

CHAPTER I

INTRODUCTION

This chapter provides background of research, the reasearch questions, the research objective, the significances of research, the clarifications of terms, and the organization of writing.

1.1 Background of the Research

The transfer of novels to films basically started in the late 19th century in Europe and grew rapidly around 2019. According to Sukmasari (2019) in an alert on the Cultura website, it is stated that nearly 58% of the best-selling films circulating in all corners of the world are the result of adaptation. Some examples of best-selling films that are the result of novel adaptations include *Harry Potter's*, *Angel's and Demon's*, *The Davinci Code*, *The Girl On The Train*, *Fifty Shades Of Gray*, and *Life Of Pi*.

Based on Sukmasari's opinion, then it can be assumed that the adaptation of novels into film form has grown rapidly since the 19th century until now it has become a separate trend. Furthermore, as one of the best-selling films resulting from expansion, the film *Life of Pi* is the object of this research. The novel *Life Of Pi* as a self-sourced work was first published around September 2001 in Canada which was published by a publisher named Knopf Canada.

This novel tells about the main character's life journey against death in a very emergency situation. An Indian-born boy who comes from a family of zookeepers in the Indian city named Pondicherry and he is very interested in the three religions that rotate in his world work. Unfortunately, this main character has to immigrate to Canada because his family is bankrupt, then on the way, he finds a new meaning for life, when everyone is dying except for him with several animals such as orangutans, zebras, and Richard Parker, a Bengal tiger. He tried to survive with a wild animal, namely a tiger in a boat in the Pacific Ocean for 227 days.

Furthermore, as a popular novel in its day, many appreciators were involved in the production of this novel, among others; Man Booker Prize for Fiction (2002)

following Hugh MacLennan Prize (2001) then won the Boeke Prize (2003), the South African novel award. In 2004, he won the Asia-Pacific American Award for Literature in Best Adult Fiction for 2001-2003. Judging from the success with the various awards it has received, the novel *Life Of Pi* began to be transformed into a film in 2012 and successfully premiered on 28 September 2012.

Then, just like in the process of ekranization in general, this novel by Yann Martel, when it was extruded, inevitably experienced various changes which included shrinking, adding, and changing with a number of other variations. In fact, an ekranization process which is included in one form of conversion is often assumed to be a new literary work. It is not uncommon for this ekranization to occur because of the collaboration between the writer and producer to produce a new literary work that is intended to present the public.

However, with portraits of the diversion or expansion of novels into films like that, it certainly creates a polemic. Suseno (2011: 1), a film that departs from a literary work of its existence in society leaves a polemic of originality and considers that when a literary work is transferred it will damage the image of the literary work. This is assumed because the appointment of a literary work into a film will certainly experience many differences from the source work. In fact, not the least of these differences resulted in feelings of disappointment from the audience.

However, changes and differences in the plot of the film in the expansion are certainly common and cannot be denied. Damono (2018: 117) reveals that in ekranization there are several parts that are changed and added to meet the needs of the film, in addition to the audience's need for information about various aspects of the story, both regarding the setting, plot, and characters. In line with Damono, Eneste (1991: 61-65) explains that a creative process in the adoption of a novel or short story to a film can be in the form of additions, subtractions, or changes to the storyline.

Based on Eneste's opinion, it can then be assumed that the expansion process is a change in variation, whether it is in the form of addition, subtraction, or change in terms of flow, background, or characterization. Changes in these variations, of course, are a strategy in meeting the needs of the film. Then the polemic between

the many variations that change, originality, or become a new literary work in an ecranization process actually does not really affect the growth and development of an ecranization.

Therefore, in this study, researchers will analyze the ecranization or adaptation of the novel into a film with the same title, namely *Life Of Pi*. In addition to the researchers' interest in the rapid development of novel-to-film conversion, for researchers, the process of transforming a novel into a film is always interesting to study because it is also worth looking at the loyalty of a film director to the work of its source, namely the novel.

Furthermore, to see the loyalty of a film director to the work of the source, namely the novel. So in this research the researcher will focus on the intrinsic elements that build the two works. More specifically, the intrinsic element that builds the two literary works that will be analyzed by the researchers in this research is the plot. Furthermore, to reinforce the position of this research in literature, the author will present the results of previous research on novels or the film *Life Of Pi*.

First, research from A'la, Marisa Umniyatul (2014) with the research title *The Differences of Pi's Character between Novel and Movie on Yann Martel's and Ang Lee's Life of Pi*. In this study, Umniyatul focused on the development of the main character in the novel, and then Umniyatul continued on the development of the main character in the film. After that, Umniyatul discovered the development of the main character, Umniyatul continued to find the advantages of character development between the novel and the film *Life of Pi*.

To answer this problem, Umniyatul in this study used Eric Ericson's psychoanalysis theory and combined it with the film adaptation theory. As the researcher knows, film adaptations focus on two objects of research, namely written literary works and theoretical films, which can be used when combined with other theories. In this study, researchers combined this with the theory of Psychoanalysis which explains the development of character in humans. Then the method of analysis in this study uses a comparison of literary works because the data compare novels and films.

Then the results of this study state that there are several differences between the novel and the film *Life of Pi*, especially the differences in the characters inspired by Ericson. there are some parts that are removed or added to the film. This happens because novels and films both have different views in creating a literary work.

