CHAPTER II
LITERARY REVIEW

This chapter explains the theories that discussing and supporting this research including of definition film script, history of film, the connection film script and literature, adaptation and ecranization, structuralism as a literary criticism, and characterization theory.

A. Theory of Film

1. History of film

Film, was produced for the first time at the end of nineteen the century, from the uterus of modernism was born the art of film. In modern century it expands and becomes the witness of history on film development. Actually, Klarer argues,

The history of film in the nineteen century is closely connected with that photography. A quick succession of individual shots produces for the human eye the impression of moving picture. To create this illusion, twenty-four pictures per second have to be connected. Within every second of a film, the motion of the projector is interrupted twenty-four times. Each picture appears of the screen for only a fraction of a second. The quick projection images are too fast for the human eye, which does not pick up individual pictures, but rather sees a continuous motion (Klarer: 1999:58).

Film as alternative media in analyzing a literature because a film conveys ideas directly, or expose a concrete object. Besides, film one of modern art which is film always permeating other society. “The present always get the place in media mass” (Eddy: 1987). Therefore, it means that film as media mass and film also
becomes media communication for audiences its self, Ralph Stephenson emphasizes (Ajidarma, 2000:6) that one of aspect art is communication and it is only have meaning if there are two persons have attentions to him. Sometimes an artist is valid as audiences for his work.

Bluestone compares film to drama in which film is a perform of art that the smooth of interplay between light and shadow. He writes that,

Like the drama, the film is a visual, verbal and aural medium presented before a theater audience. Like the ballet, it relies heavily on movement and music. Like the novel, it usually presents a narrative depicting characters in series of conflicts. Like painting it is (except to the stereoscopy film) two dimensional, composed of light and shadow sometimes color. But the ultimate definition of a thing lies in its unique qualities, and sooner do we attend to the film’s specific properties than differentiating characteristic begin to assert themselves. (Bluestone, 1957: vii)

Therefore, film is verbal communication through a dialog (like drama), the film uses complex rhythms and smooth (like music), the film communicates through images, metaphors, and symbols (like poetry), the film focuses on a moving image (such as pantomime) which has a certain rhythmic (like dance), and finally, the movie have the ability to play time and space, developing and conciseness, drummed up or decreasing freely within the limits of boundaries.

As literary work, a good script is appreciated not only whether it is easy to read or not, but also effectiveness as the print blue script of a film. Script success to explain into description of visual and there are rhyme of scene and the harmonic of dialogue with demand of a film. The parts of descriptions of visual are scene and
dialogue, and sometimes there is guide of motion camera which is different from other written. Usually script of film submits to procedure into the summary of story or synopsis which is has outline of the story, culminate, occurrence dramatic and also especial figure (Sumarno, 1996:44-46).

Making film is collaborative of work. A film results with kinds of cooperative variable, which is, become one of variable pan for gold. Ernest Lindgren says that “normal of production film need many cooperative of exports and technical which makes cooperative as one of group, and one of unit production” (in Ajidarma, 2000:1). And those kinds of variable there is an important of variable such as a film script, actually film script is part of first step for making film is looking for proper story then script become one of masterpiece writing’ (Ajidarma: 2000:2). It means that script is the important matter to make a film. Therefore, the history of film script will begin when history of film began.

2. Definition of Film Script

In this chapter, the researcher will describe why film script “Sherlock Holmes” is picked as the object of the research. According to Lewis “script is a written composition which designed as a kind of diagram work for stage manager film” (in Ajidarma, 2000:9). Besides, film script called by script or screenplay and it becomes the written material form of motion picture or television film creates (Sumarno, 1996: 44). The material has many modifications before it is considered to the shooting script. “A script written for television is termed a teleplay, from the preceding sample
teleplay discern that a teleplay to the page script consist of three major elements such as; the local or set, the business or action and dialogue” (Miller, 1990:15). From explanation above the researcher concluded that film script is a manuscript of stage manager which it becomes part to make a film and one of collaborate work between stage manager of film and other team.

