CHAPTER II

THEORETICAL FRAMEWORK

In this chapter contains theoretical foundation that include some basic assumptions regarding research related to theory. This theorical foundation have function of conceptual framework in analysing the research questions. Therefore, this chapter consist of comparative literature, adaptation, transformation, element of narrative, novel, film and the connection between television and film adaptation.

2.1 Comparative Literature

The study of comparative literature can be tracked back to nineteenth century as the scholars began to compare works from another culture and literary traditions, during this time period, numerous authors and academics sought to study the connections between different literary traditions and to understand the cultural and historical context in which literary works were produced. In additions they believe that the barrier between one to other literary works is need to be break down in order to achieve better understanding the interconnection between the compared object of literary works, thus according to Wellek and Warren (1956), this study is aim to understand relationship between different literary works and way they influence one another.

Remak in Damono (2005) also state that comparative literature is the study about comparing literary works to one another knowledge such as music and poetry which is included into arts. Beside that, there are philosophy, history, and social science,

religion, and countries. Thus, it can be said that comparative not always about comparing literature works but it can compare two between different field and the interchange between the cultural value, by this mean, literary works can provide a deeper understanding of themes, techniques, and styles which can be found in the literary works.

The simpler understanding of comparative literature comes from Susan Bassnet (1993), that the comparative literature itself is an interdisciplinary study of text across culture which concern about pattern of connection in literature. However, comparing adapted literary works especially in form of film to the source novel for purpose of interpretation and evaluation of the adaptations often leads to false expectations about the film's intentions and forms, biased and blinded for what it trying to achieve. This occurred of judging by the standard of the book, and film has different application than a novel (Cardwell, 2007). To comprehend the value that intended by the adaptation, Cardwell (2007) makes several contexts: Generic Context, Authorial Context, Televisual Context, and Aesthetic Context.

1) Generic Context

Genres provide frameworks and set of expectation of audience, Cardwell gave an example of sonnet which have rhyme scheme and particular structures which can be expected on the genre. Understanding generic context of which the adaptation was adapted can help to interpret and analyse the work itself.

2) Authorial Context

Author often has different technique, either in story telling or directing and adaptation film, a certain tone or point of view tend to lead different interpretation, or raise an expectation towards literary works. By this mean authorial context is understanding the historical, biographical, and cultural context of the author and their work.

3) Televisual Context

This context is useful to distinguish between television adaptation and film adaptation, television adaptation often has focused on salient detail in each shot as it has poorer and smaller scale of image. The television is quicker than a film as it has to grab and hold viewer's attentions although the duration is shorter, it is appeared quicker as the shot is cuts in streaking movement from one place to another.

4) Aesthetic Context

Different approach in converting aesthetic aspect from text to visual giving the result of differences between original literary works and film adaptation. Complexity of film such as music, visual tone, camera movement and other makes different aesthetic view between novel and adaptation literary works.

2.2 Literary Adaptation

The literary adaptation process is a form of repetition without replication that involves both re-interpretation and re-creation, however this process is not merely a plagiarism, it is a creative process of transforming the original material into something new and autonomous in both, the novelty is in what one does with the other text (Hutcheon, 2013). One of the most prevalent forms of literary adaptation in the contemporary world is the transformation of novels into films. Novels are written texts that tell stories using words, while film are visual and auditory texts that tell stories using images, sounds, and dialogue. This process requires not only a faithful representation of the original text, but also a creative interpretation that appeals to both the readers and the viewers.

The process of adaptation from novel to film often called *ekranisasi*, it is a creative interpretation that aims to capture the essence and spirit of the original work. The adaptation process involves adapting the literary elements of the novel, such as plot, characters, setting, and theme, into cinematic elements, such as screenplay, cinematography, editing, and sound. The word *Ekranisasi* is a derivative word comes from *L'ecran,* a French word which is mean *the screen*. On this case, the inevitable changes that happened as the literary works abandon the linguistic form into the visual medium makes novels and films become two different forms of literary works, a novel is written literary works, while a film is a literary works in a form of audio-visual type (Eneste, 1991). On this process of adaptation are divided into three processes: insertion (addition), alteration (modification), and cutting (reduction).

Process of adding new element into the original works or in *ekranisasi* theory often called addition is a process that used in adaptation of literary works into films. Eneste (1991) adds that film-makers may also add new characters, settings, plots, or atmospheres to the adaptation, as they have their own interpretation of original novel in a way that justifies these additions. Nonetheless, adding addition in to the adapted works must be ensured the essence of the original works are must be preserved.

