

CHAPTER I

INTRODUCTION

This chapter presents a general description of the paper. It consists of background of research, statement of the problem, research objective, research significance, and definition of key term.

1.1 Background of Research

Movie is one of literary work that convey a thought, idea, or a work through an audio message, visual and motion. It gives the impression that impressive for the audiences. The medium of movie makes a literary work can be enjoyed in a livelier. In a movies process, the director oftentimes makes the transformation in creating a masterpiece literature, for example, the transformation of poetry to music, the transformation of movie to novel and the transformation of novel to movie. This transformation is part of adaptation.

The transformation of novel to movie is widely known of movie adaptation. It has been going on for a long time, but it becomes a topic of conversation over the last few decades. In the history of world cinema, almost more than 80 percent the movie scripts are adapted from novel, such as *Sherlock Holmes* (the movie is adapted from Doyle's novel), *Laskar Pelangi* (the movie is adapted from Hirata's novel), and *Harry Potter* (the movie is adapted from Rowling's novel). The emergence of the phenomenon of adaptation from novel

into movie that gave rise to the new term *ekranisasi* which means the transferring process or changing the form of a novel into a movie.

In the novel transformation to movie will pass the process of transmediation and media representation. It is caused the transformation of medium and it will change the narration, plot, character, characterization, background, setting, theme and message. Related to this, it will be seen the differences between the source works and the result work. The process of movie adaptation is not easy because it has a different medium that turns the written into audiovisual impressions. It makes the differences and similarities between the source work and the result work.

The researcher will do a transformation analysis from the story “The Flood of Noah” in the Biblical traditions and *Noah’s* movie. *Noah* (2014) is one of American movie adaptation and directed by Darren Aronofsky. It tells story about Noah who was chosen by God to implement God’s command about the end of the world. God will make an apocalyptic flood to clean the world. Noah lived with his wife Nameeh and his three sons, Seth, Ham, and Japheth. Noah has a vision foretelling about the apocalyptic flood that will destroy everything in the earth. God command Noah to create a giant ark to save every living animal during the apocalyptic flood. *Noah* is movie adaptation who tell the prophetic story of Noah.

This research tells the transformation of Noah from the Biblical tradition into *Noah’s* movie. The Biblical traditions are chosen as the object because *Noah*

is adapted from the Holy Bible and the concept of prophet as the hero of faith is in Hebrew chapter 11. Biblical tradition is suitable to analyze using adaptation because people treat Bible as a novel or literary work or any other book. According to Prickett & Barnes (1991, p. 97),

“the Bible was to be read as ‘any other book’, and not to be subject to what he called ‘bibliolatry’—the idolizing of individual texts torn loose from their context and used as if they had a free-standing universal meaning. Similarly, its importance was not secured by divine fiat, but rather something to be discovered by practical and imaginative experience by the reader”

The researcher chooses *Noah's* movie because a lot more controversy than the other biblical movie and forbidden to be shown. Smith (in Smietana, 2014) states that “*Noah* deals with the curse of Ham by simply erasing people of color from the story.” This makes the researcher believe that there is a discourse of white supremacy of Noah's transformation in the Biblical tradition and in the movie.

Based on the explanation above, the researcher interested to analyze two points: first is the transformation of Noah from the Biblical tradition into *Noah's* movie using trans mediation and media representation by Ellestrom and theory of function and character by Propp; second is the relations between the description of Noah in Biblical traditions and the visualization of Noah with white supremacy using the theory and concept of white supremacy by Frederickson.

There are some previous researches that relate to the topic and object. The first previous research on the same topic is *Kajian Transformasi Dari Novel Laskar Pelangi Karya Andrea Hirata ke Film Laskar Pelangi Karya Riri Riza* by Bangkit Setia Mahanani (2013). He uses *ekranisasi* by Eneste in analyzing the transformation of plot and characters in *Laskar Pelangi's* novel into *Laskar Pelangi's* movie. He discovered the differences of plot through the addition of movie scenes and the subtraction of the story in the novel that is not showed in the movie. The transformation of the characters caused several changes such as the disappearance of Zulfikar character and the appearance of a new characters, Mr. Mahmud, Mr. Zulkarnaen, and Mr. Bakri.

The second previous research on the same topic come from Agil Rizki Rahardian (2012) with the title *Comparative Analysis of Three Characters in Doyle's "a Scandal in Bohemia" and Michael Robert Johnson's "Sherlock Holmes" Script*. He uses the adaptation theory by George Bluestone and *ekranisasi* by Eneste. This graduating paper is analyzed the similarities and differences of the characterization. The researcher finds the portrayal of Holmes and Watson is fundamentally flawed as the portrayal of Watson as a rather blundering. The characters of Holmes and Watson are totally in contradiction to the written stories, most of which are narrated by Dr. Watson, who is not only a qualified and experienced Doctor but also someone who is erudite and is seen by Holmes as a partner.

