

CHAPTER II

**REVIEW OF RELATED LITERATURE AND THEORETICAL
FRAMEWORK**

2.1 Review of Related Theories

1. Literature

One way to define literature is to focus on what are generally agreed to be the best novels, regardless of their subject matter. Aesthetic value alone, or aesthetic value mixed with broad intellectual distinction, is literature's criterion. Aesthetic criteria are used to choose the best works of lyric poetry, drama, and fiction, while other works are selected for their renown or intellectual eminence as well as aesthetic worth of a restricted sort, such as the author's use of style, composition, and overall power of presentation. (Wellek & Warren, 1949: 10).

The word "literature" seems to fit best. If we limit ourselves to the creative writing field, literary art. There are a number of problems with this use, but in English, the alternatives, such as fiction or poetry, have been taken by more specific definitions, or are clunky and deceptive, such as creative literature or belles lettres. Despite the fact that the word "literature" (litera) suggests that only written or printed works count, any comprehensive definition must also account for oral literature. (Wellek & Warren, 1949: 11).

The two tones of pleasure and usefulness should not just coexist, but combine, in a well-written piece of writing. Keep in mind that the enjoyment of literature is not simply another type of pleasure; it is a higher form of pleasure since it requires a more advanced form of activity, namely non-acquisitive contemplation. And literature's usefulness—its seriousness, its instructiveness—is a seriousness of perception, an aesthetic seriousness, rather than the seriousness of a duty to be performed or a lesson to be learned. The relativist who appreciates challenging current poetry may always dismiss criticism of his taste as irrelevant, on par with his preference for crossword puzzles or chess. Educators risk losing sight of the story's or poem's deeper meaning, which may lie in its historical context or its ability to impart a valuable moral lesson (Wellek & Warren, 1949: 21). There are numerous things that literature may stand in for in real life: trips to faraway places, first-hand accounts, simulated experiences, and even societal history. (Wellek & Warren, 1949: 22).

In our hypothetical defense, we say that literature does not and should not cause strong feelings in educated audiences. There is a difference between the emotions represented in literature and the emotions experienced in real life because the former are remembered calmly and the latter are unleashed via analysis; they are the experiences of emotions, the perceptions of emotions. The whole value of a work of art cannot be reduced to what it means to the researcher and his contemporaries. This is the cumulative result of centuries of feedback from a wide audience of readers. (Wellek & Warren, 1949: 34).

Literature must always be interesting; it must have an aesthetic purpose, a coherent structure, and a satisfying conclusion. It must, of course, be recognizable in connection to reality, but the relationships may be very different: the life can be exaggerated, burlesqued, or antithesized; in any case, it is a choice from life, of a certain kind intended for a specific purpose. In order to grasp how a piece of literature relates to real life, one needs background knowledge that goes beyond the text itself. (Wellek & Warren, 1949: 219).

2. Comparative Literature

In actuality, the term "comparative literature" has and will continue to include a wide range of academic fields and areas of concern. It might include researching how and when elements from oral stories made their way into more formal works of writing (Wellek & Warren, 1949: 38). The term "comparative literature" refers to the study of relationships between two or more literatures, as defined by Wellek and Warren (1949: 39). This is the application favored by the influential *Revue de Literature Comparee*, which is the hub of the French comparativist movement spearheaded by Fernand Baldensperger. It has developed a methodology that takes into account the receiving factor, the unique atmosphere and literary situation into which the foreign researcher is imported, as well as the image and concept of a specific researcher at a specific time, as well as such diverse factors of transmission as periodicals, translators, salons, and travelers. (Wellek & Warren, 1949: 40).

When compared to the whole of a country's literature, comparisons among literatures often focus on superficial factors like origins, influences, and notoriety.

Studies that focus on the afterlife of a masterpiece—its translations and imitations, the migrations and spread of its themes and forms—preclude us from being able to evaluate and assess that work on its own merits, let alone the complex whole from which it emerged. The decline of comparative literature over the last several decades is indicative of a broader trend away from an examination of causal relationships between variables. (Wellek & Warren, 1949: 40).

