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ECRANISATION OF PLOT OF NOVEL AND SERIES SHOGUN

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ABSTRACT

This study seeks to examine the ecranisation of the plot in James Clavell's novel Shogun into the 2024 television series, with particular emphasis on the narrative transformations involved in adapting literary fiction into a visual medium. Employing a descriptive qualitative approach, the study identifies several forms of plot transformation, including variation, adaptation, and reduction, as well as alterations to certain characters. The findings are expected to contribute to the development of literary and film studies by broadening the theoretical understanding of plot ecranisation and adaptation. Furthermore, this study provides insights for readers and viewers interested in exploring the complexities of translating literary narratives into audiovisual representations. The scope of the analysis is specifically limited to the ecranisation of the plot in the original novel and its 2024 television adaptation, excluding other narrative elements, such as setting and characterisation. By concentrating on plot transformation, this study offers a distinct perspective on the adaptation process and the ways in which narrative structures are reshaped across literary and audiovisual media.

Keywords: ecranisation, plot, novel, Shogun, adaptation, series

1. INTRODUCTION

Novels and films represent distinct forms of artistic expression, as the former primarily employs written language, whereas the latter relies on cinematographic techniques to convey narratives (Bluestone, 1961). Despite their differences in medium, both seek to communicate meaning and achieve aesthetic effects, with novels utilizing textual descriptions and films employing visual representations (Pal, 2024). While novels encourage readers to construct imaginative interpretations of narrative events, films communicate stories through audiovisual elements, including moving images, visual compositions, and sound (Gul et al., 2023). These differences demonstrate that the process of transferring a literary work into a cinematic medium involves more than simply reproducing its written content. Instead, it requires adjustments to narrative structures and other intrinsic elements to accommodate the characteristics of the target medium (Hutcheon, 2013; Spielmann, 2024). The increasing prevalence of cinematic adaptations of literary works has consequently brought greater attention to the concepts of *ecranisation* and *de-ecranisation*. Both terms originate from the French word *écran*, meaning screen, with *ecranisation* referring to the transformation of literary works into films and *de-ecranisation* describing the reverse process (Eneste, 1991, p. 60). Nevertheless, literary adaptations rarely reproduce their source texts in their entirety, as the demands of cinematic storytelling often necessitate the omission, addition, or modification of particular details, characters, and narrative sequences to maintain coherence and accommodate the conventions of film production (Subrata & Sayuti, 2018). Consequently, an adapted film cannot be expected to correspond entirely to its literary

counterpart (Hutcheon, 2013). Rather than constituting a straightforward reproduction, adaptation represents a creative process involving interpretation, selection, and reconstruction of the source material (Spielmann, 2024). Although novels primarily stimulate readers' imagination through written narratives, films establish more immediate audiovisual experiences through performances, sound effects, music, and visual imagery.

The practice of *ecranisation* encompasses adaptations of both canonical literary works and contemporary popular fiction. Previous studies have examined the transformation of literary works into films through different perspectives, including comparisons of narrative elements, changes in plot, and the adaptation of intrinsic elements. For instance, studies have investigated the adaptation of *If Beale Street Could Talk* (Handaeni et al., 2022), *Bumi Manusia* (Afsani et al., 2022), *The Perfect Husband* (Wiranty et al., 2022), *Little Women* (Elva & Saptanto, 2023; Taufik et al., 2023), *The Serendipity* (Saraswati & Kamiliya, 2023), and *Matt and Mou* (Citraria et al., 2023). Other studies have explored the adaptation of *The Kite Runner* (Khissoga, 2023), *Tuesdays with Morrie* (Syaifullah & Perrodin, 2023), *Lord of the Flies* (Shofa et al., 2024), and *Poor Things* (Putri & Purbantina, 2024). Research has also examined adaptations involving *Fahrenheit 451* (Gholami & Saheb, 2024), *The Handmaid's Tale* (Sail, 2023), *Five Feet Apart* (Putri et al., 2021), *Pride and Prejudice*-related adaptation scholarship, and *The Blue Umbrella* (Pal, 2024). More recent investigations have focused on narrative transformations in *Maze Runner: The Death Cure* (Kasih, 2024), *Matilda* (Kusumayanti et al., 2025), *Gadis Kretek* (Aji & Pamungkas, 2025; Malik et al., 2025; Rachmawati & Nugroho, 2026), *Invalidite* (Irawan et al., 2025), *Sabtu Bersama Bapak* (Wachyudin et al., 2025), *Sepatu Dahlan* (Riyanto et al., 2025), *Mars* (Azalia et al., 2025), and *Love Never Comes on Time* (Ilmi & Istiqomah, 2026). Studies have additionally addressed the transformation of intrinsic elements in *The Viscount Who Loved Me* into a television series (Fitria et al., 2025), the adaptation of *Always and Forever, Lara Jean* (Wibawa et al., 2025), and the relationship between fidelity and authenticity in adapting *My Brilliant Friend* for television (Heltzel & Verzella, 2024). Collectively, these studies demonstrate that adaptation involves various forms of narrative and structural transformation, although the specific changes depend on the characteristics of the source text and the requirements of the audiovisual medium.