B. Film script and Literature

According to Lewis a script film seldom becomes literary work, because a script film is only becomes a function and it is connected with life of picture, which crosses it. It is just like blue print in the architecture (in Ajidarma, 2000:9). Lewis says that script has a function and that script as design for making film. Actually a script not only becomes design of function but also script can be textual work. Except that script cannot be design but script can be the individual of textual work, and film script not only as a function but also script as substance (in Ajidarma, 2000:9).

The fact film is predetermined by literary technique; conversely, literary practice develops particular features under the impact of film. Many of the dramatic forms in the twentieth century for example, have evolved in interaction with film, whose means of photographic depiction far surpass the means of realistic portrayal in the theater. Drama could therefore abandon its claim to realism and develop other, more stylized or abstract forms of presentation. Photography and film have also had a major influence on the fine arts; novel, more abstract approach to painting have been taken in response to these new media. The same can be said for postmodern fiction,
which also derives some of its structural features from film (Klarer, 1998:56-57). It means that film as fiction, script can be said as genre fiction too because script same with drama, just different little from both, script will be a film and drama will be a theater. Beside even though script film seldom becomes literary work but script film has the quality for film its self, and actually, without a good script, film cannot be a good film.

1. Adaptation and Ecranization

The literature of adaptation, especially in America, became serious with the 1957 publication of George Bluestone’s *Novels into Film*. This seminal work introduced many important concepts to the debate, and much of the literature is still essentially a defense or attempted refutation of his ideas. Bluestone begins by creating a dichotomy:

I have assumed, and attempted to demonstrate, that the two media are marked by such essentially different traits that they belong to separate artistic genera. Although novels and films of a certain kind do reveal a number of similarities…one finds the differentia more startling. More important, one finds the differentia infinitely more problematic to the film-maker. These distinguishing traits follow primarily from the fact that the novel is a linguistic medium, the film essentially visual. (Bluestone, 1957: vii)

Bluestone believes that where the moving picture comes to us directly through perception, language must be filtered through the screen of conceptual apprehension. This results in an inevitable abandonment of ‘novelistic’ elements to the point where the new creation has little resemblance to the original. Among his famous arguments are that even the simplest linguistic tropes are difficult to transfer to film, that
externalization of literary characters is dissatisfying, that mental states cannot be as adequately represented by film as by language (Bluestone 1957: 20-23), and that the novel has three tenses, the film only one (Bluestone 1957: 49)

Bluestone thus concludes that:

What happens therefore, when the filmist undertakes the adaptation of a novel, given the inevitable mutation, is that he does not convert the novel at all. What he adapts is a kind of paraphrase of the novel—the novel viewed as raw material…That is why there is no necessary correspondence between the excellence of a novel and the quality of the film in which the novel is recorded…In film criticism, it has always been easy to recognize how a poor film “destroys” a superior novel. What has not been sufficiently recognized is that such a destruction is inevitable. (Bluestone, 1957: 62)

It is important to keep this early criticism in context. The early studio system was often guilty of execrable adaptations that turned masterworks into hackneyed romance and adventure movies, intentionally discarding most of the content of the original. When faced with such films, it would be easy to draw extreme conclusions. However, this pilfering of titles became much less common with the demise of the studio system and the growing status of directors and others who do technical work on films11. It would be difficult to argue that the average adaptation is not more considerate of its source now than it was then.
In Indonesian, the terms of adaptation from novel into film is popular with ecranization. Basically, Eneste defines ecranization as a *pelayar putihan* (Écran in French means the screen) (Eneste, 1991: 60). The changing the form or media is certainly unable to avoid the changes. Story, characters, plot, setting, and even a theme, can experience a change from the original (literature) to of film. Literary texts exist through the language and words, the films using a form of visual (image).

Ecranization causes some changes in a literary work. A novel may be read in a few days can be enjoyed in a relatively short time (average duration of the film 90 minutes). This of course led to some reduction or elimination of some parts of the original work. For example, the movie *Ayat-Ayat Cinta* is lifted from the novel of the same. There are some characters that are not featured in the film, for example, Mr. Boutross father of Mary.

