CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL

FRAMEWORK

2.1 Review of Related Theories

The beginning of this chapter explains relevant literature theories definition related to this research. They are needed to analyze the novel and the film. The theory that are going to be used in this research are Pamusuk Eneste's *Ekranisasi* theory and Robert Stanton's fictional elements theory.

2.1.1 Film

According to Eneste (1991:36), film is a moving image. The motions are referred to as periodic movements, and they only manifest because the human eye and brain are unable to process numerous visual changes in a split second. More than any other form of media, film has a significant impact. Due of its engaging structure, audio-visual aids in keeping the audience interested and helping them remember it. Generally speaking, narrative and cinematic aspects can be considered the two forming elements of a film. It is common knowledge that the cinematic aspect is the means of processing the narrative element, not the other way around.

Film is a form of visual art that connects ideas, stories, perceptions, feelings, beauty, and atmosphere by simulating experience through moving

visuals. In contrast to films, novels are still constrained to a narrative text and lack a visual and movement. While films use moving pictures to convey the story.

2.1.2 Novel

According to Abrams (1999:190), novel is now applied to a great variety of writings that have in common only the attribute of being extended works of fiction written in prose. As an extended narrative, the novel is distinguished from the short story and from the work of middle length called the novelette; its magnitude permits a greater variety of characters, greater complication of plot (or plots), ampler development of milieu, and more sustained exploration of character and motives than do the shorter, more concentrated modes.

Novels are rather lengthy works of prose narrative fiction that are printed in books or online. Novels are a form of fiction that authors construct; they portray the events they create, which may come from their imaginations or may be based on actual occurrences that can occur in our daily lives.

2.1.3 Elements of Fiction

A Literary work, such as a novel, movie, drama, or prose are created using an intrinsic elements of fiction as part of a literary concept. The intrinsic elements of fiction also actively contribute to the construction of a story. According to Anton Sujarwo (penulisgunung.id:2021), writing fiction seems to be more simple than writing non-fiction, which is something that appeals to

many individuals today. Even so, it is important to comprehend the fundamental building blocks of a story, known as the elements of fiction. Elements of fiction are the story's primary building parts. Typically, a fictional story will have the following elements of fiction, which are plot, settings, characters, conflicts, themes, style and tone. Additionally, the intrinsic elements of fiction can be used to analyze literature in direct relation to the text of the literary work, including novels, films, dramas, prose, and other forms of literary fiction.

The researcher refers to the following intrinsic features of fictional elements when examining current issues:

1) **Plot**

Plot is interconnected events from a story, which contributes to effects shape of the story as a whole. According to Robert Stanton (2007:28), plot is the backbone of the story's. A story can never be fully understood without an understanding of the events that connect their causality and interplay. Abrams (1999:224) also state that the plot in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities.

2) **Setting**

A story's setting refers to the time and place in which the story is presented. According to Robert Stanton (2007:35), setting is the environment that surrounds an event in the story, the universe that interacts with ongoing events. Meanwhile according to Abrams (1999:284), the overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place. The setting from a story have 2 types, which are:

a) Time

The time setting, which is frequently correlated with actual time, refers to where and when the story takes place. According to Robert Stanton (2007:35), the setting can also take the form of specific times (days, months, and years), weather, or a period of history.

b) Place

The setting where the events in a work of fiction actually occur is known as the place. According to Robert Stanton (2007:35), the setting can be a café in Paris, a mountain range in California, a dead-end street in the corner of Dublin.

3) Theme

Theme are the central, deeper meaning, which the author creates and allows up to the audience to interpret of their own. Theme can alternatively

be defined as the story's underlying meaning. According to Robert Stanton (2007:36), a central meaning of this sort corresponds to what, in a story, we call the "theme" or "central idea". Like the central meaning of our experience, the theme of a story is both particular and universal in its value: it lends force and unity to the events described, and it tells us something about life in general. A theme may take the form of a generalization about life, a generalization that may or may not imply a moral judgment. Robert Stanton (2007: 37) also state that just like the meaning of human experience, themes highlight and refer to aspects of life so that there will be certain values that surround the story.

4) Character

According to Abrams (1999:32), the character is the name of a literary genre; it is a short, and usually witty, sketch in prose of a distinctive type of person. Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it, the dialogue and from what they do, the action. The grounds in the characters' temperament, desires, and moral nature for their speech and actions are called their motivation. In every story, character and characterization are inextricably linked.

Robert Stanton (2007:33) also state that characters refer to the individuals who appear in the story, which refers to the mix of interests,

desires, emotions and moral principles of those individuals. Characters have a crucial role in the creation and development of a story, so it is essential that they have endearing qualities that will keep readers interested until the end of the story.

5) Style and Tone

Style and tone also include as elements of fiction. According to Abrams (1999:218 & 303), style has traditionally been defined as the manner of linguistic expression in prose or verse, as how speakers or writers say whatever it is that they say. The style specific to a particular work or writer, or else distinctive of a type of writings, has been analyzed in such terms as the rhetorical situation and aim characteristic diction or choice of words. Meanwhile tone as the expression of a literary speaker's 'attitude to his listener'.