Transforming literary works through the modification process could be happened as influenced by several factors such as media and duration times, thus this modification could affected characters, plot, storytelling style and other element that desired to be modified. This modification process in *ekranisasi* could distinguish from the original works (Eneste, 1991).

As media of adaptation such as film is limited by the screen times, Reduction or removing elements that is not essentially needed by the film makers is one of the three process in *ekranisasi*. In this reduction process several aspects can be modified such as setting, characters, story elements, plot, and atmosphere (Eneste, 1991). Several reason that this reduction happened are some scene and character often not relevant for the target audience when they enter different media such as film. Second, that the differences standing between film makers and original author that some elements are not essential to the film. Another view is the limitation of technicality between written and adaptation film as it will not fit in the film.

The process of transforming novel to film can be challenging as this process requires not only a faithful representation of the original text, but also a creative

interpretation that appeals to both the readers and the viewers. The novelists and filmmakers have to balance the expectations of two different audiences, who may have different preferences, perspectives and reactions to the story. In the end a good adaptation is the one that preserves the essence of the novel while also enhancing it with the visual and auditory elements of the film.

The process of adaptation inevitably involves changes in the content, style, and meaning of the source work. Even without any conscious updating or alteration in the process of transformation, the original works and the adapted works are two different forms of artistic expression, and they have their own strengths and limitations. Consequently, some changes must be occurred in differences between the novel and adaptation works. Viewed through the lens of its reception process, adaptation can be understood as a manifestation of intertextuality. When we engage with adaptations, we perceive them as palimpsests, wherein our recollections of other literary works reverberate through the act of repetition with nuanced alterations (Hutcheon, 2013). Hutcheon also implies in his book that the adaptation is also transforming some literary works to another form, medium and genre. Drawing from the Hutcheon theory, adaptation of literary works is reincarnating the original works either in other literary works genre or in different ways of medium with the same essence from the original works.

While adaptation works are gaining popularity in the contemporary world, but they also entail within two responsibilities; to adapt and make it autonomous creation. This requires a careful balance of respect and creativity, as well as an awareness of the

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different contexts and expectations of the audiences. Hutcheon (2013) She proceeds to enumerate four compelling reasons why adaptation become more prominent these days;

The Economic Lure, Hutcheon give an example adaptation of *Tomb Raiders* game to film (2001; 2003) that bring scepticism among the players. It is obvious that they are attempting to cash in on the certain adaptation film, However, not all ilm adaptations of games have had as great commercial or critical success despite the adaptors are in the same production labels *(Sony Pictures),* it is no surprise that economic motivation affects all stages of the adaptation process.

The Legal Constraints, Murnau's adaptation of Bram Stoker's *Dracula* novel is the result of an interesting combination of money and the law, he changes the plot from the original novel's adding a love story, and changes the way story end, just to avoid to pay royalties to the English. Another factor is the capitalist desire brings controls to several literary works they wanted to have, this accordance to Baker in Hutcheon (2013) when a work, such as a novel, is acquired by a capitalist entity, it can be likened to selling one's house, where the new owner possesses the discretion to manipulate the property without necessarily taking into account the intentions of the previous owner.

Cultural Capital, adaptation of literary works is become one of the many ways to gain a cultural capital as film historian believes that the early adaptation of Dante's and Shakespeare's literary works are to benefit their cultural capital. Today's television adaptations of British eighteenth- and nineteenth-century novels may also want to

benefit from their adapted works' cultural cachet Hutcheon (2013). This can be seen as a pedagogical impulse behind both film or television adaptation.

Personal and Political Motives, it is well known that the adapters have their own personal reason by adapting a literary works to which medium and form they desired to, for not only to interpret their own believes and interpretation of the literary work but they also take a position on it. As an adaptation likely to engage wider cultural dimension such as postcolonial anti-war television producers have likewise used adaptations to articulate their political positions. Despite controversial to another adaptation with political motive is effective such as adaptations of Shakespeare, in particular, may be intended as tributes or as a way to supplant canonical cultural authority.

2.3 Novel

The word "novel" comes from "novella" which means a story, Abrams (1999), novel is one of three kinds of literature (poetry, drama and novel), as a form of prose the novel is written prose which often compared to short story. Novel relatively has a young age compared to short story. As novel has more characters and complex, novel usually has more pages and longer story line compared to short story. The novel According to Nurgiyantoro (1994), novel is a work of fiction in literary works that tells something which doesn't exist. Based on Nurgiyantoro opinion about the novel, it can be said that novel is exist for the readers to invites the reader to suspend their disbelief and enjoy the story.

