

# CHAPTER I

## INTRODUCTION

This chapter consists of the setting behind the research on the topic of Ecranisations Study on Characters and Setting of *M.Butterfly* drama to movie. Then in the formulation of the problem, researchers have two problems, namely: How are ecranisations on the characters of the *M.Butterfly* drama to movie and How are ecranisations on the setting of the *M.Butterfly* drama to movie. After discovering this problem, research objectives will emerge. The purpose of this research is in accordance with the research formulation that identifies ecranisation on characters and setting found in M. Butterfly drama to Movie by David Henry Hwang. Next is significant research. In this study there are two significant advantages, namely theoretically and practically. Then a conceptual framework was developed that contained theories about the process of ecranisation on characters and setting that contained in M. Butterfly drama to movie. After that it was a statement of the problem. The contents of the statement of the problem is about the formulation of research. And the last is previous research. Previous studies used by researchers here are about the topics discussed, namely about ecranisation, characters, setting and *M. Butterfly*. To find out more clearly about the points to be discussed in Chapter 1, readers usually look at the explanation that has been written below.

### 1.1 Background of the Research

This research aims to analyze the ecranisation process from a drama into a movie. The term ecranisation was first introduced in Indonesia by Eneste through his book *Novel dan Film* in 1991. In that book, ecranisation is defined as the adaptation process from a novel into a movie. However, in general use, the term is not limited to only from a novel to a movie, but it covers the adaptation of any written or graphic work into a movie screen. While the focus of this undergraduate

thesis is on the process of script adaptation from a play, some brief explanation about why adaptations exist is needed.

Unquestionably, there are often huge monetary reasons in why adaptations occur. Movie producers and studios have more confidence spending millions on established works which have already found success in one medium. Therefore, award winning plays, bestselling novels or comic books which have crowds of fans are preferred to be adapted because they are considered as having name-recognition, so the producers don't have to worry for the potential audience for a movie version.

However, there is more to why adaptations exist than simply commercial reasons. Sometimes, adaptations can give the work an 'update'. Stories that constantly receive film adaptations through the years also show how society changes and how our cultural view is altered by the time we live in and what we consider as important. Current adaptations might emphasize or shape the work to discuss current world issues, for example, themes such as the environment or social media. Therefore, the times we live in influence the tone of the original work and affect adaptations.

There is also the opportunity to transform the work into a different medium, rich prose in a novel can become enchanting and poetic dialogue in a play, while a powerful monologue on stage can be told entirely with visual images on screen. Hence, movies adapted from drama or short stories will of course experience a change in function. This change is the result of changing the tools used, namely changing the world of words in drama into a world of images that moves continuously in movie. Vehicle displacement also influences this change, drama is a visual form that directs the reader to depend on the exposure of the story, while movie is an audiovisual form that gives the viewer an image of the story by combining dialogue with the expression of the player. With this change, viewers will generally compare the movie to the original drama. Comparing drama and movie often results in disappointment or satisfaction in the hearts of the audience, including the original playwright.

The process of changing from drama to movie requires imagination in the process of making it. According to Eagleton in (H.T, 2001) that imagination is a product of human spiritual power which is subjective, which cannot be limited, not only by reality but even by the control of the human conscious mind. From this came the idea of the autonomy of literary works as the most perfect representation of the power of the imagination. Therefore, in the adaptation process it is necessary to have imagination so that there may be changes in the adaptation process. These changes are indeed reasonable and inevitably in moviemaking indeed changes will be made here and there. Thus, there will be a change in the function of movie, namely that movie is no longer a central culture but the movie has become part of other pop cultures, such as books, music, and others (Nugroho, 1995).