A third perspective, however, dismisses these doubts by equating comparative literature with the study of literature in its whole, with literature from throughout the globe, and with universal literature. It is essential to see literature as a totality and to trace its development without regard to linguistic variation (Wellek & Warren, 1949: 41), notwithstanding the difficulties that a universal literary history theory may face. Second, the ideology of inclusion of the Other is central to Comparative Literature, whether the Other be a marginal literature (under any of many possible definitions of marginality), a genre, a variety of text kinds, etc. The current criticism of Comparative Literature's Eurocentrism is understandable, given the field's historical focus on European literatures and, subsequently, European and American literature (Zepetnek, 1998: 13). Content and form inherently present in Comparative Literature encourage cross-cultural and interdisciplinary literary study, and the field's history lends credence to these claims. Single-language literary research more often than not prefers to ignore this field of study because it is so fragmented and pluralistic, based on the borrowing of methods from other disciplines and the application of the appropriated approach to fields of study. (Zepetnek, 1998: 13).

The method of comparative literature may be used fruitfully to a wide range of subdisciplines within the study of literature and culture. For literary and cultural studies as a whole, this is equally important (Zepetnek 1998: 14). The field and method of comparative literature research are both fraught with debate. Here are the 10 overarching ideas that make up Comparative Literature. (Zepetnek, 1998: 15):

1. One of the overarching ideas of comparative literature is that the "how" of studying, teaching, and researching literature is more important than the "what" of studying, teaching, and researching literature. That's why method is so important in the study of literature and culture generally and Comparative Literature in particular.
2. The Second General Principle of Comparative Literature is the theoretical and methodological foundation that allows for the movement and conversation of different civilizations, languages, literatures, and disciplines. However, this underlying worldview represents a major roadblock in the way of Comparative Literature's continued existence and advancement. From its inception in the nineteenth century forward, comparative literature has been challenged by the assertion of the emotional and intellectual superiority and, later, the institutional authority of national languages and cultures. In response, Comparative Literature presents a parallel and alternative area of study to single language and literature research, which has its own built-in assumptions

of exclusion and self-referentiality due to rigorously defined academic bounds.

3. Third, before diving into theory and method, the comparativist should have a firm grounding in a wide range of languages and literatures, as well as other fields. However, there are organizational and pedagogical challenges posed by this approach. If, for instance, the focus shifts from a singular national literature to the comparative and interdisciplinary notions of Comparative Literature, how can one accommodate this intellectual and institutional evolution? Simply relegating Comparative Literature to the realm of graduate study is a flawed and inefficient option. Instead, this problem may be solved by embracing similarities in thought process, organizational framework, and managerial strategy.

4. The fourth guiding principle of comparative literature is that it seeks to understand literature in light of other forms of artistic and cultural production (such as the visual arts, music, film, etc.) and academic disciplines (such as history, sociology, psychology, etc.). The problem is that because of its emphasis on other modes of expression and academic disciplines, Comparative Literature has lost its distinctive identity as a field with its own distinct theoretical and methodological framework. Inaccurate tagging and labeling is a problem. It has been said that "Comparative Literature lacks a clearly distinct, recognized, single-focused, and primary theoretical and methodological framework due to the many approaches and parallelism, attention to other realms of

expression, and disciplines of study." Because of the many methodologies and parallelism, there is a problem with naming it. Because it has no widely recognized products, the field has trouble advocating for itself within the complex networks that govern academic credibility and institutional clout. Unfortunately, this means that the study of Comparative Literature has a far less institutional presence in university departments than the study of national language and literature.

5. The simultaneous identification and study of single languages and literatures within the framework of the comparative conceptual method and function, with a focus on English, is the Fifth General Principle of Comparative Literature. An integrated strategy and technique has been proposed. The preference for English over other languages is not meant to reflect any kind of Eurocentric or Americanist bias. Not just in the Western hemisphere and Europe, but in many other cultural (hemi)spheres as well, English has become the de facto language of communication, academia, technology, commerce, and industry. English's continued importance in the academy, particularly the study of literature, is mandated and inscribed by the new global setting. English's simultaneous usage in Comparative Literature is effectively turned into a tool for and of communication in the study, education, and research of literature since the field is neither self-referential nor exclusive. Therefore, according to principles one through three, English in

Comparative Literature should not represent any kind of colonialism, and if it does, one should ignore it or fight it using English rather than opposing English. It's a given that the English speaker has the greatest need to learn other languages.

