)



Data Analysis

4.2 Plot Analysis

The Conflict and Transformation

- Novel: The transformation is a dark, permanent consequence that the Boy accepts to stay with his grandmother.

"It doesn't matter who you are... as long as somebody loves you." (Dahl, 1983, p. 182)

- Film: The transformation is treated with more kinetic energy and humor, though the stakes remain high. The film emphasizes the "teamwork" between the three mice (Charlie, Daisy, and Bruno).

The Resolution (The Ending)

- Novel: A quiet, bittersweet ending. The Boy and Grandma plan to travel the world to eradicate witches during the short lifespan he has left as a mouse.

- Film: A high-energy "call to action." The Boy becomes a leader, training a literal army of children to fight witches globally.

"We are going to need some help. A lot of help. We're going to start a club." (Zemeckis, 2020, 01:38:20)

4.3 Setting Analysis

- Novel (Norway/England, 1980s): The setting feels like a timeless, cold European folk tale. The Grand Hotel in Bournemouth provides a claustrophobic, "high-society" backdrop for the witches' convention.

- Film (Alabama, 1968): The setting is a character itself. Moving the story to the American South during the Civil Rights era adds a layer of social commentary. The hotel is a place where "wealthy white people" stay, making the Black protagonists' presence there a subtle act of defiance.

"The hotel is where the rich folks go to hide from the world." (Zemeckis, 2020, 00:30:15)

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Data Analysis

4.4 Theme Analysis

Appearance vs. Reality

- Novel: Focuses on the "ordinariness" of evil. Witches look like "nice ladies" to teach children to look beneath the surface.
"A real witch is always disguised as an ordinary woman." (Dahl, 1983, p. 21)
- Film: Extends this theme to social class. The witches hide in plain sight by exploiting the fact that society often "ignores" children and marginalized people.

Courage and Resilience

- Novel: Courage is shown through the Boy's individual endurance and his refusal to be broken by his mouse form.
- Film: Resilience is shown through community. The film emphasizes that you cannot fight evil alone; you need "your people" to survive.
"It doesn't matter how small you are, as long as you have someone to stand with you." (Zemeckis, 2020, 01:40:05)

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Conclusion

This study concludes that the 2020 film adaptation of *The Witches* is not a simple retelling of Roald Dahl's 1983 novel but a creative reinterpretation shaped by cinematic form and contemporary cultural context. While both versions share the same narrative foundation, they differ significantly in the construction of character, plot, setting, and theme. The novel presents a dark, intimate children's story that emphasizes moral courage, acceptance, and emotional resilience through subtle narration and a restrained ending, whereas the film expands the story into a visually expressive and culturally recontextualized narrative that highlights empowerment, collective resistance, and action-oriented resolution. These differences demonstrate that adaptation functions as a process of transformation rather than reproduction, allowing a literary work to generate new meanings across media while preserving its core moral essence.

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THANK YOU

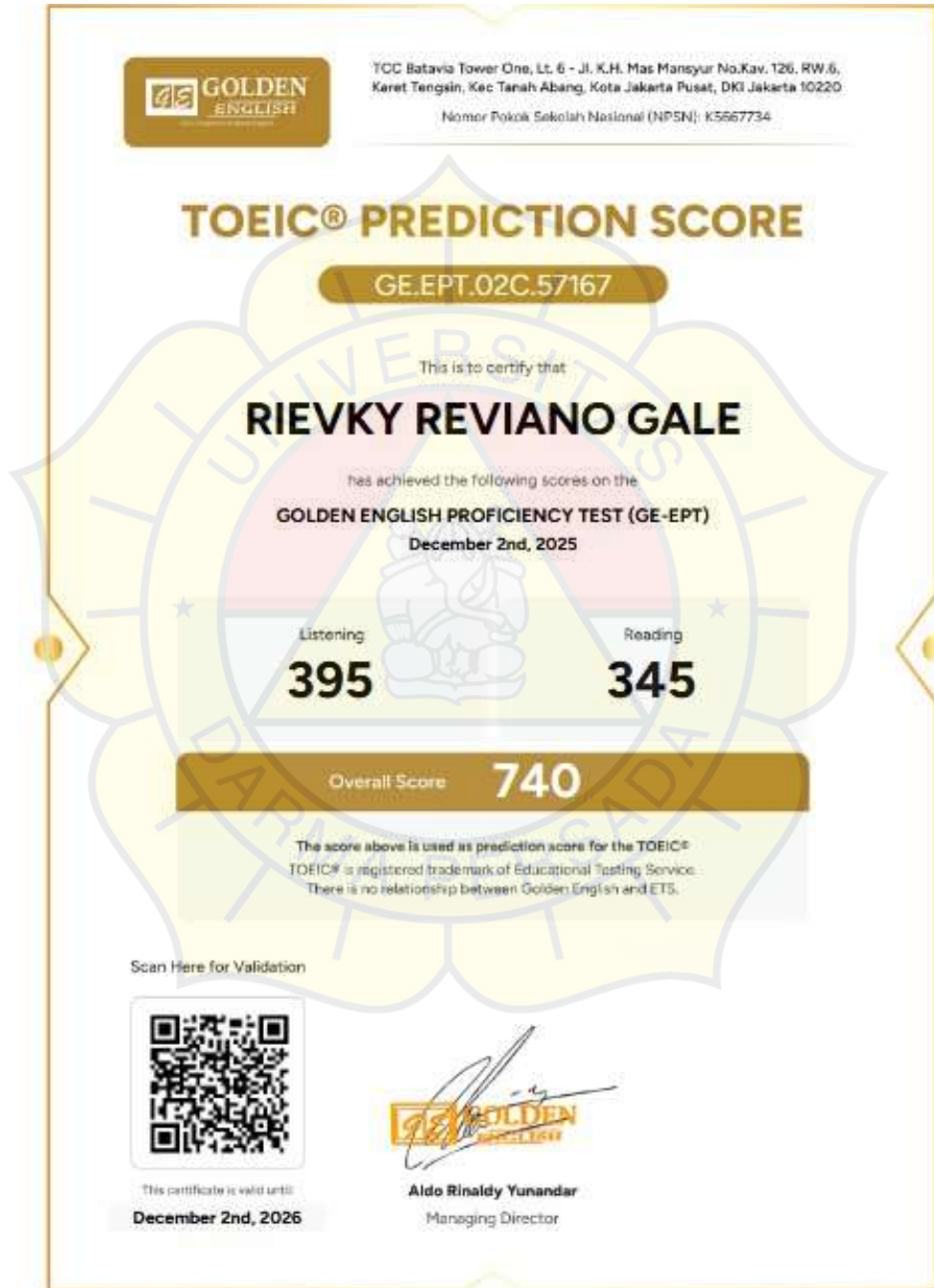
NAME : Rievky Reviano Gale (2022130020)