Drama *M. Butterfly* is a drama that holds a lot of knowledge, especially knowledge about postcolonialism so that the writer is interested in studying the drama. *M. Butterfly* is a play written by Chinese-American writer David H. Hwang. Postcolonialism encompasses the cultural legacy of colonialism and imperialism, focusing on the effects of the control and exploitation of the colonized and their lands. David H. Hwang explores cultural and gender stereotypes in making this drama script. This drama has also been arranged in many different places and time periods. The characters in this drama are also written in detail, starting from the Bouriscot story with the storyline quoted from the Italian opera *Madame Butterfly* 1904 by Puccini, where in the story *Madame Butterfly* by Puccini tells the story of a Japanese woman falling in love with a an Englishman who finally left her. So at the end of the story is the Japanese woman committing suicide. After telling a part of the story of the *Madame butterfly*, Hwang continued his writing with the story that was in his mind. Therefore, researcher is interested in analyzing this drama. However, in this study the writer focuses more on the process of ecranisation drama into movie. The study conducted focused on the intrinsic elements between *M. Butterfly* drama and the movie. Intrinsic elements that will be discussed only focus on characters and settings because these two elements are considered to be sufficiently representative.

In this research, the theory used to analyze the process of drama ecranisation into movie is the theory of ecranisation. The transfer of a literary work to other media is called transformation or ecranisation, whether it's transfer in the form of drama, movie, or animation. This is consistent with what is conveyed by Eneste (1991) that the change in the form of literary works into movies is referred to as ecranisation. In the process of ecranisation will certainly cause various changes. Changes that occur include changes in the tools used, changes in the cultivation process, also changes in the enjoyment process. Eneste (1991) also said that the transfer from literary work to the big screen or movie will also cause a process of shrinking, adding and varying changes. In the process of shrinking, there will be a cut of events, there are also some characters and settings that are not displayed because it is not important to be displayed in the movie. Some of these changes will be discussed later in this study because it is true that in the process of ecranisation of drama into movie will inevitably cause various changes.

Changes in moviemaking can indeed occur for various reasons. For example, it is said that these changes are important if viewed from a movie perspective. A drama when it is made as a dining movie will cause various changes, so it can also be called a process of change that results in various changes including omission, addition and alteration. These changes also occur in the process of ecranisation M. Butterfly drama to movie. Therefore, researchers try to examine the ecranisation process that occurs in the drama M. Butterfly when it is converted into a widescreen movie. From the research it is hoped that the ecranisation process will occur and the comparison in M. Butterfly's drama and movie will be revealed. drama and movie are two different things, especially if drama is transformed into movie, because movie is a medium that shows the same background while in drama the readers will create different imaginations.

## **1.2 Formulation of the Problem**

In this study, researcher will analyze the ecranisation on characters and setting in M. Butterfly drama to movie. Moreover, Based on the explanation above, the researcher has two questions as follows:

1. How are ecranisations on Characters of *M.Butterfly* drama to movie
2. How are ecranisations on Setting of *M.Butterfly* drama to movie

### 1.3 Research Objective

The emergence of this research objective comes from the formulation of research. In this study the researcher found two research objectives, including:

1. To describe the ecranisations on Characters of *M.Butterfly* drama to movie
2. To describe the ecranisations on setting of *M.Butterfly* drama to movie

### 1.4 Research Significant

This part is about research significant that contains about benefits to the reader. There are several benefits expected by conducting this research. The benefits of this study are theoretically and practically. To find out more details about these benefits can be seen below.

1. Theoretically

This research is expected to be able to make new contributions, especially in the study of literature about ecranisations study on characters and setting of *M.butterfly* drama to movie. In addition, researchers want the results of this study to be useful as well as reference information and alternatives for other people, especially English literature students who carry out similar research.

2. Practically

This research will help researchers to enrich their knowledge related to ecranisation. This research will also provide a deeper understanding in the field of literature as a reference for other researchers in analyzing the *M. Butterfly* drama and movie script using ecranisation.

## 1.5 Conceptual Framework

In this conceptual framework will explain the drama in which will discuss American drama and Chinese-American writer. Then it will explain about ecranisation process between *M. Butterfly* drama and movie. There are various types of literature. Its literary work is to entertain the reader. One of the literary works is drama. The drama is a literary work, because the story is imaginative and in the form of a script. Drama can be enjoyed by the reader just by reading the script, or even watching a drama performance played by many characters that will keep the audience entertained.