Ecranization is also one form of interpretation or reception of readers (in this case the screenwriter). Therefore, it is not possible in the film there is the addition of the original work. In addition, directors may also give its own interpretation of the scenario so that there was a reception for the reception, for example, the movie *The Scarlet Letter*. In the film, starring Demi Moore appeared Mituba figure that does not exist in his novel. Film *Ayat-Ayat Cinta*, Fahri figures showing the life of polygamy that is not contained in his novel. This is a form of interpretation of the reader in order to give birth to new work.
The changes vary also become a possibility in ecranization, for example, the film William Shakespeare's Romeo + Juliet. The big change came in the film. Elizabethan Drama Shakespeare displayed with a different face is set in the 20th century and setting different places. Romeo is no longer with the gun and the sword but is no longer riding a horse, but driving a car.

And in the film adaptation of Sherlock Holmes was a very noticeable difference from the movie Holmes personality that created by Sir Arthur Conan Doyle in describing more cool, elegant and calm, but the movie looks more sloppy and disheveled. And then the Lord Blackwood character in the movie is does not exist with every story Sherlock Holmes by Sir Arthur Conan Doyle.

C. Comparative Literature and the Originality

Comparative literature study in Indonesia until now still not widely applied. However, the principle of comparative literature has been carried out, namely by father of Indonesia Literature, HB Jassin. At that Jassin defend against Anwar and Hamka work. By the time Anwar was accused of plagiarism of Hamka, HB Jassin revealed that they adapt the original work. In this case, what has been done Jassin is the working principle of comparison.
Comparative literature is a literature that review of two or more than two different countries and carried out systematically (Trisman, 2002: 1). Meanwhile, Remak (in Damono, 2004: 2) describe that comparative literature is the literary criticism beyond the boundaries of a country and study the relationship between science and literature with other beliefs such as, art, philosophy, history, and science social. Comparative Literature is an across cultural studies, which is an interdisciplinary effort, and the subsequent development of literature focused on comparisons with other areas. “Sastra bandingan adalah sebuah studi across cultural yang merupakan upaya interdisipliner dan pada perkembangan selanjutnya tertuju pada bandingan sastra dengan bidang lain” (Endraswara, 2008 : 128).

In contrast to other fields of literary studies, comparative literary studies do not have an absolute form of the theory. Researchers could use whatever theory in doing research work. A researcher can do a comparative literary analysis of literary structure first and then do a comparison, or directly make comparisons to find similarities and differences with other works to the deeper meaning of the work can be found.

However, several things must be considered in comparative literature research work. Some of it is the transformation, translation, replication, and a tendency Beberapa hal tersebut adalah transformasi, terjemahan, peniruan, dan kecenderungan (Endraswara, 2008 : 141). Transformation is the transfer form, the transfer of language translation, imitation is the next author's creative process, and the tendency is content similarity.
This is consistent with that disclosed Jost (in Damono: 2005) that divides the approaches in comparative literature into four areas, namely: the influence and analogy (influence and analogy), motion (movement), genre, and motives. Basically, these things work is the goal of comparative literary studies, which found one or more of the four points as a result of his work.

Mentioned above, there are two senses of literary appeal. Until now, it is the first sense which is mostly done by the researchers. For example, do Sapardi Djoko Damono that compares poetry *Gatoloco* Goenawan work with *Gatoloco* book manuscript. Damono Goenawan has concluded that the use of books borrowed and *Gatoloco* to reveal the position of modern humans in the presence of the Creator (Damono, 2005: 89-95).

Meanwhile, despite the use of semiotic theory, Puji Santosa indirectly also do a comparison in his study of the poems Noah. Santosa perform textual analysis of several poems that lift the story of Noah and Noah's figures are compared with the Qur'an, the Old Testament, Bible Stories Old Testament and *Surai Al Anbiya*. In the end, Santosa concluded ten poems that presents modern Indonesia Noah may be called creations, variants, and the mosaic of the hypo grams.