One notable example of literary adaptation is James Clavell's *Shogun*, which was adapted into a television miniseries in 1980 and subsequently reinterpreted in the 2024 series of the same title. The relationship between Clavell's novel and its 2024 television adaptation has also attracted scholarly attention, particularly regarding the negotiation of textual boundaries during the adaptation process (Benslama & Souhali, 2024). The 2024 adaptation consists of ten episodes and premiered on February 27, 2024, featuring Hiroyuki Sanada as Yoshii Toranaga and Cosmo Jarvis as John Blackthorne. The series has received considerable recognition, including accolades from the Emmy Awards and the International Online Cinema Awards (INOCA). Its narrative centers on Blackthorne, an English sailor whose vessel and crew become stranded in Japan. Upon his arrival, he is taken to Osaka by Toranaga and subsequently detained as a prisoner. Throughout the narrative, Blackthorne attempts to reclaim his ship and crew and secure permission to return to England, while encountering resistance from both Portuguese and Japanese authorities. His circumstances eventually lead him into the realm of military affairs, where he draws upon his knowledge of British naval warfare to propose training the Japanese forces in naval combat, despite his limited familiarity with firearms.

The researcher identified several differences in plot development between Clavell's original novel and its 2024 television adaptation, thereby establishing *Shogun* as a compelling subject for further investigation. Although previous research has examined the adaptation of Clavell's novel into the 2024 television series (Benslama & Souhali, 2024), further examination of the specific transformations in plot development remains relevant. These narrative discrepancies provide a basis for

investigating how the novel's plot undergoes transformation through the process of *ecranisation*. Accordingly, this study seeks to identify the forms of plot transformation represented in the adaptation and analyse how the narrative is restructured when transferred from literary to audiovisual media. The findings are expected to contribute to the theoretical development of literary and film studies, particularly in relation to plot and *ecranisation*, while providing a more comprehensive understanding of the adaptation process for readers and viewers. The investigation is specifically restricted to the transformation of plot in James Clavell's *Shogun* and its 2024 television adaptation, without examining other literary elements, including setting, background, and characterisation. By concentrating exclusively on narrative transformation, this study aims to offer a focused perspective on the ways literary plots are reinterpreted and reconstructed within television adaptations.

2. LITERATURE REVIEW

2.1 Plot

Plot refers to the arrangement and organization of events within a narrative. Abrams and Harpham (2015) explain that plot involves the structured presentation of actions and events in a particular sequence to produce specific emotional and artistic effects. Although a story generally presents events according to their chronological order, plot emphasizes the causal relationships that connect one event to another. For example, the statement "the king died, and then the queen died of grief" demonstrates how an event can be connected to another through a cause-and-effect relationship. Thus, plot is not merely a sequence of incidents but a carefully organized structure in which each event contributes to the development of the overall narrative. Accordingly, analysing the plot of a novel or film involves identifying the events presented, examining their arrangement, and understanding the causal connections that establish narrative progression.