Fortunately, even though there were some things that were different between them, they still had an advantage that was shown in each of these literary works. Second, research from Putra, Satria Oki (2016) with the research title "*Pi*" *character dynamics in the novel "Life Of Pi" by Yann Martel Psychological Studies Sigmund Freud and its relation to literature learning in high school*. In this study, Oki focused on how the personality dynamics experienced by the character Pi in the novel *Life Of Pi* and its relation to literature learning in high school. Furthermore, the results of the study show that Pi's character experiences personal dynamics in living his life in the Pacific Ocean in the form of instincts, anxiety, and ego defense mechanisms.

First, there are two instincts that occur in Pi, namely the life instinct and the death instinct. The form of unyielding feeling and the high desire for *Life Of Pi* character made his life instincts work, but on the other hand, his death instinct also led him to despair in living his life in the Pacific Ocean. Second, there are three kinds of anxiety experienced by Pi, namely objective anxiety, neurotic anxiety, and moral anxiety. The form of fear of real threats is the result of objective anxiety, the inner pressure he feels is a form of neurotic anxiety, and the fear of committing mistakes related to morals, customs, and religions is a form of moral anxiety.

Finally, the defense mechanism of Ego which is owned by the character Pi has nine, namely, repression, sublimation, projection, rationalization, reaction, regression, apathy, fantasy, stereotype. Each ego defense mechanism has its function, but in essence, the functions of all mechanisms are the same. The defense mechanism of the ego serves to unleash the anxiety that is in Pi in a variety of ways, from receptions to stereotypes.

Research on the dynamics of the character Pi in the novel *Life Of Pi* can also be connected with literature learning in high school. In the 2013 curriculum, learning about novels is in class XII (twelve). Novel learning in the 2013 curriculum

is found in Basic Competencies 3.1. understand the structure and rules of novel texts, both oral and written. The study of characters is in the intrinsic elements of the novel. In particular, it examines the personality of the main character in Yann Martel's novel *Life Of Pi*.

Finally, the third research from Saifulloh, Moh (2016) with the research title *Reading Struggle in Life Of Pi Movie*. In this study, Saifulloh focused on examining Pi's efforts to survive in the film *Life Of Pi*. Furthermore, the strategy in this study, the writer uses film as the object of research by using the structuralism theory of Pi Patel's character and the theory of film by Villarejo.

In this research, Saifulloh uses structuralist theory which refers to Jonathan Culler's view. Culler explained that the language that people express is the result of what people think. this also applies to express in the media. The research method applied is qualitative. Then the results of this study, Saifulloh concluded that Pi Patel struggled alone and continued to try to survive in 3 ways. first is a negotiation with yourself. the second is a negotiation with other beings. third negotiation with God.

1.2 Reasearch Questions

Based on the background above which the researcher explained about the process of ecranization of Yann Martel's novel *Life Of Pi* into a film with the same title, namely *Life Of Pi* by Ang Lee, the researcher then limits the analysis of the ecranization of the story plots of these two works to the following questions:

1. How are the structure plot of *Life Of Pi* novel?
2. How are the structure plot of the *Life Of Pi* film?
3. How are the plot being adapted of the *Life Of Pi* novel to film?

1.3 Reasearch Objective

Based on the research question, this research aims to:

1. To find out the structure plot of *Life Of Pi* novel.
2. To find out the structure plot of *Life Of Pi* film.
3. To Describe the plot being adapted of *Life Of Pi* novel to film .

1.4 Significance the research

This research is expected to be useful both in theory and practice. Theoretically, this research can be useful as a reference and enrich scientific concepts broadly and from research that is appropriate to the field of science in a literary study. Especially in the field of comparative literature that uses ecranization studies, and provides an understanding of the transformation or adaptation of the plot.

So, practically how the results of this study really relate to real life. The results of this study provide input for policy makers in exploring literary treasures in Indonesia, especially those that are unique, especially in comparative literature. Thus, it is hoped that the results of this research can be used as teaching materials on matters relating to comparative literature problems or the transformation of a literary work into another literary work.

1.5 Clarifications of Terms

There are the clarifications of the key terms used in this reaserch. The reaserchers clarify the key point, as follow:

- A *Life Of Pi* Novel by Yann Martel which first published in Canada by Knopf Canada 2001. (Wikipedia)
- A *Life Of Pi* Film by Ang Lee 2012 based on Yann Martel 2001 novel with the same name . (Wikipedia)
- Yann Martel is a French - Canadians, his first language is French, but he writes in English. (Wikipedia)
- According to Damono (2005:2) comparative literature is the study of literary works between countries, nations on the one hand, and comparative studies between fields on the other.
- Referring to Eneste (1991:60), ecranization is an adaptation process. Adaptation in this context means lifting or transferring the form of a short story or novel into a film. However, the transfer or change of form from the novel to the white screen (film) inevitably results in various changes.

1.6 Organization of Writing

This research is divided into five chapters and the description are as follows:

Chapter I. In the first chapter, there is an introduction to the research and the researcher will explain the background, any questions in the research, the research objectives, the terms used, and the structure of the research.

Chapter II. In the second chapter, contains about theoretical foundation that are relevant to the research and divided into six sub-chapters, there are: Comparative literature, ecranisation, understanding novel, film, plot, and *A Life Of Pi*.

Chapter III. In The third chapter explain about methodology used in the research, that consists of the research method, the source of data, the data, the technique of collecting data, and the technique of analyzing data.

Chapter IV. In the fourth chapter, is contains about finding discussions and explain the result of the research clearly, that consists of the research findings and the explanation of the research questions.

Chapter V. In the last chapter, explain about this research contains about the conclusion and the suggestion of the research.

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