6. The sixth general principle of comparative literature is that of a cultural focus on literature. This preoccupation with literature is not immediately apparent, whether intellectual or popular. This is especially noteworthy in view of the current institutional dominance of cultural/culture studies, which tends to concentrate on cultural aspects in which literature plays a secondary or tertiary role. The difficulty here is not one of method or strategy, as in Comparative Literature. The marginalization of literary studies and its institutional placement as a separate field are the real obstacles.
7. Seventh, inclusion is treated as a general concept in comparative literature from a theoretical, methodological, ideological, and political standpoint. All groups on the periphery, including the Other, the marginalized, and the minorities, are included in this openness to form and substance. Comparative Literature is presented here on the premise that transparent processes are followed, as outlined in the Eight principle, despite the fact that this ideology is prevalent in many contemporary theories of culture and literature.
8. There are three main types of methodological precision in interdisciplinary study (an umbrella term): intra-disciplinarity (analysis

and research within the humanities disciplines), multi-disciplinarity (analysis and research by one scholar employing any other discipline), and a multi-disciplinary approach. This is the eighth general principle of comparative literature. One problem in the second scenario is that scholars of literature are often reluctant to work together.

9. No. 9 of the General Principles of Comparative Literature addresses the tension between globalization and the need of maintaining cultural traditions. Movements on a global scale, points of view in academia, and institutionalization all point in opposite directions. One hand, we see the fruition and expansion of globalization in the areas of technology, industry, and communication. However, in (far) too many contexts, the forces of exclusion—representing local, ethnic, national, gender, and disciplinary interests—prevail. This regionalization is reflected in the institutional peculiarities of Comparative Literature. Competent comparativists are getting harder to find. This barrier has far-reaching implications for scholarship, education, and government policy. By advocating for Comparative Literature as a broad and inclusive international humanities study with a focus on literature, the Ninth Principle exemplifies the idea of going against the trend.

10. Tenth, comparative literature relies heavily on the expertise and dedication of its practitioners. To rephrase, why do people bother with Comparative Literature courses and careers? As an important criterion, the method's and discipline's emphasis on in-depth study of different

languages and literatures makes it possible to achieve acknowledgement and inclusion of the Other. Therefore, the proposed field of Comparative Literature broadens people's horizons by using an interdisciplinary approach grounded in academic rigor and multi-layered knowledge with precise techniques.

3. The Nature and Modes of Narrative Fiction (Novel)

Most people agree that novels must be at least 45k words long. A novella is a prose literary work between 15,000 and 40,000 words long (Patrick, 1966: 103). The book is a sort of Dichtung; at its best, it is the contemporary successor to the epic and one of the two major genres, the other being theater. One theory puts the blame on the widespread misconception that novels are works of entertainment rather than art, on the conflation of great novels with commercially motivated works (Wellek & Warren, 1949: 219).

Storytellers should focus on the journey rather than the destination (Wellek & Warren, 1949: 222-223). A term related to story that, when used to literature, is meant to communicate the opposite of drama. Mimes or a single narrator, the epic teller or one of his successors, may recount a story or fable. The first person is used by the epic poet, and like Milton, it may be lyrical or auctorial. The nineteenth-century author did not use the first-person point of view, but he did take use of the epic privilege of comment and generalization, or the essayistic (as opposed to lyrical) first-person point of view. However, the primary structure of storytelling is

its all-encompassing nature: it alternates between scenes of discussion (which may be performed) and concise recaps of the action. (Wellek & Warren, 1949: 223).

There are two primary forms of narrative fiction in English: the romance novel and the book. The narrative is grounded in reality, whereas the love story is lyrical or epic and, afterwards, legendary. Mrs. Radcliffe, Sir Walter Scott, and Nathaniel Hawthorne are just a few examples of romantic literature writers. Fanny Burney, Jane Austen, Anthony Trollope, and George Gissing are among authors who have written novels. Novels are derived from non-fictional narrative formats such as letters, diaries, memoirs, biographies, and histories; they are "document-based" in that they stress representational detail and "narrow" mimesis. (Wellek & Warren, 1949: 223).

Traditional literary analysis separates books into three parts: plot, characters, and setting. Because setting is so readily metaphorical, it is often equated with mood or tone in contemporary literary theories. Obviously, all of these factors have an effect on one another. Henry James writes, "What is character but the determination of incident?" in his essay *The Art of Fiction*. In their book *"The Nature of Events,"* Wellek and Warren (1949: 224) describe an event as "the illustration of character."

