

CHAPTER I

INTRODUCTION

1.1 Research Background

Adaptation in recent years has experienced an increase starting from the works of Jane Austin which were adapted into other forms of literary works. In this stage, audiences viewed Hollywood as running out of new stories and starting to adapt other stories, this became the beginning of the age of adaptation. Adaptation which can also be called cultural translation is a part or specialization of translation techniques, where adaptation intends to change the culture of the Source Language in the Target Language to translate the material in such a way that it is accessible and acceptable to the reader. It also happens because of the translator/adaptor themselves since the translator and his work are, at least to some degree, always determined by his native culture, certain transformation must be ascribed to the translator's adaptation of his material to his own cultural and literary environment (Marti, 2012:48).

Adaptation is closely related to culture and culture is inseparable from human life. Everything from how we dress to what we eat, from how we speak to what we think, is culture. Culture becomes visible when we travel between 'cultures' and when we look back in time to other 'cultures' than our own. (Ryan, 2010). Culture as a way of life tends to produce a commodity of thought and behavior, as well as conformity with reigning standards, norms, and rules. Therefore, culture can produce or inspire something, in this case, an adaptation that is closely related to two contrasting cultures between the original script and its adaptation script. So there will be a difference in the culture presented in the adaptation because it includes elements of local culture as a characteristic of the performance with local audiences. This aims to make the textual drama more familiar and indigenous in the eyes of the audience.

In *The Art of Adaptation* by Linda Hutcheon (2004:108) Adaptation is the desire to transfer a story from one medium or one genre to another. Therefore, the adaptation

technique has no limitations when it comes to adapting a work because the result can be extremely different from the original text. Adaptation is always about transformation and change, as Sanders in Tompkins (2014:66) argues that adaptation as a form of collaboration across time and sometimes across culture and language. It can be concluded that adaptation can be changed into another culture, genre, medium, or language, and renewed as time passes.

Ruth in Thomas (2013:81) notes that most translations and adaptations are carried out by non-professionals which can be called self-adaptation. It happens because an adaptation is likely to be greeted as minor and subsidiary and certainly never as good as the “original.” (Hutcheon, 2013). Therefore, Tompkins (2014:66) recognized the importance of adaptation or adaptive processes should be examined to suit new or changed circumstances.

In terms of matching the above cases, the researcher chooses the drama script *Buried Child* by Sam Shepard was adapted by a group of six English Literature students in Further Studies in Drama course from UIN Sunan Gunung Djati Bandung as the object of the research. Every year, fifth-semester English Literature students perform a drama assigned to fulfil the Further Studies in Drama course. The researcher observed the drama is rarely performed in an adapted way, they frequently performing the drama from the original script. Thus, the researcher considers this rare case of drama adaptation should be further researched to find out the extent to which students can develop their critical thinking and creativity in adapted scripts. Drama adaptation is one of the literary works that is close to society because it most closely resembles the reality of everyday life. Drama uses its events using dialogue in contrast to other literary works that put the story into sentences. The dialogues form a story and are written in the form of a drama script (Satoto in Purwasih, 2022: 1878). Hence, in adapting a drama, students (non-professionals) must be aware of the culture and transform it with a culture that is more suitable for the adapters or the audience to present a targeted and easy-to-understand drama. Therefore, this research is necessary

to measure the ability of students to understand two different cultures during the adaptation process. This research can be used as a continuity of learning as well as an output of student creations apart from documentation.

Buried Child originally was a post-modern drama, written by Sam Shepard, and takes place against the backdrop of the 1970s economic downturn in the United States. The setting is a farm in Illinois and revolves around Halie and Dodge, a struggling middle-class farming couple, and their two children, Tilden and Bradley (an amputee). Throughout the performance, it rained consistently, symbolizing the helplessness that Americans experienced during this bleak period in American history. In the same vein, the famous saying "when it rains, it pours" underscores how problems tend to multiply, leading to more challenges. In this context, the rain also serves as a symbol of the underlying problems of the family that will soon surface in the narrative. Postmodern drama is characterized by its absurdity. The Absurdity in *Buried Child* is shown through tragic-comedy elements. The comedy scene is used to reduce the tension and prepare for the tragic scene.