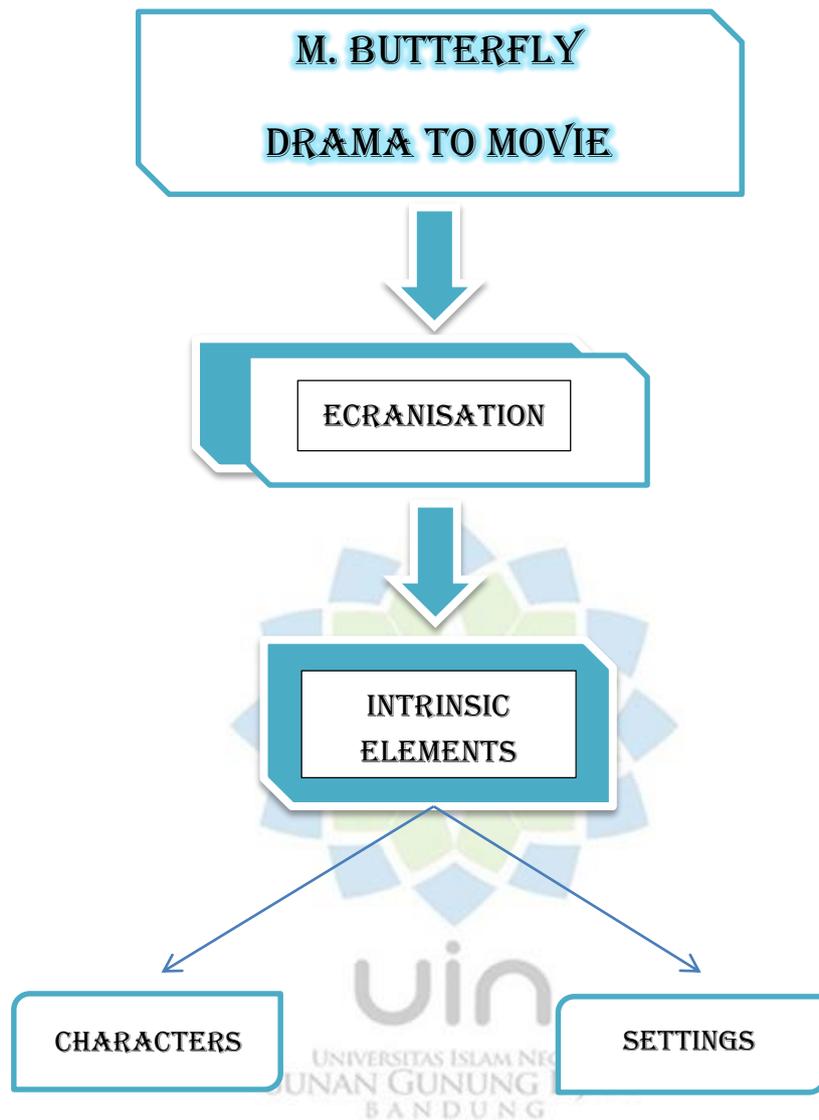


Figure 1. Conceptual Framework The Ecranisation Study On Characters And Setting Of *M. Butterfly* Drama to Movie

In accordance with Figure 1, the conceptual framework here will be explained in accordance with the sequence in Figure 1. The first is about drama. Drama according to Brunetiere and Verhagen in Hasanuddin (2009) also said that drama is an art that describes human nature and attitudes and must create the will humans with actions and behavior. From the above understanding, it can be concluded that drama is included in literary works because the contents of the story are imaginative and in the form of drama scripts. besides the appearance of the drama that is watched by visitors is a live performance and without any repetition of scenes because of the mistakes of the players. As one of the literary works performed, the performance always refers to the prepared drama script. A drama usually gets the topic of the story through real events originating from human life and fictional events based on the drama's imagination. Drama is usually written in the form of dialogue and performed by actors with the aim of describing life events through conflicts and conflicts that occur on stage.

While the movie, according to Pratista (2008), consists of two elements, namely the narrative and cinematic elements. The narrative element is related to aspects of the story or theme of the movie. Every movie story cannot be separated from narrative elements and every story must have elements such as characters, problems, conflicts, location, time, and others. All these elements form the overall narrative element. The aspects of causality along with the elements of space and time are the basic elements that shape them. This also happened in the M. Butterfly movie in this study.