The term "plot" has been used to describe the overall structure of a theater, tale, or book, and it should probably be preserved. Conflict (man vs nature, versus other men, or versus oneself) is a common denominator in the descriptions of plots, although this term, like plot, should be used with care. Conflict is exciting because it involves drama, a contest of about equal forces, and the need for both action and

reaction. However, other plots, like the chase or pursuit plot, seem easier to characterize in terms of a single line or direction (Wellek & Warren, 1949: 225).

The plot, or tale structure, consists of individual episodes or events. The narrative of a play or book is a "structure of structures" (Wellek & Warren, 1949: 225), meaning that it builds upon and expands upon smaller, more basic forms of literature (the joke, the saying, the story, the letter) to create larger, more comprehensive forms (the tragedy, the epic, the novel). Two alternatives exist to this mash-up style of epic storytelling: the romantic-ironic, which exaggerates the importance of the narrator on purpose, takes pleasure in dispelling the reader's belief that they are reading reality rather than fiction, and places a premium on the book's literary status. (Wellek & Warren, 1949: 247).

4. Fiction Analysis

To analyze a piece of literature is to "identify the distinct elements that make up the work (essentially equivalent to taking it apart)," to "find the relationships between the parts," and to "uncover the relationship of the parts to the whole" (Patrick, 1966: 5). Seven key elements were outlined by Patrick (1966) in his study of fiction:

a. Plot

Plot emphasizes the interconnectedness of events, rather than their simple linear progression, and the many ways in which one thing might lead to another.

14. The researcher's categorization of events according to their underlying relationships (Patrick, 1966: 13). Because, despite fiction's seeming variety, there

may be certain recurring motifs. Beginning, middle, and end is a pattern of alternatives, or a significant pattern, according to Patrick (1966: 14).

1) Beginning (Exposition)

The first thing we should notice about this paragraph is that it contains a lot of information. The story's title character is introduced ((Patrick, 1966: 15). In addition to the essential explanation, the opening of a tale paints a picture of a scenario in which there are elements of instability, which may be latent or overt from the onset (Patrick, 1966: 16).

2) The Middle (Conflict, Complication, Climax)

a) Conflict

As the elements prone to instability in the original circumstance arrange themselves into what we perceive as a pattern of conflict, we progress from the end of the beginning to the beginning of the middle (Patrick, 1966: 17). It is worth noting that this struggle is linked to the components of instability mentioned in the first line of the tale (Patrick, 1966: 18). There are several types of conflicts with which literature is concerned. A tale may address a struggle inside a single man (for example, desire vs. responsibility), a dispute between men, a conflict between man and society, a conflict between man and environment, and so on (Patrick, 1966: 19).

b) Complication

A growth toward climax is latent in the initial circumstance, just as a development toward conflict is implicit in the starting condition.

Complication refers to the transition from the initial declaration of conflict to the climax (Patrick, 1966: 18).

c) Climax

The climax occurs when the intricacy reaches its peak of intensity, at which time the result of the tale is predetermined (Patrick, 1966:

18).

3) The End

According to our three-part categorization, the end of a fictional work comprises both the climax and the denouement, or the story's resolution. (Patrick, 1966: 19).

b. Character

A fictional character must be more than lifelike, and the measure of lifelikeness does not assist us learn anything about how characters are depicted in literature (Patrick, 1966: 24). Any consideration of character in literature must thus address the links between character and the other aspects of the tale, as well as character and the story as a whole. That is, character must be treated as a component of the internal structure of the tale (Patrick, 1966: 26). There are several questions that appear reasonable to ask while appraising fictitious characters. Two of the most significant are: What is this character's significance to me? What does he bring to the tale of which he is a part? Any decision that fails to consider either of these problems is likely to be insufficient (Patrick, 1966: 27).

c. Setting

At some point in time, everything that happens will have happened. Fiction's setting is the element responsible for establishing time and location. The "setting" of a story is the time and place in which the events unfold (Patrick, 1966: 38). Characters' emotional or spiritual states are projected into, or objectified by, their surroundings. (Patrick, 1966: 41). The period in which the action takes place is crucial in many works of fiction (Patrick, 1966: 42). Local colour or regionalism is defined as works of literature in which the spatial context, or place, prevails. The regionalist attempts to examine the impact on character of a specific geographical context—which, of course, includes both a spiritual and physical setting (Patrick, 1966: 43). What are the components of which setting? They can be classified into four categories (Patrick, 1966: 40):

