

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 is going to be used in this research is Pamusuk Eneste's *Ekranisasi* theory and Robert Stanton's fictional elements theory.

2.1.1 Film

(Eneste, 1991:36), the film is a moving image. The motions are referred to as periodic movements, and they only manifest because the human eye and brain cannot process numerous visual changes in a split second. More than any other form of media, the film has a significant impact. Due to 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.

A film is a visual art form 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 visuals and movement. At the same time, films use moving pictures to convey the story.

2.1.2 Novel

(Abrams 1999:190) a novel is applied to a great variety of writings that have in common only the attribute of 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 plots. The opinion made by Abrams seems to be quite different from that made by Semi. (Semi 1988:36) suggests the novel as a type of literary work in the form of narrative and irrational which is marked by the action and reaction between characters, especially between the antagonist and the protagonist. Antagonists and protagonists will always be presented in novels. Its presence will raise various problems (conflicts) that cause tension and curiosity for the reader towards the end of the story. Every story that is presented will always be related to one another. Therefore, it is no exaggeration to say that the novel is a work

2.1.3 Element of fiction

Literary works such as novels, films, plays or prose are made by using elements intrinsic to fiction as part of a literary concept. Fictional elements also play an active role in constructing the story. According to (Sukada 2013: 56) intrinsic elements are elements that build the literary work itself, regardless of its relation to data outside of the literary creation. The intrinsic element is present as a basic framework that builds literary texts. With this framework, literary works can stand firmly as a complete narrative. However, the opinion expressed by Sukada was different from that expressed by Sehandi. According to (Sehandi 2016: 76) argues that the existence of literary works lies in their intrinsic

elements without neglecting their extrinsic elements. It means that the strength of a literary work comes from the intrinsic element as the song, but it cannot be separated from the extrinsic element. Because it will give color to the music you make.

1) Plot

According to (Ansen, 1999:5), Plot is built on significant events in a given story meaningful because they have important consequences. The Plot is an important element of fiction. The Plot contains elements of the storyline or, rather, the course of events after successive events. Follow According to (Foster 1980:87), a plot is a narrative of events the emphasis falling on causality. The king died and the queen died of grief is not plot, the time sequence is preserved, but the sense of causality overshadows it.

2) Setting

Abrams in (Nurgiyantoro, 2013: 314) divides the setting into three main elements, namely the place setting, the setting related to time, and the setting related to the social environment in which the events that are told occur. The location of the event that is described in a fictional writing is referred to as the setting of place. The place components used may include locations with specific names, initials, or possibly locations with unclear names. The use of locations with specific names must take into account the geography and natural features of the location in issue. To make the reader feel as though the event actually occurred and the setting was accurately described, it is crucial. The author needs to have a thorough understanding of the area in order to explain it convincingly. The author must be familiar

with the geographical setting of the location in issue, including all relevant features and features. (Nurgiyantoro, 2013: 314-317).

3) **Theme**

According to (Nicholas 1999:2) Themes in literature are the important subjects and experiences of our public and private lives: they are the ordinary and common words in our everyday thoughts and conversations, like love, death, marriage, freedom, hope, despair, power, war, revenge, evil, and so on. (Staton, 2007:37) also argues 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.” Themes are represented by a writer in the story to give a message that may come from the writer's experience to the readers of the novel or movie audience. This is explored by the author of the story and then gives an impression for each event in their written work.

4) **Character**

Character is one of the important elements of fiction. Characters are elements which can be found in a novel. Plot and character are inseparable, because plot is not simply a series of events that occur that come out of character to describe 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.

5) Style and Tone

(Carlyle in Eneste, 1991: 44) style is not just clothes, but the author's skin. This statement is reinforced by Buffon's opinion "style is the person itself." There is also an assumption that the style of an author involves the selection of themes, selection of characters, selection of settings, and so on. However, the definition of style in a narrow sense is related to a person's unique way the author to express/express stories, ideas, intentions, and messages. Of course, style cannot be separated from the use of language and, more specifically, concerns the style of language and the way of storytelling (Eneste, 1991: 44).

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 (Patrick Faubert, 2010: 182). who stated that adaptation is a form of cultural dialogue that is continually improving in quality, it is inappropriate if it only serves as an additional hand, or skin, on the success of the previous medium. Some theorists who agree with Faubert's opinion include Julie Sanders, Robert B. Ray, and Linda Hutcheon. They argue that the condition will be better if it is invested as a cultural project instead of being exploited like previous work (Faubert, 2010: 182).

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

What is meant by *ekranisasi* is actually a process of transferring or adapting a novel to a film. Eneste (1991:60) states that *ekranisasi* is a process of white-screening or transferring/appointing a novel to a film (ecran in French means 'screen'). He also mentioned that moving from the novel to the white screen inevitably resulted in various changes. Therefore, *ekranisasi* can also be called a process of change. In its current development, *ekranisasi* is not only a change or adaptation from novel to film, but now many adaptations from film to novel have also emerged. In this regard, (Damono , 2005: 96)

calls it the term transfer of vehicles. In this case, he explained that transfer of vehicles is a change from one type of art to another type of art. (Eneste 1991:61-66) also said that moving from a novel to the big screen or film would inevitably lead to various changes in the film, these changes are as follows.

