CHAPTER I
INTRODUCTION

This introductory chapter covers the background, problems, objectives, and significance of the research. This initial chapter also give the clarification about the key terms used in the research.

1.1 Research Background

Film, in term of its historical background is just hundred years old compared to literature that came since the beginning of civilization. However, the technological advancement of moving images makes the film becomes the spearhead in serving the narrative culture. This phenomenon challenged the classic method in serving narrative such as novel, poem, etc. This marked as hostility between literature and cinema because the view of cinema as embodiment of mass culture by many literary critics. Cinema have been regarded to distance literature stylistically and thematically from the reach of ordinary people. However, within the narrative nature of both realms, there is a bridge that draw together both literature and film. The bridge is the adaptation of novel into cinema.

Hutcheon (2013) argued that adaptation process is "An acknowledged transposition of a recognizable other work or works; A creative and an interpretive act of appropriation/salvaging; An extended intertextual engagement with the adapted work" (Hutcheon, p. 19). An adapted literary works to film is what being called a transformation process in which the content are transformed contextually and not being for example words-to-words transformation.

According to Abrams (1999), "The term intertextuality, popularized especially by Julia Kristeva, is used to signify the multiple ways in which any one literary text is made up of other texts, by means of its open or covert citations and allusions, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are 'always already' in place and constitute the discourses into which we are born" (Abrams, p. 317). A text then never be the product of a single thought or have a single origin, but it is covertly interconnected with another text that exist between times a text is produced. Mikhail Bakhtin from Burke (2010) explained that "There is no truly original work. What is called the source piece is really just another link in the chain of speech communication. It has been influenced by all things which have had dialogue with it or the author previous to its creation" (Burke, p. 11).

The intertextual adaptation of novel to film emanated from Mikhail Bakhtin theory of dialogism and intertextuality of Julia Kristeva. This approach complemented the dynamic nature of transformation from written text of novel into cinematic elements of film. In Bakhtinian dialogism point of view, world is not bound to a singular ideological meaning. But, many ambiguity that encourage multiple readings from multiple views. In this manner the adaptation process of film is not directly referential with the novel which being adapted by the film, but it has more to do within the context of medium that different with each other. According to Flanagan (2009), "dialogic reference between text is not a mere matter of quotation; all of the associations of the original text are carried through into the usage of utterance, creating chain of meaning that resounds in history and is saturated with socio-ideological value" (Flanagan, p. 18).

According to Gkikas (2016), "Film critics, as well as popular opinion, have not been kind to adaptations. Films based on novels have been, and to a large extent still are, evaluated in terms of faithfulness to the original" (Gkikas, p. 13). The term "fidelity" (faithfullness) of the film to the novel structural and artistic

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presentation are still being considered as the most appropriate to point out the judgement of an adapted works. In this case many critics both in film and literature still override the works of adaptation. In this manner Gkikas (2013) argued that the fidelity theoretical outlook which judge an adaptation work according to their faithfulness only, is giving more obstacle to the development of adaptation theory itself. He pointed out that critics of both literature and film have to be more aware in paving the theory of adaptation to see not only from the fidelity of the works but also to consider the intertextuality in each works.

It is possible to transfer all the words in novel into film, but it will be boring and wasting the potential of visual narrative. Brendan Burke (2010) argued that "The solution to this issue is to absorb the way in which the utterance functions and, once this is understood, the linguistic content of the novel becomes less important and all of the components of the utterance (content, style, and compositional structure) allow for the message to be understood" (Burke, p. 5). The adaptation is not merely a structural component but also the utterances that contain certain concept or context.

The written text in novel is comprised with utterances that has certain meaning or concept inside each of them. This concept covers the ideas that being conveyed to the audiences. It is different with films that convey the message not by the written text but with audio and visual. This concept includes ideas, philosophy and literary devices such as narrative, plot, as well as the artistic presentation. Researcher bring atmosphere as the concept of artistic presentation that being transformed from written language of novel to audio and visualization of film.

According to Abrams (1999), "atmosphere or mood is the emotional tone pervading a section or the whole of a literary work, which fosters in the reader expectations as to the course of events, whether happy or terrifying or disastrous" (Abrams, p. 24). atmosphere is developed to create feelings among audiences in enjoying literary work. Atmosphere were transmitted through arrangements of

literary devices such as setting, diction, theme, and tone. In film, atmosphere is created by cinematic elements on the scene.