Tragedy and comedy are shown as opposing elements but can still be put together on one stage to complement each other's shortcomings, as stated by Dr. Johnson in Nason (1907:28) Mixing comick and tragick scenes . . . is a practice contrary to the rules of criticism. But, there is always an appeal open from criticism to nature. The comedy element used to be applied to the tragedy element is intended to simplify and bring something fresh to show besides the sorrowful side in the comedy element as Charles Wyndham stated in his book *The Tendencies of Modern Comedy* (1889: 609) Phyllis might be virtuous, the country squire might be honest and manly, the yokel might be loyal, but comedy made them all simple and stupid. It means that comedy can help summarize something difficult to understand so that the tension will not be too heavy for the audience to understand. Tragic-comedy, according to Risetete Lamont (1965:385) mirrors the passionate anarchy our artists oppose to an absurd world, a meaningless society, and devitalized speech. It embodies our puzzlement with the

world, and suggests the groping for a question rather than an answer. Comedy or comic passages can be classified according to their effect upon the modern reader or audience: (I) Comic passages that in effect are comic; (II) Comic passages that, through contrast with their tragic setting, are, in effect, tragic or pathetic; and (III) Comic passages that, by relieving the tension, contribute to the tragic effect of the passages that follow (Nason, 1907:30).

As a basic reference, several previous studies were found such as one of them entitled *Sam Shepard's Buried Child: The Ironic Use of Folklore* by Thomas Nash (1983) viewed through qualitative and descriptive approach, shows that *Buried Child* is an American gothic comedy where the directors are also not immune from confusion sometimes interpreting it as comedy several scenes of the play which are intended as ritual. Another researcher, Elizabeth Klett in her research entitled *Reviving Viola: Comic and Tragic Teen Film Adaptations of "Twelfth Night"* (2008), viewed through qualitative and descriptive approach, using the theory of ironic mode by Northrop Fry. She generates research that shows the character Viola from the play Shakespeare's *Twelfth Night* adapted by two films entitled *She's the Man* (2006) and *Lost and Delirious* (2001). The two films employ different strategies in interpreting Shakespeare's work and address themes related to gender and sexuality. *She's the Man* follows the play's core plot and character elements relatively closely while modernizing the language and moving the story to an American high school. The film emphasizes humor and downplays the somber aspects of Shakespeare's original work, concentrating on a pleasant heterosexual relationship in its closing scene. On the other hand, *Lost and Delirious* delves into the more somber aspects of *Twelfth Night* and makes a tragic outcome for Viola's portrayal.

Another researcher who equally examines tragic-comedy is Garry Haupt. His research was entitled *The Tragic-comedy of The Unreal in Ralph Ellison's "Invisible Man" and Mark Twain's "Adventures of Huckleberry Finn"* (1972). This research is viewed through the method of comparative literature, the study compares the tragic-

comedy element that both *Invisible Man* and *Adventures of Huckleberry Fin* have the same intent, which is the interplay between the heroic and the absurd, the dignified and the ridiculous, a tonal counterpoint to the long Faulknerian sentences and the often stark diction of the everyday. Thus, according to him, tragic-comedy is essentially a tone that illuminates the necessary boundaries between the real and the unreal through humor that reconciles us with life.

Another researcher, who studied Eastern culture is Iib Marzuqi Sariban in his research entitled *The Representation of the Eastern Nation in the Novels by Pramoedya Ananta Toer (2016)*. This research was viewed through a qualitative approach using postcolonial theory by Spivak and Gandhi and analyzed based on typology techniques. The results show that the Indonesian nation as a representation of the eastern nation has strengths and weaknesses. The strength of the eastern nation is a strong sense to defend its fate from the pressure of other parties. Eastern nations can resist collectively against other parties that threaten the Eastern nation. The second strength is the collective consciousness of the Eastern nation to place science as the first perspective in building civilization. Meanwhile, the weakness of the eastern nations is that they are easily exploited and have an identity crisis. Eastern economies with limited knowledge are utilized by the West to prolong the future of Western domination. The second weakness is that Eastern nations lack self-confidence.