2.2 Ecranisation

Ecranisation refers to the process of transferring a literary work, particularly a novel, into a screen-based medium. The term originates from the French word *écran*, which means screen (Eneste, 1991, p. 60). Since novels communicate narratives through written language that readers interpret through imagination, whereas films present stories through visual and auditory elements, the adaptation process inevitably involves changes to the original work. Eneste (1991) identifies three principal forms of transformation in *ecranisation*: reduction, addition, and variation. Reduction involves omitting certain elements from the original work, while addition refers to introducing new elements that do not appear in the source text. Variation, meanwhile, occurs when particular elements are presented differently in the adapted version. These changes may involve narrative events, characters, settings, or the ways in which particular scenes are represented. Nugrahani et al. (2019) also explain that adaptations frequently involve additions and reductions to accommodate the limited duration of screen productions and enhance their visual presentation. A similar concept is discussed by Damono (2018) through the term *alih wahana*, which describes the transfer of a work from one medium into another (as cited in Srikandi, 2020). Therefore, *ecranisation* can be understood as a process of creative transformation in which the original narrative is reorganized to suit the characteristics and requirements of the screen medium.

2.3 Addition

Addition is one of the forms of transformation that may occur when a literary work is adapted into a film or television production. This process involves introducing elements that are not explicitly presented in the original literary text. According to Eneste (1991), additions may affect various narrative components, including plot, characterisation, setting, and atmosphere. Such changes emerge partly because screenwriters and directors interpret the source text before transforming it into an audiovisual production. Their interpretations may consequently lead to the inclusion of new scenes, events, characters, or other narrative details that are absent from the original work. In terms of plot, addition occurs when the adaptation introduces new incidents or developments that expand the

original sequence of events. Therefore, additional material does not necessarily reproduce the novel's narrative directly but reflects the creative decisions made by filmmakers in constructing the adapted version.

2.4 Reduction

Reduction refers to the omission of certain elements from a literary work during its adaptation into a film or television production. Eneste (1991) relates this process to the differences between the reading time required for a novel and the limited duration available for a screen adaptation. While readers may spend several hours or even days engaging with a novel, a film generally has a considerably shorter running time. As a result, filmmakers need to select and condense particular narrative components to ensure that the story can be presented within the available duration. This process may involve removing events, scenes, or other elements that are considered less essential to the development of the adapted narrative. Nugrahani et al. (2019) similarly highlight that reduction is often necessary to accommodate the duration of a screen production. Furthermore, Istadiyantha (2017) suggests that not every part of a novel can be translated into visual form, requiring directors to make effective use of the available screen time. In relation to plot, reduction occurs when particular events or sequences presented in the novel are omitted from the adaptation, resulting in a more condensed narrative structure.

2.5 Variation

Variation refers to changes in the way particular elements of a literary work are represented in its screen adaptation. Unlike reduction, which involves omitting elements, or addition, which introduces new material, variation occurs when existing narrative components are modified or presented differently. Eneste (1991) explains that such transformations may affect several aspects of a literary work, including plot, characterisation, setting, and atmosphere. These changes are influenced by the differences between literary and audiovisual media, as well as the creative interpretations of screenwriters and directors. In plot development, variation may involve rearranging the sequence of events, modifying the relationship between incidents, or changing how particular events are presented. Consequently, although the adaptation may retain the central events of the original narrative, their presentation and connections may differ from those in the novel. Such modifications demonstrate how filmmakers reinterpret the source material to construct a narrative that functions effectively within the conventions of the screen medium.

2.6 **Previous Studies**

The adaptation of literary works into films and television productions has attracted considerable scholarly attention, particularly concerning the transformations that occur in narrative structures and intrinsic elements. Previous studies have examined various aspects of *ecranisation*, including plot, characterisation, and setting, using different literary works as their research objects. These studies provide relevant theoretical and analytical foundations for understanding how narrative elements are transformed when literary works are transferred into audiovisual media. The following studies are particularly relevant to the present research.

Triswela (2016) investigated the *ecranisation* of Stephenie Meyer's *Breaking Dawn*, focusing on the changes in plot between the novel and its film adaptation. Using adaptation theory, the study identified three forms of transformation: addition, reduction, and variation. Its emphasis on plot transformation is relevant to the present study because both examine how narrative events are modified during the adaptation process. However, Triswela's research examined a different literary work and its film adaptation.

Khissoga (2023) examined the adaptation of Khaled Hosseini's *The Kite Runner* into a film using Eneste's *ecranisation* theory and a descriptive qualitative approach. The findings revealed several transformations, including reductions in plot, characters, and characterisation, as well as changes in scenes and narrative point of view. Although this study provides insights into the different forms of adaptation, its scope extends beyond plot to include other narrative elements. In contrast,

the present study concentrates specifically on changes in plot development.