We could determine certain atmosphere in written language through words, sentences, and paragraphs. But in the films this atmosphere is being expressed through the crafting of the scenes. The scene that crafted inside the film is a form of expression that has its own meaning. It is the Same with literary devices used in written language, cinematic language also conveyed their own meaning using cinematic elements that is subject to interpretation. Cited from Fitra Arifin (2019) in her undergraduate thesis wrote that, "As a form of expression, film employs the compositional elements of the visual narration (line, form, mass, volume, and texture) that have the same functions as other elements of literary works, such as rhyme in poetry, settings in novels, and dialogues in drama. Furthermore, then visual narration is processed and packaged through cinematography techniques" (Arifin, p. 2). This stage arrangements technique is called *mise-en-scene.*

Thus, elements used inside the *mis-en-scene* produce certain atmosphere to the audience through its crafting and how its presented on the frame. According to Gernot Böhme (2017), "Stage design is a kind of a paragdim for the whole theory and practice of atmospheres: you can learn from a stage designer what means are necessary in order to produce a certain climate or atmosphere on the stage: what the sound should be like, how the stage is illuminated, what materials, colors, objects, signs should be used, and in what way should the space of the stage itself be arranged" (Böhme, p. 2).

In the original French *mise-en-scene* (pronounced "meez-ahn-sen") means "staging an action," and it was first applied to the practice of directing plays (Boardwell & Thompson: 1997, p. 169). Furthermore after the development of motion picture, film scholars extending the term to be synonymous with staging or director's control over what happens inside the frame of the film. As making the dramatic scene in theater, the *mis-en-scene* on filmaking also has some aspects that shared with the art of staging in theater

performance such as: setting, lighting, costume, and acting or behavior of the characters.

Mise-en-scene could be planned or there are some that comes unplanned as well, such as when George Méliès (French filmaker that pioneering the art of staging in motion picture) try to take a shot by his camera a normal scene of a street where people and vehicles passing by. The camera that capturing the scene were jammed when there is a bus passing in front of it. As Méliès screened the film, he found that the bus transformed into a hearse by its shape because of the distortion that the camera made as it was jammed when he took the shoot at the street. George Méliès realize that inside the frame of camera he could create 'magic', the world of its own that is manipulated to produce certain reality.

Imaginary world and expression of director in film were mainly expressed through *mise-en-scene*. By manipulating the world inside the frame, directors could comunicate their expression and imagination with audience, as Boggs and Petrie (2011) wrote that "Film speaks in a language of the senses. Its flowing and sparkling stream of images, its compelling pace and natural rhythms, and its pictorial style are all part of this nonverbal language. So it follows naturally that the aesthetic quality and dramatic power of the image are extremely important to the overall quality of a film" (Boggs & Petrie, p. 104).

Not only visual that the audience see in the frame, but the sound that appears alongside it also can be categorized as *mise-en-scene.* According to Boggs and Petrie (2011), "These elements add levels of meaning and provide sensual and emotional stimuli that increase the range, depth, and intensity of our experience far beyond what can be achieved through visual means alone" (Boggs & Petrie, p. 219). The example of this evidence is sound that used in horror movies. Sound helps create suspense atmosphere among audience. Then, along with the sudden appearance of ghost the sound volume beginning to elevate giving the audience an atmosphere of shock. Therefore, with this example, sounds is also a part of *mise-en-scene.*

The Researcher are interested in conducting the study of adaptation from novel to film to be the topic because of the result that adapted work bring is very intriguing. The differences in serving the artistic elements of audio visual and narrative elements are playing with readers expectation of the novel they have read. Those differences and changes are highly influenced by several factors especially the artistic presentation that served as actualization of the novel narrative. Although many researchs has been conducted in this study, many critics both in literature and film still consider one of their field more superior to the other. Film critics views adapted works as inferior compared to original film, and literature critics still consider the good works of adaptation are the ones that "faithful" to the original works. Thus, the intertextual adaptation theory become the mediator because it considered both film and literature as equal partner and each of them have the same potential in delivering the context of narrative.

Gkikas (2016) stated that 46% of films that reached box office are adapted from novel and other written text. This means that adaptation works are still favorable in the world of cinema. The famous films that is the works of adaptation such as *Fight Club* (1999), *The Shawnshank Redemption* (1994), *The Life Of Pi* (2012), and also the *Harry Potter* and *Lord Of The Ring* series. The films above are considered faithful in transforming the structure of the novel in which they are adapted. *Blade Runner* are choosed by researcher because of the intriguing depiction of futuristic dystopian city in realizing the written text. The adaptation of the novel is actualized after 14 years of the novel release. The narrative of the film is considered as unfavorable too the novel in the scope of structural analysis. But the concept, utterances that carries the artistic presentation are highly praised by many film critics.