- 1) The real geographical location, including terrain, landscape, and even interior design aspects;
- 2) The characters' vocations and patterns of daily living;
- 3) The setting, such as historical era or season of the year;
- 4) The religious, moral, intellectual, social, and emotional milieu of the characters.

d. Point of View

The author's perspective might be seen as the most consequential decision in the piece (Patrick, 1966: 46) if important statements are analyzed. Either the protagonist or the antagonist might narrate the story. A tale presented from inside is one in which the narrator is an integral part of the action. First-person narratives

are those in which the narrator focuses on the first person singular (the "I") when referring to the narrator himself. The term "third-person narration" is used to describe stories in which the narrator is not directly involved in the action and uses third-person pronouns to talk about the other characters rather than himself (exceptions to this rule can be found primarily in novels written in the eighteenth and nineteenth centuries). (Patrick, 1966: 48).

e. Style

Every literary work, at the very least, has style and tone. ones may think of style as a means to an end in this connection. ones will begin by looking at the nature of the methods (Patrick, 1966: 57). The researcher's unique personality is shown throughout his work, but especially in his writing. Word choice and the arrangement of words into phrases, sentences, and paragraphs are not mechanical processes. A writer's style may provide light on the way he takes in and organizes information from the world around him (Patrick, 1966: 59). We refer to the linguistic texture of the literature and the researcher's own language usage when we say "style." In short, we refer to the researcher's whole process of working with language, from choosing terms to how he constructs sentences. For the sake of clarity, let's break this down into three parts: diction, imagery, and syntax. (Patrick, 1966: 60).

1) Diction

The term "diction" is used to describe the terms used by the researcher. The purpose of diction analysis is to pinpoint the researcher's word selection and, when applicable, to infer the thought processes behind

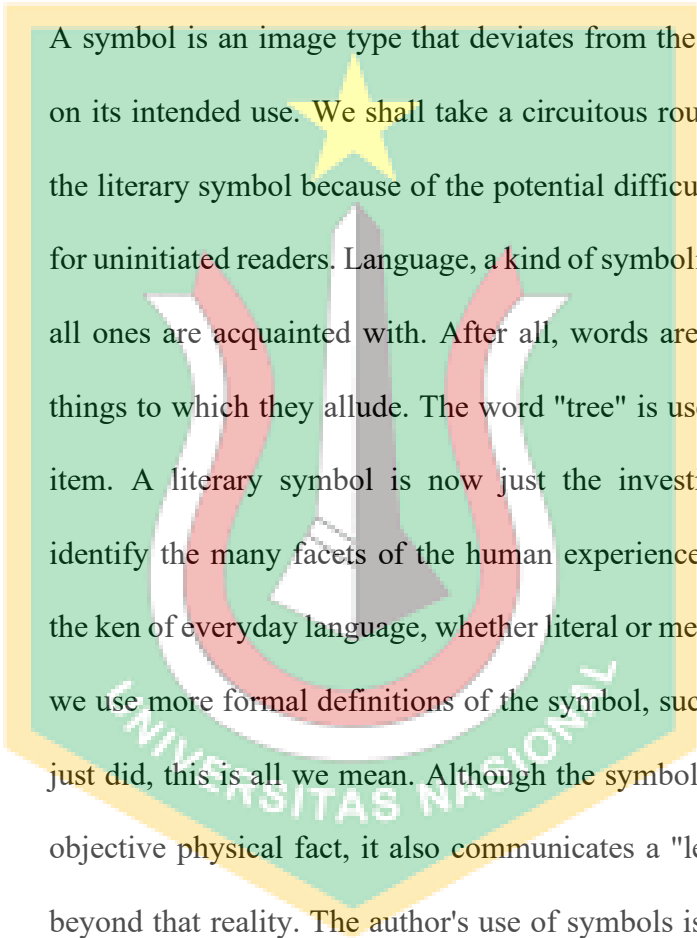
those selections. We assume that every decision has potential significance and that the total of those choices will almost always have major consequences for the final product. By expanding our emphasis from the vocabulary of a single passage to that of an entire story or book, we may look for the researcher's guiding principles of selection, indications of a pattern in the choices he has made. People may attempt to do the same thing with a writer's diction over their whole body of work, asking themselves what kind of choices the writer makes and why. When doing diction analysis, researchers always keep in mind the possible connotations and denotations of the words they choose. The dictionary definition of a term is known as its denotation, whereas the meanings and associations that are suggested by that word are known as its connotation. (Patrick, 1966: 60).