Elva and Saptanto (2023) analysed the *ecranisation* of plot and characterisation in Louisa May Alcott's *Little Women*. Their study applied Eneste's theory to identify additions, reductions, and variations, while also employing Freytag's theory of plot and Minedrop's theory of characterisation. The findings indicated that changes occurred across several stages of plot development. Modifications and reductions were identified in the exposition and climax, while the rising action and falling action involved modifications and additions. Additions were also found in the resolution. Furthermore, the adaptation presented changes in the characterisation of Jo, Meg, and Laurie. The authors concluded that *ecranisation* theory provides a useful framework for examining how a complete literary narrative is transformed into a film with a relatively limited screening duration. This research is relevant because it demonstrates how the three forms of *ecranisation* can be identified through the structural development of a narrative.

Putri (2023) also investigated changes in plot and characterisation in Jane Austen's *Persuasion* and its film adaptation directed by Carrie Cracknell. The findings showed that several events presented in the novel were omitted from the film. The study also identified additional scenes that were not included in the original literary work, indicating that the adaptation involved transformations beyond the omission of narrative events. These additions also influenced the representation of characterisation in the film. This study is particularly relevant to the present research because its discussion of additional narrative events provides insight into how filmmakers introduce new material when adapting a literary text. Such findings offer a useful point of reference for examining the addition of plot events in the 2024 television adaptation of *Shogun*.

Similarly, Kayyis (2016) examined the adaptation of *Divergent* by focusing on the changes that occurred between the novel and its film version. The study identified shifts in narrative components through the application of *ecranisation* theory, particularly in relation to the differences between the original literary text and its cinematic adaptation. Although the study considered several narrative aspects rather than concentrating exclusively on plot, it provides an additional reference for understanding how literary elements may be transformed during the adaptation process.

Taken together, these previous studies demonstrate that the transfer of literary works into audiovisual media commonly involves addition, reduction, and variation. They also show that these transformations may influence the sequence, presentation, and development of narrative events. Nevertheless, the present study differs from the reviewed research in its focus on James Clavell's *Shogun* and its 2024 television adaptation. Rather than examining multiple intrinsic elements, this study specifically investigates plot transformation by identifying the additions, reductions, and variations that occur between the novel and the series.

3. METHODS

This study adopted a descriptive qualitative research design complemented by a comparative approach. The qualitative design was deemed appropriate because the data were non-numerical in nature, comprising narrative events, individual scenes, and plot elements that required systematic description and interpretative examination rather than statistical measurement (Creswell, 2018). The comparative approach was employed to examine the similarities and differences between the plot structures of James Clavell's *Shogun* (1975) and its ten-episode television adaptation released in 2024. Through this comparison, the study sought to identify and categorise the transformations occurring during the adaptation process, specifically reduction, addition, and variation, as conceptualised in Eneste's (1991) theory of *ecranisation*. The primary data consisted of plot events identified in both the novel and the television series, which simultaneously served as the primary data sources. Meanwhile, relevant books, scholarly articles, and other academic publications

concerning plot, literary adaptation, and *ecranisation* were consulted as secondary sources to support the theoretical and analytical framework.

Data collection was conducted through documentation and note-taking techniques in four systematic stages. First, the novel was read repeatedly to develop a comprehensive understanding of its narrative structure and identify the events contributing to plot development. Second, all ten episodes of the 2024 television series were watched carefully to identify and document the corresponding narrative events. Third, the principal plot events in both works were recorded through detailed notes, with particular attention given to their occurrence, sequence, and narrative significance. Finally, the identified events were organised chronologically to establish a basis for systematic comparison between the original novel and its television adaptation.

The collected data were analysed using the interactive model of qualitative data analysis proposed by Miles et al. (2014), which comprises three interconnected stages: data condensation, data display, and conclusion drawing and verification. During data condensation, relevant plot events were selected, organised, and classified according to their significance to the narrative development of each work. Subsequently, the condensed data were displayed descriptively to facilitate a comparison of the plot structures in the novel and the television series. At this stage, corresponding events were examined to identify omissions, newly introduced incidents, and modifications in the presentation or sequence of existing events. Each identified transformation was then categorised as reduction, addition, or variation based on Eneste's (1991) framework of *ecranisation*. Finally, conclusions were drawn by interpreting the comparative findings to explain how the original plot of *Shogun* was reconstructed and transformed in its 2024 television adaptation. The analytical process was conducted systematically to ensure that the conclusions were grounded in the documented narrative evidence from both sources.