The object of this research is *Do Androids Dreams of Electric Sheep?* novel by Phillip K Dick that is published in 1968 and *Blade Runner* film directed by Ridley Scott that is released in 1982. Both the novel and the film genre are science fiction that tells the story of bounty hunters tasked to hunt down androids that escaped from human colony in Mars. The androids in the novel and film are

created by human to serve them as a slave workers in human colony of Mars. This androids is called the "Replicant" because it is exactly resemble humans in terms of physical appearance. There is often confusion whether a humanoid is real or android. Bounty hunters and others use the Voigt-Kampff test to differentiate human from replicant. The test consists of questions which elicit an emotional response. Replicants supposedly have no capacity for empathy, and their unemotional reaction to Voigt-Kampff questions reveals their artificiality. Human in Mars colony are very relied on this androids, but when their escape to the earth their trying to integrate with human who lives in the planet. They become the enemy of human and have to be "Retired" by Bounty Hunters. The main character of the story is Rick Deckart, Rick Deckard explores his own humanity in the story. His encounter with the replicants make him realize that he might not be so human after all. Rick Deckard actually becomes more inhuman than the replicant he is remorselessly hunting. Deckard also falls in love with one of the the replicant named Rachael in the story.

Both *Do Androids Dreams of Electric Sheep?* And *Blade Runner* are influential in their times. The novel is written by Phillip K Dick in 1968 and depicting the dark future of humanity The novel influenced many science fiction genre writing in depicting dystopian future and without a doubt Dick's most important novel work, and arguably one of the most important novel that depicts androids or artificial human being. It addresses at what it means to be human, questions reality, and blurs the lines between real and artificial. In this novel the humans become brutal and seems to be inhuman. But, on the other hands, the androids that is depicted become more emphatic and more human than humans itself. It makes humans question their own humanity and the androids question their artificiality. In terms of artistic presentation, the novel brought the darkish atmosphere by making a set in dystopian San Francisco. The time setting is alternate 2013 after the world was ruined by what is called "world war Terminus." The air that human breathe is contaminated by toxic radiation, and many apartment and civilian buildings were left abandoned because the great

exodus of human to Mars colony. *Blade Runner* whom directed by Ridley Scott bring this dystopian scenes into realization in the cinema. The cramped settings of Francisco city buildings and complex multi-frame of visual elements inside the film *mise-en-scene* seems appropriate in the realization of the novel. Therefore, many dystopian science fiction genre films at that time, are highly influenced by *Blade Runner*'s *mise-en-scene*.

There were some studies related to this research, one of them are study conducted by Brendan Burke in 2010. Burke uses Mikhail Bakhtin's theory of dialogism to analysis the adaptation of *Berlin Alexanderplatz* (1929) by Alfred Döblin into film with the same name directed by Rainer Werner Fassbinder in 1980. The research is showing the Fassbinder's style and technique in realizing the written narration. According to Burke (2010), Fassbinder are highly influenced by modern Berlin in setting rather than 1929 Berlin as written in the novel. This means that the film is modified by the environment and socio cultural in the time and place the film released.

Another study conducted by Beyad and Javanian in 2018. They analyze the intertextuality and contextuality of *Hamlet* (2000) film by Michael Almereyda in dialogic with original *Hamlet* play by William Shakespeare. Beyad and Javanian address the existentialism depicted between two separated times of the works. Shakespeare's *Hamlet* emerge in the 15th century Denmark bring the topic of alienation and confusion in the age of enlightment. *Hamlet* in this era concern about confusion between the emerging of Protestantism among the rather traditional Chatolicism. On the other hand, *Hamlet* (2000) film addressed the same utterance context of existentialism but in the age of AI and technological advancement. Beyad and Javanian (2018) wrote that "The director's aim to address an end-of-millennium anxiety regarding the collapse of human relationships and the growth of personal alienation in a media-driven world of hi-tech communications" (Beyad & Javanian, p. 391).

Muhammad Rizal (2017) bring the intertextual adaptation theory to study the main character of *Fallen* film directed by Scott Hicks based from the novel

with the same name written by Lauren Kate. Rizal implies in the conclusion that the main character of the film that is Daniel and Luce are being transformed intertextually to the film as a requirement of film narrative. Rizal stated that, "the film *Fallen* is adaptation project which the adaptation done appropriates to the principle used in theory of adaptation. The characterization of main characters in the novel successfully is adapted dramatize, visible audible succinctly, and forthrightly (by using intertextual adaptation)" (Rizal, p. 84).

Furthermore, the research in aesthetic presentation of atmosphere in film had been conducted by Fitra Arifin in 2019. The research shows how lighting affect the mood (atmosphere) of the audiences, the object of her research is *The Shawshank Redemption* (1994) film. In her conclusion Arifin wrote that "The answer of lighting elements function to the story, it is found that as in the visual narration, lighting elements both high-key and low-key lighting are arranged in such way to create more dramatic atmosphere in accordance with the needs of narrative function." (Arifin, 2019, p. 100)

The term "atmosphere", and "mood" are used synonymously, being in accordance to Abrams (1999) that stated, "Alternative terms frequently used for atmosphere are mood and ambience" (Abrams, p. 24).