1) **Reduction**

Ekranisasi also means that what can be enjoyed for hours or even days must be changed into what is enjoyed or watched for 90 minutes or 100 minutes. In other words, novels that are thick, up to hundreds of pages, inevitably have to be cut. Or shrinking when it is filmed. This means that not everything contained in the novel will be found in the film. Some of the characters, plots, and settings or other elements contained in the novel will be found in the film (the screenplay writer or director) has chosen the parts and information which are considered important to be featured in the film. According to (Eneste, 1991:61), plot, setting, characters, and characterizations could all be used to reduce the literary component, which would prevent all of the novel's story from being included in the film. Therefore, the film would omit several elements from the novel.

2) **Addition**

Additions are usually made by screenwriters or directors because they have interpreted the novel they are filming so there will be changes here and there. . Additions, for example, occur in characterization, plot, background, setting and atmosphere. Many also in the process of *ekranisasi*, there are stories or scenes that are not shown in the novel but are shown in the film. 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

In addition to reduction and addition in *ekranisasi*, it also allows for certain variations in the film. Although there are variations between the novel and the film, usually the theme and message in the novel are still conveyed after being filmed. (Eneste, 1991:66) the novel is not an excuse or reason for filmmakers, but the novel really wants to be transferred to another medium, namely film. Due to the differences in the tools used, certain variations occur here and there. In addition, film screenings also have a limited time so that the audience doesn't get bored to keep enjoying it until the end. So not all things or problems contained in the novel can be moved. all into the movie. (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.

2.2 Previous Study

The researcher found some prior studies for this thesis that is pertinent to the work being done. First study was conducted by Muh. Kayyis entitled "Comparison Between Novel and Film "Divergent" (*Ekranisasi* Theory)." He found that the film adaptation contained little *Ekranisasi* process. Not many themes, plots, time settings, or points of view were reduced, added, and modified. He discovered that there was little *ekranisasi* procedure in the movie adaptation. The number of topics, plots, time periods, or points of view wasn't significantly altered. He discovered that the events, characters, and style of the film *The Divergent* only underwent decreases in the thesis analysis. He came to the conclusion that the film's director thought it was essential to include both the important and unimportant aspects of the story in order to make the adaptation appear more interesting.

The second study was conducted by Ratu Ana Sofiana in her thesis entitled "Perbandingan novel *Air Mata Tuhan* karya Aguk Irawan M.N ke film *Air Mata Surga* karya Hestu Saputra. Sebuah kajian sastra bandingan," She found. The results of the analysis of the novel *Air Mata Tuhan* and the film *Air Mata Surga* show changes in stories, additions, and omissions of events, changes and omissions of settings, and replacements and omissions of characters in the novels. However, the process of transferring the vehicle does not change the core or outline of the story.

The third study was conducted by Lalita Gale in her thesis entitled "nature and women empowerment depicted in the Delia owens' novel *Where the Crawdads Sing: an ecofeminism study*" she found the results of her research show that despite the

prolonged cruelty given by dominant patriarchal actors, a woman can empower herself because of her interconnection with nature.

The fourth study was conducted by Fajar Swastika in her thesis entitled "Kya's individuation process in Delia Owens' *Where the Crawdads Sing*." she found that his research revealed that the process of individuation is found in Kya's character: (1) Kya has experienced some of the main characteristics of the process of individuation. Kya Clark's individualization process occurred before middle age when she had experienced a tragedy, adversity had changed her old life orientation, and the process was very time-consuming and caused physical pain and suffering. (2) The strategy of the individuation process taken by Kya. she recognized her animus, recognized her shadow, reduced her persona, and exposed her unconscious.

The fifth study was conducted by Marwah Lailatussyifa in her thesis entitled "Kya's struggle against violence in Delia Owens' *Where the Crawdads Sing*." she found in his discovery, the researcher found that the violence suffered by Kya was direct and indirect. Explicit violence is divided into three types: physical violence, psychological violence (verbal and non-verbal), and sexual violence. Indirect violence is structural and cultural violence experienced by Kya in society. The second results of this research are Kya's struggles against violence, including the struggle to avoid threats of sexual violence (killing Chase Andrews and eliminating evidence of murder) and the struggle to establish financial independence (selling mussels, oysters, and smoked fish, being a writer and naturalist about marsh life and liberating the marshland).

The last study was conducted by Arrie Widhayani 1, Sarwiji Suwandi 2, & Retno Winarni, 3 in their thesis, entitled " dari novel ke film *Dilan 1990*: suatu kajian

ekranisasi." The study results show that in the form of the novel's expansion into the Dilan 1990 film, there are reductions, additions, and new variations of both the story content and the elements.

The earlier research conducted by different researchers has a number of similarities and differences. The difference is in the focus of the object of study.

2.3 Theoretical Framework

To determine how the process of adaptation from the novel to the film happens and how the novel and the film different, the researchers compared "Where the Crawdads Sing" 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 adaptation 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.

This research also With Robert Stanton Fictional Theory. For the analysis to investigate Intrinsic Elements of Fiction. Literature can be analyzed with using the inherent features of fiction in accordance with the text of the literary work.