4. RESULTS AND DISCUSSION

The film series *Shogun*, produced by FX Studios in 2024, is adapted from James Clavell's novel of the same title, first published in 1975. Based on the data the researcher collected, the series departs from its source material in a number of ways, affecting both the characters and the plot. These departures appear intentional. The creators seem to have reworked parts of the story so that the narrative stays with the Japanese side and its internal development, instead of giving equal weight to the opposing side.

1) Changes In film

The researcher identified several differences between the film series and its source novel, and the treatment of characters is a clear case. Some characters appear under altered names, while others were cut from the series altogether.

Table 1. Character changes

Novel	Film	Result of Comparative Analysis
Characters: John Blackthrone, Yoshi Toranaga, Toda Mariko, Kashigi Yabu, Kashigi Omi, Ishido Kazunari, Toda Buntaro, Toda Hiromatsu, Yoshi Naga, Onoshi, Sugiyama, Kiyama Nagamasa, Usagi Fujiko, Kiritshubo Toshiko, Martin Alvito, Vasco Rodrigues, Don Ferriera, Father sebastio, Johan Vinck, jan roper, Maximillian copper, baccus van	**Characters:** Yoshii Toranaga, John Blackthrone, Toda Mariko, Kashigi Yabushige, Kashigi Omi, Toda Hiromatsu, Toda Buntaro, Yoshii Nagakado, Usami Fuji, Kiri No Kata, Muraji, Ishido Kazunari, Ochiba no Kata, Sugiyama, Ohno, Daioyin, Yaechiyo, Kiku, Pastor Martin alvito,	Several characters were cutout in the film series and several undergo a change in their name.

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neck, pieterzoon, maetsukker, ssonk, salamon, Hendrik, paulus spillbergen.	Vasco Rodrigues, Father Ferreira, Delacqua.	

The table above shows that the series altered a number of characters and removed others entirely. The novel is populated with many figures, some mentioned only in passing and others involved in the central conflict, and the adaptation trims that cast considerably. Names were changed too, mostly among the Japanese characters. The Lord of Izu, for instance, is called Kashigi Yabu in the novel but Kashigi Yabushige in the series. These changes appear to come from the creators' wish to explore the Japanese characters more fully and give them greater depth. The omissions follow a similar pattern, the crew of the Erasmus, only a few members are still mentioned in the series.

2) Plot

Table 2. Plot Changes

Novel	Film	Result of Comparative Analysis
Blackthrone was suddenly awake. He thought he was dreaming because he was ashore and the room was unbelievable. It was small and very clean and covered with soft mats.	John Blackthrone along with his crew were detained at an underground prison which look like a storage of the Japanese. 	There is a shifting of plot. In the novel upon get caught by the Japanese from Erasmus, John Blackthrone awakes at a small tidy room. While in the fil series he is imprisoned for a while. This creates more tension between the Japanese and John.

Based on the table above, there is a change of plot after John Blackthrone's ship, Erasmus got stranded in Japan. In the novel, John wakes up on a small tidy room in some Japanese style house which after that he could roam the village little bit. While in the film series, John, along with his crewmate are imprisoned after the Japanese soldier who surveyed the stranded ship which John is aboard. This changing creates more tension between the Japanese and John and his crew. The changing is also put the scene at a different picture, The novel makes John along with his crew are rescued by the Japanese and brought into a house where John and his crew put on different house. The fil series picture differently and make the Japanese, here is represented as the soldier caught John and his crew in the Erasmus.

Table 3. Plot Changes

Novel	Film	Result of Comparative Analysis
Hiromatsu got up and stretched his shoulders. Then at the doorway, "I may give Fujiko, my granddaughter, permission to kill her? "No"	Fuji attempted to end herself but, Mariko hold Fujiko from killing herself 	Person who stops Fuji suicide are different in both novel and film series. In novel, Toranaga stop fuji from killing herself by simply forbid her. Meanwhile, in the film series, Mariko stops fuji's suicide attempt. This change will lead the fate of fuji character differently.