2.4 Element of Novel

The story of novel is an art that poured in written ways which often presents a representation of human life. Thus, to understand novel with its complexity, a structural study of the elements of a novel is important. Novel has two elements, namely intrinsic, and extrinsic elements. Both of intrinsic and extrinsic element are related one to another as they build the whole story of the literary works.

Intrinsic elements are an element that directly build the narrative itself which is part of the imaginative story elements, simply intrinsic elements can be interpreted as elements contained in the story (Nurgiyantoro, 1994). This element consists of plot, characterization, character, theme, and setting.

The extrinsic elements are elements outside the literary works that influence indirectly the structures of a literary works. The extrinsic elements are related to the values that exist in the society such as religious values, political values, cultural values and moral values.

2.4.1 Plot

Element of narrative could be presented in either prose or verse form, it is involving a chronological within certain events and characters who engages in the narrative construction such as what they say and do. Some of this literary form often using an explicit narrative that are told by the narrator (Abrams, 1999). In different medium of literary form such as film, the narrative is not told but it is involved in a direct visual presentation and action when the characters are engages each other.

There are two types narrative "Plot" and "Story". Plot is a falling causality in the narrative event, while a story is narrative event in time sequence. A causality itself can be implied by chronological event, tis chronological that occur and arranged in certain time sequence from a whole story. This event and action are put together in deliberate way to create certain artistic and emotional effects, Abrams (1999).

The artistic and emotional effects from the causality of sequences has to have clear timeline. Plot has several forms to develop the story. According to Mays (2016), simplest story has the same phase as a complex and length one. It is staged into five parts of plot; (1) exposition, (2) rising action, (3) climax or turning point, (4) falling action, and (5) conclusion or resolution. As German scholar *Gustav Freytag* map the plot structures:

Freytag's Pyramid
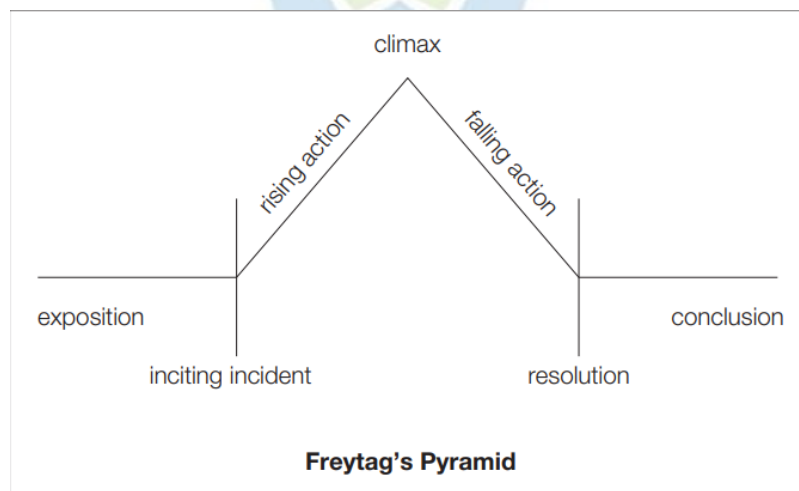
First part of plot, exposition refers to stage of the story where characters are introduced including with their background of situation, place, time and basic information for the reader to understand the story. On this section often the writer

reveals some potential conflict in the initial situation which the characters ordinarily aren't aware of. This makes exposition is an essential component as it provides readers or audience with context to engage the rest of the plot.

Second, the rising action is a stage when the story become more exciting as the conflict arise in the story, usually begins with inciting incident as a transition that destabilizing event which incites to open conflict. During rising action, conflicts are more intensify, dilemmas arise and come new obstacle. As the story move forwards and the intensity of conflict and emotion experienced by the characters and audiences increases, rising action lead towards the peak of emotion or climax.

Third part, the plot climax. The plot climax is a turning point where the peak of emotion is intensifying. Turning point often involves a character's decision making of psychological event were epiphany and sudden revelation of truth inspired by a seemingly trivial event experienced by the character lead to external action, Mays (2016). Thus climax is a critical juncture that produces a shift in the story's trajectory and leads to the falling action of the main conflict.

Falling action is the fourth part of the plot stages, falling action release the tension after climax as the intensity of the conflicts begins to subside, and shifts to a gradual resolution of the main conflicts.

The final stage, conclusion. As plot begins with stable situation where it leads to destabilize situation, conclusion somewhat present with a stabilized situation where readers feel a sense of closure into the narrative. Some fiction works may also include

an epilogue where the resolution ties up loose ends left dangling in the conclusion proper or having plot twist.