The next previous research on the same topic about white supremacy is *White Supremacy towards Igbo People in Chinua Achebe's Things Fall Apart* by Fitrah Amalia (2013). She uses white supremacy theory of Matthew Jacobson. This study tells about the retention of the Igbo people of White Supremacy which is happened around them is also investigated. The result of this study also confirms that there are four aspects which supported the formation of White Supremacy. They are religion, law, institution, and technology.

The other previous research on the same topic is from Mayani in *White Supremacy and Racism in Doris Lessing's The Grass is Singing*. She uses the white supremacy and racism theory of Frederickson. This thesis presents white supremacy and racial discrimination which is prevalent in the relationship between black and white people also the racial discriminative acts of the characters within Doris Lessing's *The Grass is Singing*. The thesis findings show that the relationship between black and white people contains white supremacy that controls and forms the society's behavior, ideology, and policy that is applied by the white people in this case Mary Turner, Dick Turner, Charlie Slatter, and Tony towards the black natives. There are also several forms of racial discriminative acts that are expressed by the white people namely; the use of racial offensive words, blind accusations, hurtful comments, excessive domineering acts, and labeling things to be associated with certain race.

Then, the previous research that relate to object using the Bible and *Noah's* movie is from Bernyka Monik Indeswari (2017) *Biblical Myth of Four*

Horsemen in Bryan Singer's X-Men Apocalypse Movie. She uses semiotic by Charles Sander Pierce to analyze the transformation symbols of the characters have been shown in the movie toward the concept of Four Horsemen in Bible of the X-Men Apocalypse movie. She states there are similarities and differences between the characterization of four horsemen in Bible description and in the *X-Men Apocalypse* movie. Also, she finds that the biblical myth was transformed into the characters of *X-Men Apocalypse* movie.

Next, Ganisa Kurniasih (2016) in *Muslim Viewers' Reception of Noah in Noah Movie* uses the reception theory of Stuart Hall. This research is purposed to describe the audiences' receptions of Noah in the *Noah* movie. This research results that the audiences' receptions of Noah in *Noah* movie are different. Their receptions are classified into three categories of decoding by Hall. They are Dominant, Negotiated and oppositional. Moreover, this research shows the receptions of the audiences are influenced by their academic backgrounds.

The present research is different from the previous ones, it will endeavor not only to explore the transformation of Noah from Biblical tradition into *Noah's* movie using the adaptation theory but also will describe the relation between the description of Noah in Biblical tradition and the description of Noah has having white supremacy in the movie. The present research has the different object with the previous studies. This research entitled "The Transformation of Noah and Its Relation to White Supremacy between Biblical Traditions and Darren Aronofsky's *Noah*".

1.2 Statement of Problem

The transformation of Noah from biblical tradition into *Noah's* movie is an interesting topic to analyze because it has a different medium that turns the written into audiovisual impressions. In the movie, illustrations and representations are transformed through motion or image. At the basics before, the researcher endeavor to observe what the researcher questionable. For the purpose of the research, the researcher provided operational research questions as follows:

1. How are the transformations of Noah from Biblical tradition into *Noah's* movie?
2. What are the relations of Noah's transformation to white supremacy between the biblical traditions and *Noah's* movie?

1.3 Research Objective

Dealing with the statement of problems, this research has two objectives gained by the researcher as follows:

1. To find out the process of character transformation in the Movie and Biblical tradition.
2. To find out the relation between the descriptions of Noah in Biblical traditions and the visualization of Noah in the movie with white supremacy.

1.4 Research Significance

The researcher appreciate *Noah* by Darren Aronofsky as one of the literary work as the movie adaptation from the Biblical tradition because it is rarely that the movies are adapted from the Biblical tradition. This research discussed to be benefit for the reader and researcher both theoretical and practical. Theoretically, this research is expected to give a new contribution, especially to comparative literature and white supremacy studies. The research wants to give more information and knowledge about the differences and similarities between the movie *Noah* and Biblical tradition in the character transformation. Practically, for the reader, this research can increase interest in appreciating the literary works. For the researcher, this research can enrich the knowledge dealing with literary study and comparative analysis. This research also will give deeper understanding in literary field as the reference to another researcher in analyzing Darren Aronofsky's *Noah* using a different perspective.

1.5 Definition of Key Term

1. Comparative Literature

Comparative literature is a cross-culture study texts, characterized by interdisciplinary and related to the pattern of relationships in literature across space and time (Basnett, 1993).

2. Adaptation

Adaptation is repetition but repetition without replication (Hutcheon, 2006)

3. Transformation

Transformation is the transfer form, the transfer of language translation, imitation is the next author's creative process, and the tendency is content similarity. (Endraswara, 2008)

4. White Supremacy

White supremacy is the attitudes, ideologies, and policies associated with the rise of blatant forms of white or European dominance over "nonwhite" populations (Fredrickson, 1981)