1.2 Statement Problem

From the previous research above can be concluded that this research shows novelty and has never been studied before by other researchers, where researchers explore tragic-comedy and its impact to its representation of tragic-comedy in three textual drama adaptations adapted by students or non-professionals entitled *Keluarga Cemari*, *Loka Bacacahan*, and *Anak Haram*.

1.3 Research Questions

Based on the research background presented above, the researcher concludes that the following two questions will be the primary focus of this study:

1. What is the tragic-comedy element in *Keluarga Cemari*, *Loka Bacacahan*, and *Anak Haram* from the main narrative of *Buried Child*?
2. How does tragic-comedy represent Eastern culture in each adaptation?

1.4 Research Purposes

Based on the formulation of the research question above, the purposes of this research are as follows:

1. To identify the tragic-comedy element in *Keluarga Cemari*, *Loka Bacacahan*, and *Anak Haram* from the main narrative of *Buried Child*.
2. To find the tragic-comedy represent Eastern culture in each adaptation.

1.5 Research Significance

The researcher anticipates that the results of this study can provide valuable insights and benefits to the field of literature. This research is projected to enhance understanding and theoretical perspective within the field of comparative literature, with a particular focus on the tragic-comedy element for the student of English Literature. In addition, this study is expected to be a tangible resource for future researchers and individuals interested in the tragic-comedy component. In a practical perspective, this research can be used as a reference for students who are working on drama adaptations, especially in terms of cultural replacement of the original script. The researcher also envisions that those with an interest in this element, especially the tragic-comedy aspect, will build on and expand the findings of this study.

1.6 Definition of Key Terms

This part clarifies the key terms used in this research are:

1. Tragic-Comedy

Actually, there is no clear definition of tragic-comedy, but Dr Ristine's definition is quite useful. According to him, tragic-comedy is mixing of tragic and comic elements, the deviation from dramatic conventions, the sense of unreality, romanticism, and hilarity in the action, characters of high social status, the anticipation of misfortune without the death of the characters as the audience must sympathize with them, and the happy ending.

2. Adaptations

Adaptation as a process of creation, meaning an adaptation process in which there is a process of reinterpretation and re-creation that functions as an effort to save or copy the original source. (Hutcheon, 2006).

3. Plot

Plot refers to the sequence of events that form a causal relationship between various events. According to Pickering and Hoepfer (1981), a plot can be described as a narrative of events that emphasizes cause-and-effect relationships. Plot serves as the basic framework for a novel or story, upon which the characters and setting are built. Its purpose is to organize information and events coherently. The writer must be careful not to let the plot overshadow the other elements of the story. The plot is usually divided into five main components:

a. Exposition

The exposition, or introduction, marks the beginning of a story. The exposition introduces the main conflict or problem. As defined by Pickering and Hoepfer (1981), exposition is the initial segment in which the author

provides important background information, sets the scene, establishes the situation, and provides a time frame for events.

b. Complication

Complication signifies the point in the story where conflict begins to escalate. Events become more complicated, leading to excitement, tension, or crisis. Complication, also known as rising action, as described by Pickering and Hoepfer (1981), disrupts the existing balance, introduces characters, and develops the underlying conflict or triggers the conflict (if not introduced in the exposition). The conflict gradually escalates during this phase.

c. Crisis

The crisis is a turning point in the story, where the conflict reaches its highest level of significance and emotional intensity. According to Pickering and Hoepfer (1981), the crisis, often referred to as the climax, is the moment when the plot reaches its peak emotional intensity, leading directly to the resolution.

d. Falling Action

During the falling action, the conflict begins to find resolution, and the main character's actions take center stage. After a crisis or turning point, the tension lessens, and the plot progresses towards the anticipated conclusion.

e. Resolution

Resolution is the final part of the story where the conflict is finally resolved, and the story ends, either with a happy or tragic ending. Pickering and Hoepfer (1981) explain that resolution signals the end of conflict and establishes a sense of balance or stability, although it may be temporary. Resolution is also referred to as conclusion or *dénouement*, a French term meaning "to untie the knot".