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Fuji, or Fujiko in the series, meets a different end depending on the version. In the novel, Hiromatsu asks Toranaga's permission to let her take her own life (p. 226), and Toranaga refuses, so it is he who prevents the suicide. The series handles the moment differently: Mariko intervenes and stops Fuji directly. This shift sets the two Fujis on separate paths. The novel's Fuji becomes John's partner, whereas the series' Fuji enters a convent as a nun. Her husband's death is also told differently. The novel implies that Toranaga had him killed (p. 875). In the series, the husband takes his own life after humiliating Toranaga before other nobles. The table above shows that changes are possible when a literary work moves into another medium, in this case from novel to film series. Eneste holds that ecranisation permits alterations to certain elements of the story. This study therefore examines the changes found in the film in terms of the story's characters, plot, and setting.

3) Addition

Screenwriters may add material to an adaptation once they have interpreted the novel and judged that a certain point needs to be included. Gholami & Saheb, (2024) stated that director act as the one that control how the adaptation should be brought to the screen by reinterpreting the text so that the film could be relevant in the audience's eye. The novel and the film share the same overall storyline, yet the film occasionally introduces new plot. These additions tend to appear where the novel leaves a point missing or insufficiently explained. Eneste implied that directors have their own reasons for adding plot to open a new perspective on the story or to heighten its drama. The same reasoning applies when a director chooses to stay faithful to the novel's plot.

Additions can also stem from a different reading of a particular scene. A director or screenwriter may see the scene in another light and decide to convey information they consider better suited to the audience. Even so, such additions do not stray far from the source story. Addition also help the film series to appear more lively and added as a cinematic purposes to make the fil more appealing for the audiences (Neha et al., 2024). The clearest example is the scene in which Fujiko's husband commits seppuku.

Table 5. Addition

Novel	Film	Result of Comparative Analysis
-	The episode 1 of the film series ended with Fujiko's husband seppuku scene. 	This scene of Fujiko's husband is not present in the novel. While, in the film series, this scene has been added as a closing scene of episode1

The table above records an addition involving Fujiko's husband. The novel contains no scene of his death; it only mentions, in passing, that Toranaga had him killed. The series fills this gap with a dramatized scene. The reason is traceable to the source: because the novel states that he died without saying how or why, the missing detail becomes informative for understanding Fuji's character development. The director apparently judged that even this small piece of information deserved to be shown on screen. A second addition is the assassination attempt on Blackthorne.

Novel	Film	Result of Comparative Analysis
-	An assassination attempt by Kayo, a servant to John Blackthrone in Toranaga's room.	In the Novel, no scene shown an assassination attempt on John Blackthorne in the Toranaga's residence. On the other hand, the film

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		series include this scene.

According to the table above, the series contains another addition, this one in episode 2. These additions do not stray far from the novel's original story. The first reason is clarity: the novel's depiction of the event is not detailed enough, so the series needed an extra scene to make it legible on screen. The second is tension. The director apparently judged that a certain point in the story lacked it in the novel and added material to build it.

4) Reduction

Reduction is the process of cutting down a certain point in the novel into film. Eneste said that not every point that is explained in the novel will be presented in the film. Many aspects; including character, plot, setting may not be presented in the film. This is due to screenwriters selected and choose a point or information on the novel that is deemed suitable to be shown on screen. This reduction in the film series also considered a process of adaptation. Reduction would not change the entire film story line (R. T. Putri et al., 2021). For example, the most notable reduction in the Shogun film series Is the interaction of John Blacktorne with his crewmates, Vinck in several occasion.

Novel	Film	Result of Comparative Analysis
Blackthorne had found the house that they (his Crew) have been assigned on the eastern side of the village. The samurai guard had let him pass. But his men had confirmed that they themselves could not go out of the garden gate.	-	This scene sis shown in the novel, but the film series cut it out. In addition, the film series only gives little statement that his crewmate is alive.

Based on the table above, there is a reduction occur in the film. The scene where John went to the house assigned to his crew and the scene where him having a conversation with them is cut out. As explained above not every aspect in the novel will be found in the film adaptation. This merely happen because screenwriter choose and select every aspect that valued more to be shown on screen. Screenwriter choose the information that he deemed important enough. For example, the scene in the table, it is shown in the novel but not shown in the film. This because the director that this very scene deemed as not important to the continuation of the story.