2.4.2 Character and Characterization

Character is a personage that depicted in literary narrative works who are reader interpret as being endowed with certain moral, intellectual, and emotional referenced by what they done or action and the person say and their distinctive ways to saying it or a dialogue that represented in the story (Abrams, 1999). Personage refers to at least having human qualities, such as talking, thinking, and feelings. Thus, characters are not limited by their visual look and appearances, fiction literary works in fact often have non-human characters whether it is alien, animals, monster, robot or even a tree. A Character become an important component to build a story as it become the center of the whole event, these characters have distinctive characterization that will deliver the essence of the character to the reader through characterization.

On literary fiction character's characterization is often related to another element of fiction such as plot, point of view, and theme. In other words, characterization is author representation of character appearance in in mental state, that represented in their action and dialogue (Taylor, 1981). Another view from Mays (2018) characterization is considered as an art or technique to represent fiction personal. Character analysis involves more than just understanding who is the character is and their intentions. It also includes analyzing the interpretation after the text, what kind of representation of the characters have and to find out more of the characters function in the narrative.

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2.4.3 Theme

Theme is a main idea of the story, according to Abrams (1999) Theme is sometimes used interchangeably with "motif," but it is more accurately used to describe a general idea or principle, whether explicit or implied, that an imaginative work aims to convey and make persuasive to the reader. Based on Abrams understanding of theme, theme become the medium of author to express their main idea in literary works, the theme becomes the focal point around which characters, plotlines, and various story elements revolve, providing coherence and significance to the literary work as a whole.

2.4.4 Setting

Novel is bound by time and place to tells story, this limits of space and time is referred in setting as setting of time and setting of places. Every fiction story is taken in place and context setting as in real world, Mays (2016). Time setting is a chronological event that happened in the story line, the setting of time is exist to create better understanding of story. The terms of time in setting usually present in form of hour or accordance to sun and such as indicate the characteristic of time; day and night.

Just like setting of time, a story has to take a place wherever it is. The setting of place is often refers to geographical or physical location depends on the principles of the universe where the story is set. According to Wellek and Werren in their book the theory of literature (1997) said that *"Setting is environment and environment especially domestic interior, maybe viewed as metonymic, or metaphoric, expression of character"*. It can be concluded in accordance with the viewpoint of Wellek and Warren, the setting of a story indicates the physical location where the characters

engage in their actions, encompassing not only the geographical surroundings but also the socio-cultural context. This setting functions as a backdrop against which the narrative unfolds, influencing the characters' behaviors, decisions, and interactions. It includes the physical environment, such as landscapes or buildings, as well as the societal norms, traditions, and historical context that shape the characters experiences and actions within the story. Thus, the setting serves as a crucial element that enriches the narrative by providing depth, context, and a sense of realism to the unfolding events and character development.

2.4.5 Point of View

Point of view brings the perspective of a certain character in the story. Point of view significantly influences how readers perceive and understand the events, characters, and themes within a narrative. Author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the narrative in a work of fiction (Abrams, 1999). There are three types of point of view.

1.) Third-person points of view

There two types of third person point of view, the first one is the omniscient point which is a point of view that the narrator positioned as knows everything that need to be known about the events and action including feelings and motives. The narrator is also can be everywhere or everything. This perspective encompasses two types: the intrusive narrator, who not only provides details to the reader but occasionally shares personal opinions, and the unintrusive narrator, who simply presents actions and events without uttering any personal comments or judgments. Another type of third person

point of view is the limited point of view. The narrator tells the story in the third person, but stick with a single character (or at most by very few characters) within the story.

2.) First-person points of view

This perspective is can be noticed by using "I" as pronoun. This perspective bound to perspective where the first-person is experienced things, knowledge, experiences, inferences, or information that the first-person narrator possesses or can acquire through interactions with other characters.

3.) Second-person points of view

The second-person point of view is where the story addresses the reader using the pronoun "you" to refer to both the character within the narrative and the reader. Some authors employ this perspective to actively involve the reader in the story, creating a sense of participation.

2.5 Film

The development and adaption of technology is key of film invention, film much related to photography, film also called a movie, motion pictures or moving pictures. Technically film is a rapid moving image on screen that make up a story. In this modern-day, film considered as most popular type works of art, nonetheless this because film is a combination of various arts: music, fine arts, drama, literature and photographic elements (Eneste, 1991). Film has capability to represent written literary works in anything we can imagine and preserve. The beauty of fictional writings and figurative of speech in poetry can be directly seeing and heard without having to be imaged in mind with help of technology.