The fourth case revealed fundamental Endraswara and Jost on appeal over literary studies, directing the study in question or where the original form which first appears. However, it is certainly not answered the question perfectly.
Some forms of literary works about the same or similar are not uncommon in the literary world. The author has absolute freedom (within limits) in the work. Resemblance to one work with other, literature is the basic principle of textual study. According Riffaterre, a literary work can be born from an earlier work that is called hypo gram. “Satu karya sastra bisa lahir dari karya sebelumnya yang disebut hipogram” (1978: 23). A literary work can be a variation and modification of earlier work. According Pradopo, the basic principle is the work of textual meaning can only be understood fully in relation to the work of the hipograms. “Prinsip dasar intertekstual adalah karya hanya dapat dipahami maknanya secara utuh dalam kaitannya dengan karya yang menjadi hipogramnya” (2002: 228).

Literary text is a text made up of various systems, codes, and traditions which differentiate by previous literary texts. A variety of systems, codes, and traditions of other texts outside of literary also share in building up the meaning of a text (Rofiqi, 2007). This is where the influence of factors play a role according to Jost. Not only the influence of the work, but also the influence of the system outside of literature, such as social and societal systems.

A literary work containing intertextuality is a form of reader response to the work that has been read. May be said of a literary work is a collection of earlier works. This suggests that the intertextual relationship with the reception and response. Creativity is the author of a very important role in this principle.
This is consistent with the opinion of Jauss (in Jonah, 1985: 34) who said that literature can only live with the active participation of its readers. In other words, a work of literature can be the occasion when the work has been seen in a relationship with other work. This further strengthens the principle of inter-textual work can only be fully understood its meaning in relation to other works. So, to find the so-called original text is almost impossible. However, with this intertextual principle at least can be found close to the original text.

D. Structuralism as a Literary Criticism

Structuralism is an intellectual movement which began in France in the 1950s and is first seen in the work of the anthropologist Claude Levi-Strauss and the literary critic Roland Barthes (Barry, 1995: 39). It has its roots in the thinking of the Swiss linguist Ferdinand de Saussure, especially his concept of language with its three characteristics, which are: arbitrary, relational and constitutive.

Saussure proposed that the meanings we give to the words are arbitrary and these meanings are maintained by convention only. Words are “unmotivated signs”, meaning that there is no inherent connection between a word and what is designates (Barry, 1995:41). Moreover, Saussure also emphasized that the meaning of a word depends on the difference with other “adjoining” words. It means that we can define the meaning of a word without noticing other words. And the last is Saussure believed that language constitutes the world. It does not just record it or label it.
Meaning is always attributed to the object or idea by the human mind, and constructed by and through language (1995:42)

This way of thinking about language greatly influenced the structuralists, because it gave them a model of system which is self-contained, in which individual items relate to other items and thus create larger structures (Barry, 1995:44). It relates with the “relational” concept. As Terrence Hawkes states that the new concept, that the world is made up the relationship rather than things, constitutes the first principle of that way of thinking which can properly be called “structuralist” (Hawkes, 1977:17-18).

As its name, structuralism concerns about the “structure”. According to Barry the structures here are “those imposed by our way in perceiving the world and organizing experiences, rather than objective entities already existing in the external world” (1995:39). If we relate it to the literary work, then we can say structuralism believes that the meaning is inside of the work, not outside it. Based to the “relational” concept that was proposed by Saussure, the structuralist believes that every aspect in a work, which has its own function, related each other to build the intact structure of a work.

The structuralist activity as Barthes states is reconstruct an “object” in such a way as to manifest thereby the rules of functioning of this object. (in Adams, 1971:1128). Therefore, the main thing in structuralist activity is analyzing the function of every aspect in a work, or we can say that as the activity of analyzing what the texts say and how they say, which is called as criticism (Davis, 1986:7)
Literary criticism is different with another criticism. Genette argues that the difference lies in the fact that it uses the same materials, writing, as the works with which it is concerned (in Lodge, 1988:63). For example art criticism is not expressed with the same thing/language as its object, but the literary criticism is expressed with the same language as its object. It is because the object of literary criticism is a literary work that uses language as its device, and it is the same with the criticism itself which uses language as its device. Therefore, it is a metalanguage, ‘discourse upon discourse’.

