CHAPTER I

INTRODUCTION

This chapter will contain some discussion topics, which will be divided into sections. There is a background, statement of problem, research objective, research significance, and definition of key terms.

1.1. Background

The process of transforming literature to film and television is not convenient. The relationship between books, films, and television seems to have different perspectives and opens up new possibilities for the entertainment industry. Films based on literary works have the potential to re-popularize the referenced work. Films adapted from popular novels, on the other hand, will be able to capture the attention of the audience, particularly novel readers who want to see the novel brought to life. The audience's intention to compare their very personal imagination when reading literary works with the visualization presented by film directors has created a distinct market for the film industry. As a result, the director must be able to effectively incorporate these meaningful strings of words into the film's language. It should be noted that many representatives of this demographic are frequently dissatisfied with the film adaptation. This is because they have misconceptions based on what they have read in the novel. Within this situation, literature has its own field to address this issue: comparative literature. According

to Bassnet (1993: 1), comparative literature is an interdisciplinary science that combines intercultural texts and is timeless. As a result, the comparative literature may present an overview of the similarities and differences between the two types of work.

Transformations are frequently used by artists when creating literary works, such as the transformation from poetry to music, the transformation from film to novel, and the transformation from novel to film. Webster (1984) defines transformation as "a change, alteration, modification, or variation that turns or changes one thing into another or a different thing, or from one form into another and different form." Herefore, Nurgiyantoro (2007: 18) defines transformation as a change in a thing or situation. The literary work (novel) itself may undergo changes in the form of change that affect its words, sentences, structure, and substance. Furthermore, transformation can be defined as the transfer or exchange of one form to another, which can include the removal, relocation, addition, or replacement of elements, such as the transformation of a novel into a film.

The success of a work cannot be separated from its transformation from novel to film. Novels that have been successful are frequently the catalyst for the idea of adapting the story into a film or televised adaptation. Aside from the fact that the story is well-known, this literary work already has a devoted fan base. Up to the present, audience attention has been drawn to film adaptations because readers who have read a literary work want to confirm their imagination with a visual representation presented in the form of a film. Based on this fact, it is intriguing to understand more about how literary works are adapted into films.

Dudley Andrew asserts in his book *Concepts in Film Theory* (Andrew, 1984:98-103) that all representational films are adaptations. Andrew does not necessarily imply that the film must be exactly like the novel, but rather that it can be a valid adaptation in one of three ways: borrowing, intersection, and transformation fidelity. As a result, to understand how adaptation theory is used and how it works in converting literary works into film form. In this instance, the text structure has given way to the visual structure.

Bluestone (1957), remarked at the introduction of his book, due to media variation, film screenwriters must create various differences of popular formulas to fit the needs of film media. This adaptation process adjustment can be interpreted as a translation from the original language of the media into the language of the film. Because the language of a literary work is written, it is impossible to transfer the entire written language to the language of film, which is a visual language. It is clear that both languages have their own set of strengths and weaknesses when it comes to communicating with their respective audiences. Several factors must be considered in order to successfully adapt a literary work to film. Therefore, the results of the adaptation are indeed in accordance with the original only expressed in a different language. The film screenwriter has more flexibility in expressing his ideas because he is not fully limited by the adapted text in the adaptation process where only some elements of the literary text are adopted into the film text, such as the characters, the storyline, or just the story's theme. The process of transforming a novel into a film is motivated by a number of reasons. These reasons are partially due to a book's existing popularity, which means that readers are generally aware

of its plot. The familiarity ultimately supports the commercial component. The final reason is that the novel's story idea is regarded favorably by the general public and film screenwriters. The phenomenon of transforming novels to film form represents a shift in the substance of the discourse that gave rise to the term *ekranisasi*.

The process of turning literary works from novels to films is known as *ekranisasi*, and it is part of the creative process of literary works (Eneste, 1991:60). The term "*ecran*" is derived from the French word "*ecran*," which means "screen." Various changes occur during the *ekranisasi* process, such as reduction, addition, and the variation of the novel's contents into the film. The outcome of *ekranisasi* is not always the same as what is in the novel; there are several variations. The *ekranisasi* process necessitates consistency in the narrative and cinematic elements of the film. As a result, the process undergoes a number of modifications. This is understandable given the differences in the systems in literature and film. However, analyzing the differences that exist is caused by finding meaning as a result of the process, not by differences in the system.

If Beale Street Could Talk, a novel by James Baldwin first published in 1974, is one of the novels that has undergone an *ekranisasi* process. Barry Jenkins adapted the novel into a film with the same title in 2018. Set in Harlem in the early 1970s, the film features Tish and Fonny, a young couple affected by systemic racism in their lives. Tish lives with his family and works at a perfume counter, while Fonny works in a restaurant and is a sculptor on the side. The novel is told in the first person, with Tish as the narrator, and the film follows suit with frequent

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voice overs. The police falsely accused Fonny of raping a Puerto Rican woman called Mrs Rogers. Most of the plot revolves around the two families' efforts to release Fonny from acts of explicit racism and the harshness of an out-of-control system.

When audience compares the literary works they have read with the film adaptations, it gives them a sense of accomplishment. Given the fact that Eneste (1991:9-10) contends that audiences are typically disappointed after seeing a film because the film is not as great as the novel, the storyline is not the same as the novel, the characters in the film are not the same as the novel, or the number of characters in the film is not the same as the novel. the changes that occurred in the film that caused it to differ from the original novel. At the very least, people can understand how difficult it is to translate ideas from written form to film, where both the screenwriter and the director must be able to visualize the idea. Special abilities are required to do this well.