Adaptation of a literary work into movie media is called ecranisation or commonly referred to as a vehicle. According to Bluestone (in Eneste, 1991) that ecranisation is a study in the form of whitening or transferring a literary work into movie. Ecranisation is also a process of change in the tools used, the process of cultivation, and the time of enjoyment of literary works in the transfer of a literary work into a form of movie that time is shorter than enjoying other works such as dramas, dramas and other works (Stratyner, 2007). Ecranisastion is studies in the form of adaptations or changes from a type of literary work to other media, such as written drama which is then made into a movie. ecranisation researched by

researchers is about the intrinsic elements found in M. Butterfly drama and movie. However, the intrinsic elements that will be discussed in this study are only the characters and settings which omit the omission, addition and alteration in M. Butterfly drama and movie.

Intrinsic elements according to (Nurgiyantoro, 2002) are the elements that construct the literary work itself. These elements cause literary works to be present as literary works, elements which will be found factually if people read literary works. Intrinsic elements of a drama are elements that directly contribute to building a story. From the various opinions of experts exposed in the explanation above where (Nurgiyantoro,2002) also said that In the literary work have the intrinsic elements are in the form, theme, plot, character, setting, perspective, language style, and mandate. So it can be harmonized that the elements intrinsic are the elements that build literary works in the form of themes, plots, characterization, settings, perspectives, style of language, and mandate. It is this element that makes literary works present as both fiction and non-fiction literary works. This research will focus on Characters and Settings on M. Butterfly drama and movie.

Regarding character is a vehicle for the writer to convey to the reader about his view of the world. Readers can learn about the individual character of their own words and actions, from what other characters say about them and how others act towards them. whereas According to Sudjiman in (Budianta, 2002), characters are fictional individuals who experience events or behave in various events in the story. In addition to the main character, there are other types of characters, the most important is the opposing character, the character is made to balance the main character.

Characters in a fiction can be divided into several types of naming based on the angle from which the naming is done. In this study, character studies focus more on the division of characters based on their role or importance in the story. Naming characters are divided into main characters and additional characters. The main character is the main character in the story. The main character is the character most talked about, both as the perpetrator of the incident and the person who was the subject of the incident. Because the main character is the most narrated and is

always related to other characters, it largely determines the development of the whole plot. He is always present as an agent or subject of conflict and conflict. In addition, besides the appearance of the main characters there are also additional character appearances. Appearance of additional characters in the whole story is certainly lacking, not too important, and its existence if only related to the main character both directly and indirectly (Nurgiantoro, 2013).

While understanding the setting (Budianta, 2002) said that the setting is all information about time, space and atmosphere of behavior in literary works. Background description can be physical, realistic, documentary, can also be a description of feelings. Meanwhile, according to Abrams (in Nurgiyantoro, 2013) he divided the background into three main elements, namely the place setting, the time related arrangement, and the arrangement related to the social environment where the event was told. In this research. Background studies focus more on place settings simply because backgrounds are considered to have represented aspects of the setting. The place arrangement shows the location of the event told in the work of fiction. The place element used may be a place with a certain name, certain initials, maybe a specific location without a clear name. The use of places with certain names must reflect the nature and geographical conditions of the place. This careful and realistic description of the place is important to impress the reader as if the thing being told really exists and happens. To be able to describe the place convincingly, the writer needs to master the terrain. The author must master the geographical situation of the relevant location complete with its characteristics and characteristics (Nurgiyantoro, 2013). In this study the researcher only focuses on the setting of the place.

### **1.6 Problem Statement**

The research problem shows the main problem of this research. The main problem of this research is Ecranisations Study On Characters and Setting Of *M. Butterfly* Drama to Movie. There are two problems regarding Ecranisations Study On Characters and Setting Of *M. Butterfly* Drama to Movie, namely: How are

ecranisations on Characters of *M.Butterfly* drama to movie and How are ecranisations on setting of *M.Butterfly* drama to movie.

The first problem is about how are ecranisations on Characters of *M.Butterfly* drama to movie. The encranisation appears in two media that occur in drama and movie characters, such as addition and subtraction. And The second problem is about how are ecranisations on setting of *M.Butterfly* drama to movie. There were many changes in the setting in the drama to the movie *M. Butterfly*. Many settings from drama disappear when they turn into movies.