2) Imagery

Images may be taken either literally or figuratively. A literal interpretation does not call for any elaboration or reinterpretation of the text. Fiction, by its very nature, must depend heavily on literal imagery since it deals with people, places, and things and their connections. To give the reader a sense of what something really looks, sounds, smells, tastes, and feels like is the fundamental purpose of using literal imagery. It contributes to the realistic depiction of life's realities that readers of great literature have come to expect (Patrick, 1966: 64).

a) Metaphors and similes might be referred to as "tropes" or, more informally, "figures of speech." It is metaphorical when there is some other way beyond the literal to interpret the picture. (Patrick, 1966: 65).

b) Symbols



A symbol is an image type that deviates from the norm depending on its intended use. We shall take a circuitous route to the topic of the literary symbol because of the potential difficulty of symbolism for uninitiated readers. Language, a kind of symbolism, is something all ones are acquainted with. After all, words are symbols for the things to which they allude. The word "tree" is used to describe an item. A literary symbol is now just the investigator's effort to identify the many facets of the human experience that are beyond the ken of everyday language, whether literal or metaphorical. When we use more formal definitions of the symbol, such as the ones we just did, this is all we mean. Although the symbol calls to mind an objective physical fact, it also communicates a "level of meaning" beyond that reality. The author's use of symbols is in keeping with the accepted method of language construction. (Patrick, 1966: 66).

c) Syntax

Sentence construction is as vital to good writing as any of the other elements we've studied. Syntactic analysis involves examining the ratio of simple to complex phrases, the average length of a writer's

sentences, and similar factors. These problems are more significant than they seem at first. (Patrick, 1966: 67).

f. Tone

The notion in which we talk about tone of voice is tone (Patrick, 1966: 68).

Tone in written language, especially fiction language, is that characteristic, principally a property of style, that reflects the author's feelings toward his topic and toward his audience (Patrick, 1966: 69).

g. Theme

The importance of a tale may be summed up by its subject (Patrick, 1966: 88). Unlike a moral, which is often straightforward, a theme may be convoluted and provide little in the way of practical advice ((Patrick, 1966: 89). There is no "hidden" message; the topic is the message. The story's theme is the underlying message the author wants readers to take away from it. when we say ones, we're referring to the necessary implications of the full narrative by theme, and not just a single part of it. The literature's topic is whatever the reader takes away from the study. An original piece of fiction's concept will include both universal and unique elements (Patrick, 1966: 91). Simply said, a writer might begin with either a theme or a story. If he jumps into the middle of a plot, say an action sequence, he'll have to figure out what it all means as he writes. Another option is for the writer to begin with a central idea or subject. He will likely write a story to convey his thoughts and feelings about the human condition. However, in literature, there is more to communicating an idea than merely showing it. Characters and plot in a fictional work might provide unique challenges to a researcher. By giving a character life and figuring out the

process of an action, the writer will realize that he has achieved much more than just presenting a notion. He's making something that will exist and function on its own terms. If the researcher can't or won't accept this, they'll end up with a boring, uninteresting story that doesn't do justice to the original concept. A subject that is important enough to a researcher to inspire him to write a novel probably can't be captured in a flat and unconvincing narrative. (Patrick, 1966: 92-93).

1) Allegory

The form known as allegory is a special instance of the relationship between topic and the other parts of storytelling. Allegory is fundamentally theme-driven storytelling. In allegory, characters and occurrences exist to symbolize attributes and must be consistent with the values they represent. Characters are frequently given the names of the characteristics they symbolize (for example, patience or friendship). Allegory exists as a form to represent a topic, and if the tale contains anything conflicting with the idea, this is a defect (Patrick, 1966: 94).

2.2 Previous Studies

There are some studies that have done the similar topics. The topics cover most comparative literature and intrinsic elements. Here are the researchers who have carried out the relevant scientific research.