4. Character

In fiction, characters play a very important role in shaping the storyline. To effectively assess characters, it is usually necessary to consider their role to the plot, the extent to which the author develops them, and whether they undergo substantial change throughout the story.

Characters in works of fiction can also be categorized by their capacity to develop or remain static as a consequence of their experiences. This capacity is seen in dynamic characters, while static characters do not show it. The degree and nature of character development varies greatly, even among dynamic characters. In certain works, the development may be so subtle as to be barely noticeable, while in other works, the development is profound enough to trigger a complete transformation or restructuring of the personality and the character's value system and beliefs (Pickering & Hoeper, 1981).

Characterization methods include various techniques, one of which is "telling", where the author directly provides information about the character. According to Pickering & Hoeper (1981), there are several direct techniques for character development and portrayal through storytelling, including:

a. Characterization through the Use of Names

Characterization can be achieved through the names given to characters, which often have significant meanings. Names can provide important clues that help in understanding the dominant or controlling traits of the character.

b. Characterization through Appearance

A character's physical appearance, including clothing and overall look, can also reveal aspects of their characterization. In fiction, these details often provide valuable insights into a character.

c. Characterization by the Author

In the most common form of storytelling, the author intervenes in the narrative and directly reveals the character's nature and personality. This is done through a series of editorial comments, which convey the author's thoughts, feelings, and guidelines on how the reader should perceive them. This leaves nothing to the reader's imagination and provides direct insight into the character's traits.

d. Characterization through Dialogue

Dialogue is a powerful tool to reveal and strengthen characters in fiction. Writers often use dialogue to develop characters, and readers can analyze it in a variety of ways, including:

- 1) *What is being said.* Pay attention to what is said in the dialog. Is it superficial or does it contribute significantly to the development of the plot? In terms of characterization, a character's tendency to focus only on themselves or one subject can reveal traits such as egoism or stupidity.
- 2) *The identity of the speaker.* Consider the source of the dialog. Generally, the main character's words are more revealing than those of minor characters. However, even minor characters' conversations can provide important information and insights about other characters.
- 3) *The occasion.* The location of the conversation can be very important. Generally, a discussion in the living room may carry more weight than one in the street or theater. However, a seemingly unimportant setting may still have relevance to the story.
- 4) *The identity of the person or persons the speaker is addressing.* The participants in a conversation affect its openness and significance. Dialogue between friends is usually more honest and insightful than

dialogue between strangers. The level of familiarity is often determined by the author or through the dialog itself.

- 5) *The quality of the exchange.* Genuine exchanges in the dialog can indicate open-mindedness between characters, while the absence of such exchanges can indicate closed-mindedness or hidden intentions.
- 6) *The speaker's tone of voice, stress, dialect, and vocabulary.* The way a character speaks, their tone, emphasis on certain words, use of dialect, and choice of vocabulary all affect how they are perceived. These aspects also raise questions of reliability and trustworthiness, as characters in fiction, just as in real life, can commit deliberate deception or harbor unconscious self-deception.

e. Characterization through Action

To establish characters through their actions, it is crucial to carefully examine certain plot events to uncover what they might reveal about the characters' hidden emotional and psychological states, as well as their conscious beliefs and values (Pickering & Hooper, 1981).

Another technique is the indirect dramatic approach, where the author takes a step back, allowing the characters to directly reveal themselves through their dialog and actions (Pickering & Hooper, 1981).