### **1.7 Previous Studies**

In this study researchers referred to three previous studies. Previous studies in this study include encranization, intrinsic elements and *M. Butterfly*. The first is a journal by (Sekarsari, 2017) entitled "*Kajian Ecranisation Terhadap Novel Dan Film Sabtu Bersama Bapak*" in her journal focuses on the changes that occur in the process of ecranisation from drama to movie by making comparisons between dramas and movies. Data obtained from the drama using the techniques of reading, listening, and note and data from the film using the techniques of watching, taking notes, and capturing. Almost the same as the research conducted by Sekarsari regarding encranization. The encirculation studied by researchers is about drama to movie. This research focuses on changes that occur in the process of ecranisation from drama to movie by making a comparison between drama and movie. The difference between Sekarsari's research and researchers is the object of his research, here the research uses a drama entitled *M. Butterfly*.

The second is a journal by (Irawati, 2018) entitled "*Ecranisation dari Novel ke film: Critical Eleven Sebuah Kajian Sastra Bandingan*". In this journal discusses the process of ecranisation from the Novel to the Film *Critical Eleven* causing the addition, reduction, to changes in variation. These aspects were analyzed from data in the form of dramas, screenplays and movies using a comparative literary study. It aims to reveal what differences and similarities are

found in the intrinsic elements of movie builders resulting from the ecranisation Critical Eleven Novel.

The discussion in the second previous study is almost the same as the first previous study. But the aspects analyzed are in the form of dramas, screenplays and also movies. It aims to make it easier to find intrinsic elements contained in the three media. Therefore the researchers used this previous study because in that study discussed about encranization and also the intrinsic elements contained in the two media. Although the media used are different but still if this research is in line and helps to facilitate researchers in analyzing their research because there is a previous study that can be a benchmark for this research.

And then the thesis by (Rahman, 2016) entitled "*Ecranisation Drama 5 Cm Karya Donny Dirgantoro Terhadap Movie 5 Cm Karya Rizal Mantovani Dan Implikasinya Pada Pembelajaran Sastra Di SMA*" The problems discussed in this study are (1) how is the form of ecranisation (plot of ecranisation , setting, and character and characterization between the 5 Cm drama by Donny Dhirgantoro on the 5 Cm movie by Rizal Mantovani, (2) how are the implications of ecranisation in the 5 Cm drama by Donny Dhirgantoro into the 5 Cm film by Rizal Mantovani on the study of literature in high school. This last previous study discusses ecranisation which focuses on analyzing the flow, setting and character. this is the same as the research that is being studied by the researcher, namely regarding the setting and character, but the object of study is different.

Then the researchers also took a previous study of their thesis (Febriana, 2018) that titled "*Analisis Unsur Intrinsik (Tokoh, Alur, dan Latar) menggunakan pendekatan saintifik pada Novel 9 Summers 10 Autumns Karya Iwan Setyawan Untuk Siswa SMP Budi Mulia Minggir Kelas VIII Semester II*" which discusses the intrinsic element contained in a literary work. The research method used in this study is the same as the method used by researchers, namely using qualitative descriptive methods so as to produce the data needed in the

form of quoted words. In this study found 25 characters in the novel. because this thesis is intended for junior high school students, researchers conclude that in this novel can be used as a literature study in junior high school.

Previous study that talking about ecranisation is thesis by (Kayyis, 2016) that titled "*Comparison Between Novel and Film "Defergent" (Ecranisation Theory)*" in this study Kayyis used an objective approach in her research. in his thesis also found reduction, addition and modification of the novel into the film Divergent. The theory used in this study is the same as the author's use, namely the theory from Eneste that talks about Ecranisation. besides that in this study also found a reduction, addition and modification that has occurred as a consequence of ecranisation in some of intrinsic elements of fictions.

Then the last is the previous study by (Yulianti, 2012) entitled "The Rejection Of Negative Stereotyping Towards Oriental Women in Hwang's M. Butterfly". This research is a study of Hwang's M. Butterfly based on the Feminism approach. The purpose of this study is to describe negative stereotypes of Oriental Women in games and the rejection of negative stereotypes towards Oriental Women. This research is qualitative with content analysis method. Even though the title in this thesis is different, the researcher enters the previous study in this study because the object discussed is the same as the researched object, M. Butterfly Drama by David H. Hwang. In this thesis also tells a lot of information about M. Butterfly and also Hwang.