Winanda Ayu Ningtyas, Udayani Permanualudin, and Dedi Sulaeman have looked at the research from 2019 titled "Comparative Study on the Intrinsic Elements of the Hobbit Novel and Movie Script." This analysis contrasts

fundamental features of the book and cinematic versions of *The Hobbit*. Unforeseen events are the focus of this work. One of man's deepest yearnings is to go on a lengthy journey. Leave the safety of home behind, travel the globe with no set destination in mind, and plan for your return. This is why Bilbo, Gandalf, and the thirteen Dwarves traveled to the Silent Mountain in search of Smaug, the great dragon that lives there. In this investigation, the Racmat Djoko Pradopo theory is used. Pradopo described structuralism as a system in which all parts are related to one another in significance. The researcher used a comparative approach since the work under study is itself a literary comparison. The data was evaluated based on the researcher's examination of the applicable theoretical framework and passages from the book. The goal of this study is to compare and contrast key elements from the cinematic and literary adaptations of *The Hobbit*. Reader comprehension depends on the intrinsic element's role in the story's development.

Secondly, there is a study entitled, "Compare the Intrinsic Elements in the Novel Entitled *Mariposa* Written by Luluk HF and Movie Entitled *Mariposa* Directed by Fajar Bustomi" that has been done by Riski Ulandari and Edi Suryadi in 2022. This study compares the essential components in the novel *Mariposa* written by Luluk HF with the film *Mariposa* directed by Fajar Bustomi. Using an intertextual approach, this research analyzes the fundamental parallels and contrasts between the book *Mariposa* and the film *Mariposa*. This study employs a descriptive qualitative strategy in which the researcher relies more heavily on words, phrases, and sentences than on numerical data. This study's primary source data is based on the novel *Mariposa* and the film *Mariposa*. A literature review and

documentation study are used to acquire data. Based on the study, the novel's and film's essential aspects are classified as themes, narratives, figures, characters, points of view, and moral messages. Both literary works have comparable subjects, points of view, and moral teachings. While there are minor variances in statistics, characters, storylines, and background, these deviations do not influence the overall tale of the work.

A third study comparing the novel *Dilan 1990* with the film adaptation of the same name is "Analisis Perbandingan Unsur Intrinsik Novel *Dilan 1990* dan Film '*Dilan 1990*'" (Suhirno, E. Zaenal Arifin, dan Restoningroem, 2020). This study's goals are to (1) identify and describe the novel's intrinsic elements as written by Pidi Baiq, and (2) compare the novel's intrinsic elements as ecranized in the "*Dilan 1990*" film to their original novel-written forms, taking into account factors such as reduction, expansion, and variation. This study makes use of a descriptive qualitative methodology. This study relies on the book and film adaptation of *Dilan* from 1990 for its data. The focus of this study is on examining the stories' core elements and contrasting how various changes to the story's scope, plot, characters, and environment, as well as its language and tone, affect the final product. The research tool makes use of a comparison table. This research found that when the intrinsic portions of books and films in *Dilan 1990* were compared, the outcomes were comparable. As many as eight changes are made to the curriculum, and as many as twenty-six facets of reduction and nine facets of addition are removed.

Furthermore, Fany Widya Pangestika's "Perbandingan Struktur Intrinsik Novel *Aku Tahu Kapan Kamu Mati Karya Arumi E* dan Film *Aku Tahu Kapan*

Kamu Mati Karya Hadrah Daeng Ratu (Kajian Sastra Bandingan)" is another example of a comparative literary analysis from the year 2022. The purpose of this analysis is to contrast the book with the film adaptation of *Aku Tahu Kapan Kamu Mati* and to show how their essential elements are similar and different. This study use a comparative literature approach to examine the fundamental differences between the book and the film at hand. The results of this analysis suggest that there are alterations to the story, new events, new settings, and removed or altered characters in the original text.

Lastly, It is important to note that academic studies on the same topic may differ in their objectives, scopes, and findings. While this thesis presents a comparative study of the intrinsic element in Asato "86" and George Orwell's "Animal Farm," other studies may approach the same topic in different ways. For instance, some studies may focus on the historical and cultural contexts of the two novels, while others may focus on the literary techniques and themes. Additionally, some studies may use quantitative analysis of the textual data, while others may use qualitative analysis of the readers' responses. In addition, some research may stress the similarities between the two books, while another may emphasize the contrasts. For this reason, it is important to read and analyze a number of studies on the same issue in order to have a feel for the research area as a whole and to see any holes or potential avenues for additional study.