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2.6 Element of Film

Film in its essence, is an artistic synthesis. It intertwines narrative elements, such as storytelling, character development, and plot, with cinematic elements like cinematography, editing, sound design, and visual effects. This blending of these diverse components is orchestrated to create a cohesive and unified entity, where the narrative and cinematic aspects complement and enhance each other. Accordance with Pratista (2008) opinion that a film is a fusion of narrative and cinematic element. It can be concluded that a film achieves its artistic impact by harmoniously merging these storytelling and visual elements into a new literary works.

2.6.1 Narrative Element of Film

Narrative elements are the components of a story or a film that shape its stories, setting and plot. Story in film has narrative element for author to deliver their ideas, it includes characters, who are the agents of the action and the carriers of the themes; problems, which are the challenges or obstacles that the characters face; conflicts, which are the tensions or oppositions that arise from the problems; setting, which is the place and time where the story or film takes place; and others, such as plot, point of view, theme, style, etc. These elements work together to create a coherent and engaging narrative.

1.) Plot

Plot is the way how story is told and presented to the audience from the beginning of the film until the end, plot in film is similar plot in film, but it has slightly differences in the way it presented to the audience due to the usage of different medium. The

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description of scene in the film could be represented in visual such as color mood, background, character appearance and in audio such as sound, music and song.

2.) Character and Characterization

Character is a personage that takes part in the story which has personality or qualities. The characterization is how the character depicted in the story. Characters and characterization in film has same quality to the novel, rather than in film the different medium makes the character and characterization is portrayed in visual and audio. The character and characterization in film also often need to convey information about characters more efficiently due to time duration and the engagement of the actor's performances often become a consideration in film, especially in television adaptation film to gain more viewer and ratings.

3.) Theme

Theme in film is relies on visual and auditory elements that express the themes. The visual element such as cinematic techniques such as lighting, color composition, and framing contribute to the visual representation of underlying concepts. The auditory element such as sound tracks and sound effects influenced the audience's moods.

4.) Point of view

In film, there several point of view additional from the novel point of view; objective, subjective, indirect-subjective, and directors subjective. The objective point of view is where the narrator does not use the thought or feelings of characters, this point of view makes audiences ditched from the and story act only as an observer.

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Subjective points of view are where the narrative is influenced by the personal opinions, feelings, and perceptions of a character. Thus, this point of view makes the audiences to known into the character's emotion.

Indirect-Subjective points of view combines both objective and subjective perspectives. The camera point of view closer to the character's action, this closeness serves to engage the audience more intimately, directing their attention to the tension within the scene. Thus, as the audience having more emotional connection with the narratives it enhances the overall impact of the story.

Director's subjective is the director's point of view there the narration or camera shows the director tend to show and brings our focus on a particular detail. This point of view involves several techniques, including special camera angles, slow motion, close-ups, and other cinematic devices.

2.6.2 Cinematic Element of Film

The cinematic element is technical aspects in process of production film. The cinematic element has four important elements such as *Mis-en-scene*, cinematography, editing and sound. The *Mis-en-scene* refers to the elements that are visible in the camera frame, it has four main elements such as the setting, the lighting, the costumes and the make-up. These elements contribute to the visual style and atmosphere of the film. Cinematography, editing, and sound are integral facets of the cinematic art form, each playing a crucial role in crafting a compelling film experience.

Cinematography involves the detailed arrangement of visual elements framing, camera movement, and lighting to establish mood, perspective, and emotional depth

within a film. Editing, on the other hand, is the art of structuring and arranging filmed footage to create a coherent narrative, using cuts, transitions, and pacing to influence the audience's engagement and comprehension of the story. Sound, encompassing dialogue, music, effects, and ambient noise, contributes significantly to the film's atmosphere and emotional resonance. It sets the tone, heightens tension, and fosters audience immersion, working in harmony with visuals and narrative to create an awesome cinematic experience.

2.7 Television and Film adaptation

Early television and film had several limitations in comparison with modern contemporary film. Limitation comes from technological aspects, at first it was a studio based with huge heavy camera which limitate the camera movement and change the pace of perspective thorough camera cutting to another. Historically speaking, a television adaptation, unlike a film, cannot be regarded as mere entertainment. Its aim is not limited to being financially viable or even artistically successful; its accomplishments are also measured with reference to these broader conceptions of television's public role (Cardwell, 2007). If public believe film adaptation comes with fidelity, by this mean film adaptation are has to be faithful to the source of literary works and television become the medium of value that fulfil its role to educate and informing the public.