Darma Persada University



APPENDIX 4

TOEIC CERTIFICATE



GOLDEN ENGLISH

TCC Batavia Tower One, Lt. 6 - Jl. K.H. Mas Mansyur No.Kav.126, RW.6,
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Managing Director

APPENDIX 5

CERTIFICATES





SERTIFIKAT

Diberikan Kepada:

Rievky Reviano Gale

Bahasa dan Kebudayaan Inggris

SEBAGAI PESERTA

Dalam Kegiatan Pengenalan Kehidupan Kampus Mahasiswa Baru (PKKMB) Universitas Darma Persada
15-21 September 2022

Kehidupan Kampus Masa Pandemi
pada Era Revolusi Industri 4.
Dewi Wulandari, S. Si.

Pengenalan Kurikulum program studi dan
Kebijakan Merdeka Belajar Kampus
Merdeka (MBKM)
Dr. Alim Setiawan Slamet

Membangkitkan Jiwa Kewirausahaan Mahasiswa
Riawan Tamini, S. Kem.

Mengembangkan karakter mahasiswa agar
mempunyai sikap sebagai intelektual
dan anti kekerasan (anti perundungan)
Robby Habibi, SHI., CHC., CPS., CPM.

Generasi Emas Tanpa Narkoba
Erigen Pot. DR. Victor Pudjadi,
Sp.B., FICS., DFM.

Rektor Unsada



Dr. Tri Mardjoko, S.E., M.A.

APPENDIX 6

TERM PAPER COUNSELLING FORM

Nama Mahasiswa: Rievky Reviano Gale



Dosen Pembimbing: Syarif Hidayat, S.S., M.Hum



Judul Skripsi: Comparative Study on Character, Plot, Setting, and Theme Between Roald Dahl's *The Witches* Novel and Its 2020 Film Adaptation

Mulai Bimbingan: 1 Oktober 2025

Tahun Akademik: Ganjil 2025/2026


No.	Hari & Tanggal	Catatan Pembimbing	Paraf
1.	3 Oktober 2025	Disertasi Topik & Pengesahan Proposal: Judul penelitian " <i>Comparative Study on Character, Plot, Setting, and Theme Between Roald Dahl's The Witches Novel and Its 2020 Film Adaptation</i> " secara substansi telah disetujui. Mahasiswa diinstruksikan untuk memperkuat justifikasi akademik pada Bab I, khususnya mengenai urgensi pemilihan film adaptasi tahun 2020 sebagai objek komparasi primer guna menunjukkan kebaruan (<i>novelty</i>) penelitian dibandingkan kajian-kajian sebelumnya.	
2.	10 Oktober 2025	Tinjauan Pustaka & Kerangka Teoretis:	