Novel	Film	Result of Comparative Analysis
The sea fell on the shipand she heeled and he thought he would floundered but she shook herself like a wet terrier and swung out trough. Vinck and another man pulled themselves onto the quarterdeck and leaned to the wheel to help. Blackthorne could see the encroaching reef to star board, nearer now. Ahead and to port were more outcrops, but he saw gaps here and there.	-	Basically, most part of the prologue is cut out in the film series. Leaving only the dialogue between Blackthorne and the ship captian in his quarter.

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Reduction is an adaptation process in which a point or scene from the novel is cut or condensed in the film version. Handaeni et al. (2022) stated that reduction is not only cutting an entire scene but cut several part of scene or deleting a point that is not necessary even though the entire scene is still intact is considered a reduction. In the novel, the prologue covers everything that happened aboard the Erasmus before the ship was stranded in Japan. It explains the crew's objective in detail and portrays the storm that broke their fleet apart. In the adaptation, this long account is compressed into a single dialogue scene between John Blackthorne and the ship's captain. The director judged that showing the Erasmus fighting the storm at sea was not worth the screen time, but did not skip the prologue entirely. Instead, the director kept only the information the main story needs and delivered it through conversation.

Like addition, reduction is done on the condition that the removed material does not affect the overall story. The director and screenwriter choose what to cut carefully so that no gap is left in the main plot. One example in the table above is the scene where Blackthorne visits the house temporarily assigned to his crew. It was removed because it holds no value for the story that follows, and its absence does not weaken the plot.

The second reduction in the table shows that most of the prologue was cut. The director considered a detailed account of events aboard the Erasmus unnecessary for the main story. Even so, the audience still needs to know why Blackthorne ended up in Japan, so the prologue was condensed into one dialogue scene instead of being deleted outright. This way, the essential information is delivered clearly, and nothing superfluous appears on screen. The reduction shows that adaptation is not simply cutting content, but selecting and reshaping it so that the film stays focused and coherent.

5. CONCLUSION

Based on the result of discussion, the novel and film series of shogun has striking similarities. The whole story is the same, the overall plot is the same. Yet, there are several changes if the novel and the film series compared to each other. First, the character, the character in the film series undergo some changes. Several characters get their name changes, take example of Lord of Izu, in the novel Lord of Izu is called Kashigi Yabu while in the film series he is named as Kashigi Yabushige. There are several other characters that undergo name changes like Yabu other notable character is Fuji or Fujiko. There are also shifting plot in the film series where certain plot is altered.

The scene after the story officially begin is the notable one on this. In the film series, Blackthorne take to the underground cellar and imprisoned there along with his crewmates. This shift creates a picture that John Blackthorne and his crew were caught by the soldier after their ship stranded in Japan. Meanwhile, the novel put a different picture after the event of prologue, John suddenly wakes up in neat, clean and tidy room with food in the bowl near him. And later explained that his crew were at a different house. This gives reader or audiences different picture from the fil series. In the novel it is pictured the Erasmus crew that is still alive were rescued by the Japan, put on the clean house and got food to replenish their strength. Basically, this scene is just got swapped, this little swap could change a big perspective on how the Japanese done to the John Blacthorne and his crew, caught or rescued.

Last changes are the addition and reduction. There are several parts of the film series that if compared to the novel, that part is nonexistence in the novel or only explain briefly or only told y other character but in the film series audiences could see the scene fully, this is the addition. Example of this is the Fuji's husband seppuku scene. Which only told by other character that he is murdered by Toranaga. Another is the scene of assassination attempt on John Blackthorne on the Toranaga household in Osaka by assassin Kayo, the servant of the household.

Reduction is the process of cutting out certain point from the novel. Reduction is not only cut out whole total scene, sometimes, reduction only cut out most of the scene while maintaining a primary scene where the information is often compressed. The most

notable example is the prologue. Director of the film series adaptation cut out most of the scene in the Erasmus ship before John Blackthorne stranded on Japan. Another is when john visit a house where his crew were assigned there which this is completely cut out and not shown at all at the film series.

In this research, researcher found that the changes of plot in the Shogun novel and its film series adaptation are occurred. The changes in the film series are to make the film series more balanced in their conflict with providing a lot of additional scenes to deepened the Japanese political conflict while still maintaining the point of view of John Blackthorne. This is why the film series got more additional plot regarding the Japanese political conflict while reducing the relation of John and his crewmates which did not involve directly with the Japan political conflict in this film.

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