2.3 Theoretical Framework

The study's framework is geared at producing an image that does justice to "A Comparative Study of the Intrinsic Element in Asato Asato 86 (Eighty-Six) and George Orwell's Animal Farm." This structure might help you get an instant grasp on the study's aims and methods.

This research will examine the fundamental components of this framework via the lens of the theory of Comparative Literature developed by Rene Wellek and Austin Warren (1949) and Steven Totosy de Zepetnek (1998). Fiction Analysis, a theory developed by William Patrick in 1966, is also used to both works in order to better understand their shared and unique qualities.

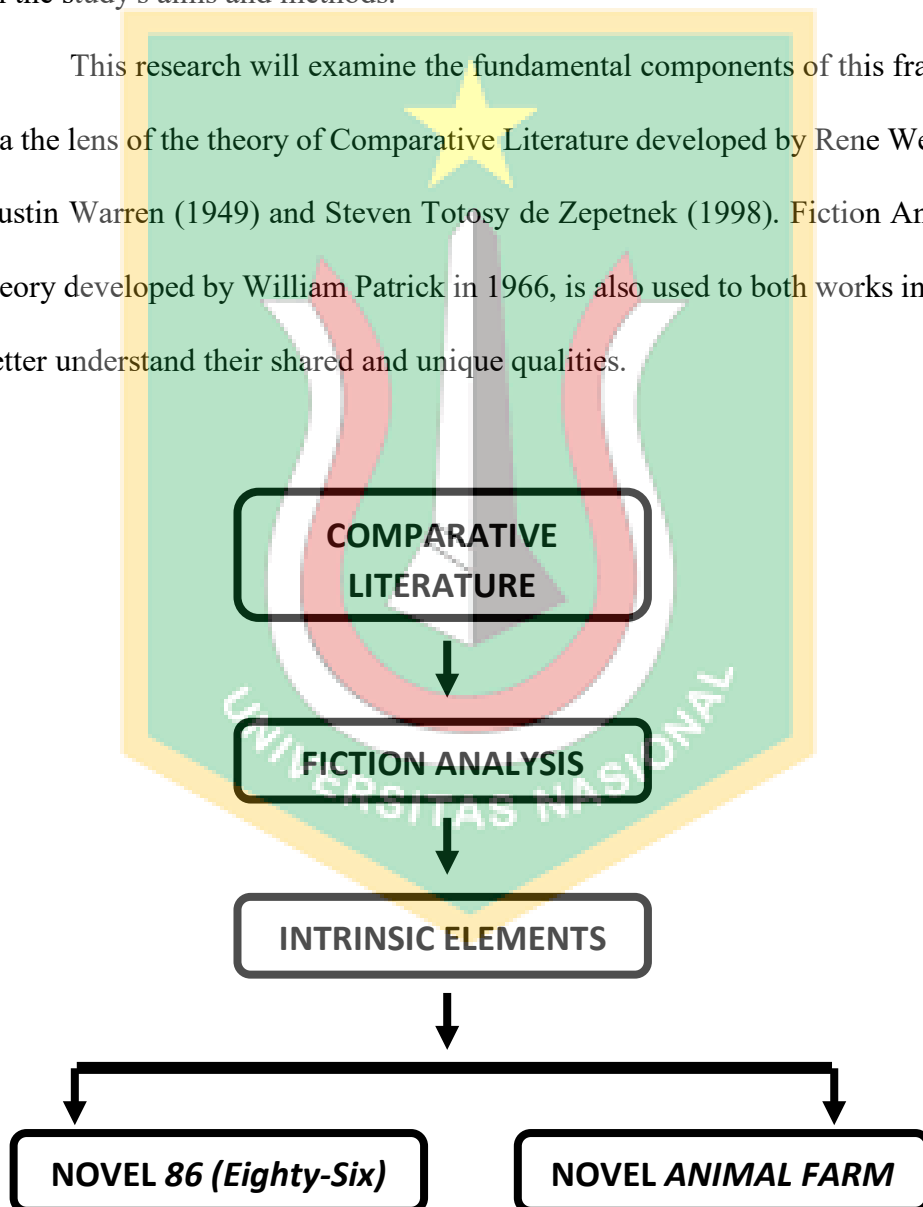


Figure 2.1 Theoretical Framework