Structure is an abstract construction which consists of the elements that related to each other in the one structure. According to Piaget, structures can be observed in arrangement of entities, which embodies the following fundamental ideas:

(a) The idea of wholeness. It is meant the arrangement of entities will be completed in itself and not something that is simply a composite formed of otherwise independent elements.

(b) The idea of transformation. In the sense that structure is dynamic, that it must be capable of transformational procedures, whereby new material is constantly processed by and through it.

(c) The idea of self-regulation. In the sense that it makes no appeal beyond itself in order to validate its transformational procedures.
Character and characterization contains three fundamental ideas that are mentioned above. As a part of structure of fiction, character and characterization establish the fiction as a whole. It is not a static form, because it uses language as its device to perform itself, which able to transform various fundamental sentences into the widest variety of new utterances while retaining these within its own particular structure.

E. Character and Characterization Theory

1. Character

Character is someone who acts, appears, or is referred to as playing a part in literary work. Character is created to represent the author’s idea, as a literary term, however character is a person created for a work of fiction (Backman & Kuahner, 1999:95) it is same with what Abrams says in Nurgiyantoro:

“Fiction had given and made some models of life as the way of behaving, done by character with the writer’s view about life. The character is a human representative shown in a narrative work, explained by the writer. It has a moral quality as expressed in speech and action.” (Abrams in Nurgiyantoro, 2000:165)

From the above quotation, it seems that character is someone who has personality in the story. When moral, disposition, and emotional qualities are delivered to the reader well through what they say, the dialogue, what they do, or the action, it can influence the quality of its story. Since, the reader can feel their action.
Someone needs to have an eccentric or strange personality to suggest as a character. To say that someone has a character implies his or her moral uprightness, to say something about a person’s character involves a discussion of his or her personal values and behavior. In short we approach fictional characters with the same concerns with which we approach people.

Character is the important element in fiction. According to Arnold Bennett in Beaty: “The foundation of good fiction is character-creation and nothing else…style counts. But none of these counts anything like so much as the convincingness of the characters.”

a. The Classification of Characters

Characters are classified into three classifications. They are round and flat character, major and minor character, and active and static character.

1) Round and Flat Character

The complex or round character is obviously more lifelike than the simple, because in life people are not simply embodiments of single attitudes. The simple or flat character is less the representation of human personality than the embodiment of a single attitude or obsession in a character. (Kenney, 1966:29).

According to Forster (1974:46) that the character divided into flat and round, he also divides character based on its dimension, namely flat character also called as simple character or two dimensions character, is character just
expressed in one side of its disposition. Usually such character is stereotype
style with which used as standard of comparison showing r clarifying
disposition sides of round character. Round character also called complex
character or multi-dimension character, is character expressed in whole its
disposition. Therefore, the readers can see its weakness and strength. A flat
color character has only one outstanding feature and round character mostly change
in the story. Flat characters tend to stay the same through the story, but Round
color characters often change and grow throughout the story, and this is in line with
the following diagram, which is quoted from Jenny Mon’s character Types
(2009).

2) **Major and Minor Character**

Characters in fiction can be conveniently classified as major and
minor, static and dynamic. A major character is an important figure at the
center of the story’s action on theme. Usually character’s status as major or
minor is clear. The major character is sometime called a protagonist whose
conflict with an antagonist may spark the story’s conflict. Supporting the
major character is one or more secondary or minor character whose function
is partly to illuminate the major character. Minor characters are often static or
unchanging; they remain the same from the beginning of a work to the end.
Dynamic characters’ on the other hand, exhibit some kind of change of
attitude, of purpose, of behavior as the story progresses. (Di Yanni, 2004:54)
The main types of character are protagonist, antagonist, foil, confidante, stereotype, and furniture character. The term protagonist refers to the main or central character in fiction. The protagonist is generally the roundest, most fully developed character in a work of fiction. The protagonist may also be the most sympathetic character. Rather, a more neutral and accurate word to describe the protagonist’s opponent is antagonist. Like protagonist, many antagonists will also be round characters, though it is possible for an antagonist to be a flat character. Together, the protagonist and antagonist comprise the major characters or forces in fiction. The protagonist will have the purpose in the story, and then the antagonist is the obstacle for the protagonist.