According to Robert Stanton (2007:61), in literature, style is the author's way of using language. It generally lies in the language and spreads in various aspects such as complexity, rhythm, sentence length, detail, humor, concreteness, and the number of images and metaphors. Style and tone include things like an author's diction, sentence structure, literary techniques and use of rhythm.

2.1.4 Adaptation

According to Linda Hutcheon (2006:2), adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage,

on the Internet, in novels and comic books, even in our nearest theme park and video arcade. Adaptations are obviously not new to our time, however; Shakespeare transferred his culture's stories from page to stage and made them available to a whole new audience. A literary work can be regarded as adaptation when it is transformed into other forms, such as a music, film, television series, or plays. Maria Stirbetiu (2018:491) also states that adaptation of any kind is often described as deeply problematic; it is a real and common phenomenon that nevertheless constitutes a problem. In the transference of a story from one form to another.

According to Sapardi Djoko Damono (2018:9), Translation, modification, and transferring from one form of art to another are all included in the definition of adaptation. Transferring from one sort of 'vehicle' to another is called adaptation, since 'adaptation' means 'vehicle'. Adaptation is also defined as a medium used to express, communicate, or portray ideas or emotions. Therefore, the idea of adaptation is the transformation of different kinds of knowledge into artistic works.

2.1.5 *Ekranisasi*

According to Eneste (1991:60), *ekranisasi* is the wide-screening or transformation of a novel into a film. Changing from a novel to a white-screen necessarily results in different modifications. These alterations can take the form of reduction, addition and modification when a novel is converted into a film and vice versa.

1) Reduction

The first stage in turning a novel into a film refers to reduction. Reduction is the process of removing plot points from a novel before it is filmed.

According to Eneste (1991:61), plot, setting, characters and characterizations can all be used to reduce literary components, which will prevent all of the novel's stories from being included in the film. Therefore, the film will omit some of the novel's elements. Eneste (1991:61 – 62) also stated that there are various causes for the reduction from a novel to a film, such as:

a) It is being suggested that the film doesn't necessarily need to include any of the novel's minor characters or situations. It is impossible to portray in the film all of the plotlines and settings from the novel. As a result, the film only includes the plot and settings that are deemed crucial.

b) Disturbing factors, such as the filmmaker's viewpoint or the possibility that showing these aspects would really interfere with the flow of the film's plot.

c) Due to the technical restrictions of film media, not all of the scenes or storylines from the novel may be seen in the film.

d) Limited film duration.

2) Addition

The second stage in turning a novel into a film refers to addition. The addition is a change to the process of transformation that isn't exist in the novel, but exist in the film. The technique of addition can be used to the categories of plot, background, settings, characters and dialog. According to Eneste (1991:64), a director has specific objectives for adding material to their own film since additions are crucial from a cinematic perspective. Additionally, some additions, like new characters, may appear in a film adaptation even though those characters don't appear in the novel. All of these additions are nevertheless important to the general plot of the film they are adapting.

3) Modification

Finally, the final stage in turning a novel into a film refers to modification. According to Eneste (1991:65), the level to which a novel and a film can be ecranized allows for specific modifications or changes varies. Modification is possible in the context of plot ideas, storytelling style as well as other aspects. The length of the screening, the medium used, and audience concerns are just a few of the variables that can affect how *ekranisasi* is modified. Eneste (1991:67) also stated that a director feels the need to make various changes to the film while adapting a novel into cinematic form so that the final product differs from the source material. Additionally, there is a time limit on the showing to prevent audience from

losing interest before the film is completed and to prevent the film from absorbing all of the novel's information.

In addition, *ekranisasi* is a metamorphosis of a work in addition to a transformation of form. As a result, *ekranisasi* can also be described as a transition from the production of something individually to the production of something collectively. It is impossible to separate the phenomena of *ekranisasi* from a popular novel that has achieved commercial success. It's not unusual for a novel's success to serve as the inspiration for the development of a film, which is likely to be a success as well. This frequently refers to the emergence of new achievements of following a transition in form, for as from novels to films and vice versa.

2.2 Previous Studies

The researcher found some prior study for this research that is related to the work being done. The first study is conducted by Dea Herawati (2016) with her thesis entitled "Comparative Study on the Plot of Percy Jackson and the Olympians the Lightning Thief's Novel and Movie". In her thesis, Dea discussed about comparison of the similarities and differences of the plot between the novel and film Percy Jackson and the Olympians the Lightning Thief. From her research, Dea concluded the plot structure of the novel and the film Percy Jackson and the Olympians the Lightning Thief from the exposition, conflict, rising action, climax, falling action and resolution aspects. But, there

are some differences from the conflict and there are parts of the story in the novel that is not found in the film.