Researcher in this study is trying to analyze the intertextuality that exist in the adaptation of *Blade Runner* (1982) film directed by Ridley Scott from *Do Androids Dreams of Electric Sheep?* (1968) novel written by Phillip K Dick. Different with previous studies mentioned above, this research dig up the intertextual adaptation of artistic presentation using the film *mise-en-scene*. The concept that being put forward is atmosphere. Therefore, the title of this research is: "INTERTEXTUAL ADAPTATION OF ATMOSPHERE *FROM DO ANDROIDS DREAMS OF ELECTRIC SHEEP?* (1968) NOVEL TO *BLADE RUNNER* (1982) FILM."

1.2 Research Problem

As a work of adaptation from *Do Androids Dreams of Electric Sheep?* (1968) novel, *Blade Runner* (1982) film surely have to integrate the narrative from written text to *mise-en-scene* (cinematic elements). This transformation is exist in different time and condition with the novel, therefore the film absorb the context of socio and cultural condition intertextually in the time the film released. In order to analyze the intertextuality of atmosphere that exist in the adaptation process of written language of novel to the film *mise-en-scene*, researcher is using intertextuality theory of Mikhail Bakhtin and Julia Kristeva. The followings are the research questions:

1. How atmosphere appears in written text of *Do Androids Dreams of Electric Sheep?* novel?

2. How the intertextuality transformed the atmosphere from written text of *Do Androids Dreams of Electric Sheep?* novel to *Blade Runner* film *mise-en-scene*?

1.3 Research Objectives

This research aimed to explain the intertextuality of atmosphere that appears in the adaptation process of *Blade Runner* (1982) film from *Do Androids Dreams of Electric Sheep?* (1968) novel using the theoretical approach of Mikhail Bakhtin and Julia Kristeva Intertextuality. The followings are the research objectives:

1. To explain the atmosphere that appears in written text of *Do Androids Dreams of Electric Sheep?* novel.

2. To explain the process of intertextual transformation of atmosphere from written text of *Do Androids Dreams of Electric sheep?* novel to *Blade Runner* film *mise-en-scene*

1.4 Research Significance

The result of this research is expected to have a significance in two aspects, those are theory and practice. Further, this research will offer a new perspective and understanding of the adaptation process of atmosphere from novel to film. Therefore, the discussion and findings are expected to enrich new knowledge and perspective about the relation between the visual and the written narratives as literary devices that radiate certain idea of atmosphere.

In theoretical sense, this research is expected in further analyze of how written language could be transformed into cinematic elements (*mise-en-scene*). Also, this research is expected to bridge the gap between literature and film in theoretical sense.

Meanwhile, in practical perspective, this research is related to everyday life as people nowadays prefer to watch films rather than reading. By explaining a works of novel adapted or transformed into film, audiences are expected to be more critical to what they watch and could provide more understanding and interpretation of their own. The understanding of aesthetics atmosphere also expected to make people more aware of their surrounding as atmosphere are exist in everyday setting.

1.5 Clarification of Key Terms

The followings are the key terms used in this research:

1. **Intertextual adaptation** is an approach in considering the work of adapted film from literary text as interconnected with other source circling the circumstances in which certain works are born. Mikhail Bakhtin, cited from Burke (2010), stated that "This experience can be characterized to some degree as the process of assimilation-more or less creative-of others' words (and not the words of a language). Our speech, that is, all our utterances (including creative works), is filled with others' words, varying degrees of otherness or varying degrees of 'our-own-ness,' varying degrees of awareness and detachment. These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework, and re-accentuate" (Burke, p. 11). The ideas or utterances inside a work of literature or film is never been an original one, but as a form of construction and assimilation from various text that absorbed contextually in certain works.

2. **"Atmosphere** is what relates objective factors and constellations of the environment with my bodily feeling in that environment. This means: atmosphere is what is in between, what mediates the two sides. Two main traits of the theory of atmospheres arise from this. Namely, first, that atmosphere is something in between subject and object and can therefore be approached in two different ways: either from a perception aesthetics or a production aesthetics viewpoint" (Bohme: 2013, p. 1-2).

3. **"Film** refers to story or event recorded by camera as a set of moving images and is shown in cinema or on television. The process of making film is combination of art and industry" (Turnbull, 2005).

4. ***Mise-en-scene*** or staging technique is how the director of film arrange its stage inside the frame to provide visualization of their expression of scene

to the audiences. Boardwell and Thompson (2003) explain that In Cinematic terms, *mise-en-scene* can be alluded to as all the elements or component of a film that we see in front of the camera and the way it is arranged. Furthermore Boardwell and Thompson contend that this technique has the power to transcend conceptions of reality empowering the director to create totally imaginary world on film.