		<p>Evaluasi Bab II ditekankan pada integrasi teori Sastra Banding dan konsep Ekranisasi oleh Sapardi Djoko Damono atau Eneste. Mahasiswa wajib memastikan bahwa setiap parameter perbandingan (alur, karakter, latar, dan tema) memiliki basis teoretis yang kuat. Perhatikan konsistensi sitasi sesuai format APA Style dan pastikan literatur yang digunakan relevan dengan perkembangan studi adaptasi kontemporer.</p>	
3.	28 Oktober 2025	<p>Metodologi Penelitian & Instrumen Data:</p> <p>Penyempurnaan Bab III pada aspek teknik pengumpulan dan analisis data. Mahasiswa harus mendeskripsikan prosedur kualitatif secara sistematis, termasuk bagaimana data tekstual dari novel disandingkan secara sinkronis dengan data visual/audiovisual dari film. Pastikan skema penelitian di bagian lampiran mencerminkan alur kerja analisis yang koheren. Lanjutkan ke tahap pengambilan data lapangan.</p>	
4.	21 November 2025	<p>Analisis Data I (Karakteristik & Struktur Plot):</p> <p>Diskusi mendalam mengenai temuan pada Bab IV. Mahasiswa diarahkan untuk mengeksplorasi transformasi karakter <i>Grand High Witch</i> dan pahlawan utama secara lebih</p>	

		<p>kritis. Analisis tidak boleh sekadar deskriptif-komparatif, melainkan harus menyentuh aspek motivasi perubahan elemen plot yang signifikan. Perhatikan aspek transmudasi dari medium teks ke layar lebar.</p>	
5.	19 Desember 2025	<p>Analisis Data II (Setting, Tema, & Signifikansi Budaya):</p> <p>Pendalaman analisis mengenai pergeseran latar tempat ke Alabama tahun 1960-an. Mahasiswa diminta untuk mengaitkan perubahan sosiokultural tersebut dengan tema-tema inklusivitas atau rasisme yang mungkin muncul dalam film namun absen dalam novel asli. Sinkronisasi antara interpretasi data dengan teori yang telah diajukan di Bab II harus terlihat jelas dalam sintesis pembahasan.</p>	
6.	13 Januari 2026	<p>Finalisasi, Sintesis Akhir, & Persetujuan Sidang:</p> <p>Pemeriksaan akhir terhadap draf lengkap. Struktur penulisan telah memenuhi standar akademik fakultas. Kesimpulan sudah menjawab seluruh rumusan masalah secara komprehensif. Abstrak dwibasa telah diperiksa kelogisannya. Secara keseluruhan, naskah skripsi dinyatakan layak secara kualitas untuk dipresentasikan dalam Sidang</p>	

	Munaqasyah/Sidang Sarjana. Segera lengkapi persyaratan administratif.	
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Jakarta, 21 Januari 2026

Menyetujui:	
Pembimbing	
 (Syarif Hidayat, S.S., M.Hum)	
Mengetahui:	
Pembimbing Akademik	Ketua Program Studi S-1
 (Eka Yuniar Ernawati, SS, M.Si)	 (Dr. Yoga Pratama, M. Pd.)

APPENDIX 7

TURNITIN RESULT



UNIVERSITAS DARMA PERSADA
UPT PERPUSTAKAAN
Gedung Rektorat Lantai 3,
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SURAT KETERANGAN HASIL PENGECEKAN TURNITIN

UPT Perpustakaan Universitas Darma Persada menerangkan telah selesai melakukan pemeriksaan duplikasi/*similarity* menggunakan perangkat lunak Turnitin terhadap hasil karya sebagai berikut:

Judul : Comparative Study on Character, Plot, Setting, and Theme Between
Roald Dahl's The Witches Novel and Its 2020 Film Adaptation
Penulis : Rievky Reviano Gale
NIM : 2022130020
Tgl pemeriksaan : 21 Januari 2026

Dengan hasil Tingkat Kesamaan (*similarity index*) 3%

Demikian Surat Keterangan kami buat, untuk dipergunakan sebagaimana mestinya.

Jakarta, 21 Januari 2026

Ka.UPT Perpustakaan Unsada

Yus Rusmiyati, SS., MM

Batas maksimal similarity 30% untuk Fakultas Sastra dan Ekonomi

Batas maksimal similarity 25% untuk Fakultas Teknik, Kelautan
dan Pasca Sarjana

APPENDIX 8

CURRICULUM VITAE



RIEVKY REVIANO GALE

ABOUT ME

I'm 23 years old and I was born in Jakarta on May 20, 2001. I graduated from Royal Wells High School in 2019. In 2022, I'm studying English literature at Darma Persada University. I love being helpful, and I'm really passionate about becoming a better English speaker to enhance my language skills. I also want to improve my computer skills and soft skills to prepare for the future. Once I've mastered Microsoft basics, I plan to dive into coding. I'm committed, hardworking, and always excited to learn new things. I enjoy organizing, and I believe these skills will make my work life so much easier.

EXPERIENCE

I'm interested in various aspects of marketing, and I have six months of internship experience in sales and marketing at Bank Mandiri.

HOBBY

I have a lot of hobbies such as watching a movie, learning new things, listening to music, love to travelling around the world, and having work out in order to keep healthy.

REFERENCE

Dr. Yoga Pratama, M.Pd

EDUCATION

Majoring in English Literature
Darma Persada University
2022 - 2026

Senior High School
Royal Wells School
2017 - 2019

SKILLS

- fluent in English speaking
- Good in translating
- Speak Japanese fluently
- Good in presentation
- Good at operating Microsoft Office (Excel, Word, PowerPoint) & Canva

LANGUAGE

Indonesia (First Language)
English (Second Language)
Japanese (Third Language)

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