Several previous studies were discovered while compiling this research to support the topic discussed by the researcher, the first study previously observed by Faidah (2019), "*Ekranisasi Sastra Sebagai Bentuk Apresiasi Sastra Penikmat Alih Wahana"*, This study examines the audience response to the results of the process of *ekranisasi*, which is produced in various forms and images, with in context of novels in the form of written literary works and films in the form of audio-visual works. The results indicate that the audience of existing works have either a positive or negative response to the result of the *ekranisasi* process. The second study observed by Yanti (2016), "*Ekranisasi Novel ke Bentuk Film 99 Cahaya di Langit*

Eropa Karya Hanum Salsabiela Rais dan Rangga Almahendra", This study examines how the process of *ekranisasi* occurs in the work mentioned using the theory of *ekranisasi* from Eneste Pamusuk. The third study observed by Sandika (2019), "*The Fault in Our Stars: An Ekranisasi Study",* In his thesis, he uses qualitative methods and structuralism approaches to explain the process of *ekranisasi* from novel to film through the intrinsic elements present in it. All previous studies were chosen based on the similarity of research topics, namely *ekranisasi* from novels to films, though there are some differences with the research of researchers, the differences between the previous studies and the researcher's research are as follows: first, the researcher selects a work that is distinct from the three previous studies mentioned above, namely the novel and film *If Beale Street Could Talk*. Besides that, the researcher focuses solely on the type of change contained in the related work, rather than on the response to the work. Furthermore, the topics chosen for this study are more specific to the plot and characters, rather than the whole intrinsic elements. Thereafter, while both research uses qualitative methods, the approach used by researcher is in the form of comparative literature, not structuralism approach as in the third study.

The researcher seems to be interested in conducting research on *If Beale Street Could Talk* as a form of *ekranisasi* from novel to film as this work was chosen on being different from most films or romance novels in general, as there is an element of racism in it that makes the story more interesting since the characters will fight for justice. Furthermore, no one has conducted any research using the novels and films mentioned. However still, the reason behind selecting characters

and plot elements for this research is that these two elements are the most significant aspect in the course of a story, since the plot in a story will operate if there are characters who perform it, and characters in a story exist to accomplish the objectives that have been written in the plot. As a result, the two elements exist for the progression of a story. The purpose of this research is to describe and analyze the transformation process as well as the function of the transformation process of characters and plot between the novel and film adaptation of *If Beale Street Could Talk*.

Following a recent description of the work, the researcher wishes to conduct additional research on the characters and plots in existing works. The researcher chose *The Transformation of Characters and Plot in Novel If Beale Street Could Talk (1974) By James Baldwin to Film If Beale Street Could Talk (2018) By Barry Jenkins* as the title for the research conducted.

1.2.Statement of Problem

The significance of the research plan chosen by the researcher is that this research is expected to help identify a problem as the basis for conducting research to track and explore it in order to form a conclusion. This research certainly begins with the emergence of questions in the work to be analyzed, and thus becomes the formulation of the researcher's study topic. This research aims to analyze two research questions, which are as follows:

1. What process of *ekranisasi* in characters and plot can be identified in novel and film *If Beale Street Could Talk*?

2. How does the *ekranisasi* function on the character and plot depicted in novel and film *If Beale Street Could Talk*?

1.3. Research Objective

The objective of this research are as follow:

1. To describe the process of *ekranisasi* in characters and plot in novel and film *If Beale Street Could Talk*.

2. To explain the function of *ekranisasi* in characters and plot in novel and film *If Beale Street Could Talk*.

1.4. Research Significance

The significance of the research is an instrument of achieving the research objectives. In general, research significance is divided into two categories: directed significance on scientific development or theoretical use, and practical use, which is applied to solve and anticipate problems in the object under study.

a. Theoretical use

This research is expected to provide theoretical benefits that can be applied to the study of science in the fields of literature and research, notably comparative literature that investigates adaptation, transformation, and *ekranisasi* works on the novel and film *If Beale Street Could Talk*. And exemplify that a novel or a film can be used for something besides entertainment, but also as a tool of learning.

b. Practical use

It is expected that this research will be useful as contribution or consideration for future similar research using a broader discussion, and to provide feedback on knowledge of the depiction of an actual phenomenon in literary works

1.5. Definition of Key Terms

In order to avoid confusion and misunderstanding, the researcher conduct some key terms to provide a brief explanation the terms in literature. which are as follows:

a. **Comparative Literature**: the science of creating new branches by combining two sciences

b. **Adaptation**: the process of changing something; in this case, a literature work that has been changed for a new form of work.

c. *Ekranisasi*: the process of transforming from novel to film. Changes in the form of a novel into a film will inevitably result in a variety of changes. As a result, *ekranisasi* is frequently associated with reduction, addition, and variation

d. **Novel**: a long-form narrative work of prose fiction that tells a story about specific human experiences, usually in a sequential order of action and scenes.

e. **Film**: A series of moving pictures recorded with sound that tells a story, shown on television and or at the cinema or movie theater.

f. **Plot**: The series of events that form the story of a novel, play, film. A plot in fiction begins with exposition, progresses to a climax, and concludes with a resolution at the end of the story.

g. **Character**: A person or an animal in book, play, or film. Characters are used by authors to perform actions and speak dialogue, thereby shifting the narrative along a plot line.