The minor character is the figures who fill out the story. Minor Characters is about what it takes to empathize with other people's worlds and realities. We follow the intricate threads of a tapestry woven by the characters’ lives.

Minor character may be less prominent and less complex, they are ultimately just as important to a story as major character. In fact, minor characters often play a key role in shaping our interpretations of, and attitudes toward, the major characters and in precipitating the changes that major characters undergo.
Their degree of importance depends on their function. The protagonist has a partner or one or two friends. Their conversation enable the audience to discover what the protagonist is thinking or planning. The minor character has two kind, confidant or if a female confidante is the person in whom the protagonist confides. Foil is typically contrasts physically and/or in personality with the main character. The contrast itself serves to emphasize the protagonist’s characteristics.

A stereotyped character represents a category of people. The word stereotype comes from printing and refers to a metal mold used to mass produce duplicates of printing type. Stereotyped characters the dumb athlete, the nagging wife, the absent-minded professor-provide authors with kind of literary shorthand; since readers readily recognize such flat character types, authors need not use up space describing them. Stereotyped characters are sometimes referred to as stock or type characters.

The final category of character might be termed the piece of furniture character. In short stories such characters are virtually without personality, but like a chair or a sofa they serve a useful function: they sell the newspaper that contains an item that affects the plot or a character. Minor characters in fictions are rarely round characters, nor given the limitations of space should they be.
3) Active and Static Character

An active character is one who changes because of what happens in the plot. Static characters however remain unchanged; their character is the same at the end of the story as at the beginning. Just as not all characters in a short story will be round, nor will all be active, or dynamic; in fact, they should not be. Sometimes the fact that a character does not change becomes crucial to the meaning of the story.

2. Characterization

Character creation is the art of characterization, what the author does to bring a character to life, to provide the reader with a sense of that character’s personality, to make that character unique. Characterization is the means by which writers present and reveal character. Di Yanni says (2004:56) that characterization can be generalized as follows:

1. Narrative summary without judgment
2. Narrative description with implied or explicit judgment
3. Surface details of dress and physical appearance
4. Characters’ actions—what they do
5. Characters’ speech—what they say (and how they say it)
6. Characters’ consciousness—what they think and feel
a. Method of Characterization

There are two methods of characterization in fiction, the direct method or telling and the indirect method or showing. (Minderop, 2005:6)

1) Direct Method or Telling

The direct method or telling means the character is described directly by the author, a method usually used by the fictional writer in the past. And usually used in the old fictional story.

“One method is telling, which relies on exposition and direct commentary by the author. In telling—a method preferred and practiced by many older fiction writers—the guiding hand of authors is very much evidence. We learn and look only at what the author calls to our attention.” (Pickering and Hoeper in Minderop: 2005:8)

The direct method or telling includes: characterization through the use of name, characterization through the appearance, characterization by the author. (Minderop: 2005:8)

2) Characterization through the use of name

The name in literary work is used to give an idea, describe the characterization of the character and his or her personality. The characters are named by the descriptive name which differentiates one character and the other character in a story. The name tends to the dominant characteristic of the character.
3) **Characterization through appearance**

The appearance of the character has an important meaning for the reader. Someone who always wears the black costumes will have a meaning as a mysterious person, but maybe in fact he or she only likes to wear that kind of fashion. The appearance of character will show his or her expression and characterization by his or her performance.

4) **Characterization by the author**

This method has a large and free place to the authors or narrator to tell the story. The author comments the characterization of the character in the story freely. The author has the authority to control and manage the characterization of the character.

2) **Indirect method or Showing**

This method is no more care about the existence of the author, in this method the reader can freely analyze the characterization of the characters. “The other method is the indirect, the dramatic method of showing, which involves the author’s stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative (Pickering & Hoeper in Minderop, 2005:22)
In indirect method, narrators and characters describe, without comment, a character’s appearance or dress. In this way they suggest something about the character’s personality. A character’s repeated gesture or a facial tic, for example a character’s arrogance or nervousness.