The second study is conducted by Jamilah Aljah Siompu (2018) with her thesis entitled "Plot and Setting Analysis on Film Adaptation in Rick Riordan's Percy Jackson and the Olympians: The Sea of Monsters". In her thesis, Jamilah discussed about analysis of plot and setting from processes, methods and effects of the adaptation theory. From her research, Jamilah concluded here has been a reduction, addition, and modification/variation in the plot and setting of the film. The sequence of the plot in the film Percy Jackson: The Sea of Monsters underwent many changes. She also found when the adaptation to the plot was made, there are no many change occurred in the film, and when some parts that was quite influential in the plot and setting are removed, so the important things related to the story eventually disappear.

The third study is conducted by Muh. Kayyis (2016) with his thesis entitled "Comparison Between Novel and Film "Divergent (Ecranisation Theory)". In his thesis, Kayyis discussed about comparison between novel and film of Divergent elements of fiction. He found that the film adaptation contained little *Ekranisasi* process. The number of themes, plots, time settings and point of view was not significantly altered. Kayyis discovered that the film only received reduction in terms of events, characters and style. He reached the conclusion for those reason, that the film's director thought it was vital to include both of the important and unimportant aspects of the story in order to make the adaptation appear more entertaining.

The fourth study is conducted by Ryzka Amanda Kusuma (2017) with her thesis entitled "The Comparison of Edmund Pevensie's Characteristics in The Novel and in The Movie of The Chronicles of Narnia: The Lion, The Witch and The Wardrobe". In her thesis, Ryzka discussed about comparison of Edmund Pevensie's characteristics differences and similarities in the novel and in the movie of The Chronicles of Narnia: The Lion, The Witch and The Wardrobe. From her research, Ryzka concluded there are three different characteristics of Edmund Pevensie in the novel and in the movie, and there are seven similar characteristics of Edmund Pevensie in the novel and in the movie.

The fifth study is conducted by Ismail Marzuki (2020) with his thesis entitled "The transformation of character Lilith from C.S Lewis' The Lion The Witch and Wardrobe Novel into Andrew Ralph Adamson's The Chronicles of Narnia: The Lion The Witch and Wardrobe Movie". In his thesis, Ismail discussed about transformation of Lilith in the novel and the film. How Lilith transform from the novel into the film, and function of Lilith character transformation from the novel into the film. He also used comparative study method to analyze the data of his thesis. From his research, Ismail concluded there are 25 transformations that available from the novel into the film, and function of Lilith character transformation from the novel into the film that can be explained with cinematic science and pragmatic science.

The last study is conducted by Charimah Marta Ningrum (2022) with her thesis entitled "The Comparative Literature Analysis of the Main Characters in Suzanne Collins' Novel 'The Hunger Games' and Veronica Roth's Novel

'Divergent' through Feminist Approach". In her thesis, Charimah discussed about compares the characters of the two main characters in each novel, Katniss and Tris, using a feminist approach. The purpose of her research are to know the characterization of Katniss and Tris from the novel, to reveal the feminist values of Katniss and Tris, and to examine the similarities and differences of Katniss and Tris in influencing the social conditions in terms of feminism from each novel. From her research, Charimah concluded that Katniss and Tris have tough and dominant characterization. Both of them are fighting injustice in their own social environments, which Katniss makes soft gesture, while Tris makes confrontation gesture.

There are several differences and similarities between previous studies done by various researchers. In the first three studies, they conducted their research using the *ekranisasi* theory. The differences are in the focus of the research and the research object. Dea's research focuses on differences and similarities in plots in the novel and film "Percy Jackson and the Olympians: The Lightning thief". Jamilah's research focuses on reduction, addition and modification the plot and setting in the novel and film "Percy Jackson and the Olympians: The Sea of Monsters". Meanwhile, Kayyis's research focuses on the process of reduction, addition and modification elements of Fiction in the novel and film "Divergent".

The last three studies, they analyze character comparisons between the same character in the novel and the film, as well as between one character and another character in a different novel. Ryzka's research focuses on comparing the

similarities and differences in the characteristics of Edmund Pevensie in the novel and film "The Chronicles of Narnia: The Lion, The Witch and The Wardrobe". Ismail's research focuses on comparing the transformation of Lilith's character and Lilith's role in the novel and film "The Chronicles of Narnia: The Lion, The Witch and The Wardrobe". While Charimah's research focuses on comparing two characters—Tris from the novel "Divergent" and Katniss from "The Hunger Games"—in campaigning for women's rights in the context of social circumstances.

Meanwhile, the researcher focuses on how the process of *ekranisasi*—reduction, addition and modification—can occur in fictional elements, along with explaining the differences in the novel and film "Percy Jackson and the Olympians: The Sea of Monsters".

2.3 Theoretical Framework

The researcher conducted an analysis of the comparison between the novel and the film "Percy Jackson and the Olympians: The Sea of Monsters" to find out how the process of adaptation occurs from the novel to the film and the differences between the novel and the film. Pamusuk Eneste's *ekranisasi* theory is the theory that the researcher used to figure out how the process of adaption occurs. From Eneste's *ekranisasi* theory, there are 3 types of changes that always occur in every process of adaptation from novel to film, which are: reduction, addition and modification.

The researcher also analyzes the intrinsic elements of fiction that appear during the process of *ekranisasi* from the novel to the film using Robert Stanton's fictional elements theory.