

CHAPTER I

INTRODUCTION

This chapter is the initial section of this paper. This chapter consists of background of the research, statement of problem, objective of the research, research significance, previous studies, and definition of key terms.

1.1 Research Background

Literature is a form of creative and productive activity in producing a work that has aesthetic value by using language as a medium of delivery. According to Wellek & Warren (1993: 3), literary work is a creative activity, a work of art. This creative activity produces a row of words or writing that has an element of art. As a work of art, literature is a human creation that contains the expressions, ideas, and feelings of its creator. Sumardjo and Saini (in Rokhmansyah, 2014: 2) state that literature is basically a human personal expression that has an attraction with language tools including experiences of thoughts, feelings, and ideas. It can be concluded that literary works cannot be completely separated from their authors, because between the two there is a causality relationship, namely as a result of the creativity of the authors, literary works cannot be born without a writer as the speaker. Therefore, literature is a manifestation of the author's creative process when exploring and expressing the ideas that are in his mind.

One type of literary work is a novel. Novel is one type of prose that is very popular compared to other types of prose, because in the novel the author can tell the events and life stories of the characters in detail and coherently, the background of the events taken is also very interesting and described in detail, so that it can make the reader imagine. Kenney (in Rahayu, 2014: 45) states that the novel is a long narrative fiction and is an imitation of the real situation. Furthermore, Nurgiyantoro (2010: 4) defines a novel as a work of fiction that offers a world that contains an idealized model, an imaginary world, which is built through various intrinsic systems, such as events, plots, characters, setting, point of view, which is imaginative.

Advances in the field of technology that are increasing have an impact on the world of literature. One of the products of popular literature that presents fictional stories such as novels in different dimensions is film. Pope (in Wahyudi, 2017: 38) states that in the last decades of the second century witnessed the explosion of new media forms, the expansion of the concept of text far exceeds the printed word. Text nowadays includes web publications, advertisements, film, television, digital video and sound, graphic media, mixed media text, and even installations. In addition, Klarer (2004: 126) explains that film is a semi-textual genre, both influenced and influenced by literature and literary criticism. This can be used as a reference to understand that film can be used as objects of literary material, and researcher can know that novel and film are forms of narrative text that consist of a structure.

In connection with these two types of works, researcher can see that many novels have been adapted into films. Novel-to-film adaptations are another way to enjoy works of fiction. The emergence of the phenomenon of the adoption of the novel into the form of a film is a change in the substance of the discourse that gave rise to the term *ecranization*. The term *ecranization* was first introduced in Indonesia by Eneste Pamusuk in his book entitled *Novel dan Film*, which was published in 1991. *Ecranization* is the white screening or removal or deletion of a novel into a film (Eneste, 1991). The process of *Ecranization* of novels into films can also be called the process of re-actualization from written language format into image and sound language. The positive impact that occurs from the transformation of novels into films is that it makes easier for a novel to be known through films and increases public interest in watching the film so that they are interested in a literary work. The adaptation also aims to visualize the content of the story that can be enjoyed with a limited period of time so as to encourage the shift from novels to films and allow novel readers to enjoy them in different forms.

However, Damono (2012: 86) states that making a film is an activity that includes many parties and other activities, and usually cannot be done by one person alone. As Setiawati (2017: 2) states that, when a novel is

transformed into a film, the story told is no longer based on the author's point of view but instead changes the point of view of the director. The author's point of view and the director's point of view are clearly different. The author's point of view is centered on the quality of the novel and the art of language, while the director's point of view is centered on the quality of the film and for commercial purposes. In addition, Pujiati (in Malinda, 2013: 2) states that the transformation of the two different worlds between language and audio-visual brings changes that accompany the concept of *ecranization* as a process of change. Changes in the transfer process, of course, there will be differences in terms of characters, plot, setting, and others.

Based on the differences that occur between film and novel adaptations, Eneste (1991: 61-66) divides these changes into three categories, namely reduction, addition, and variation. Various reduction, addition, and variation are caused by the difference in media between the results of the transformation of the film and the adaptation of the novel, causing a change in function, especially in the story. This causes the difference between the story of the novel and the film. Many events in the novel are not shown in the film and many events are omitted in the novel but are shown in the film. This all can not be separated from the director who took over the ownership of the story. With these changes, in general, the audience will compare the film with the original novel. By comparing novels and films, it often creates disappointment or satisfaction in the hearts of the audience, including the original authors.

The phenomenon of *ecranization* certainly cannot be separated from the initial fame of a work. A successful novel is often the starting point for the emergence of a successful film as well. This is often a reference for the presence of new successes, a form of diversion, either from novels to films or vice versa. One example of a novel that has been successfully adapted to the big screen is the *After We Collided* (2014) by Anna Todd into *After We Collided* film (2020) directed by Roger Kumble.

Anna Todd is the New York Times bestselling author of the *After* series. She has been hailed by Cosmopolitan as "the biggest literary phenomenon of her generation." The print edition of *After* was published in 2014 and has since been released in over thirty-five languages with over twelve million copies sold worldwide. *After* is a bestseller in countries around the world including Italy, Germany, France and Spain. Since the release of *After*, Todd has written eight additional novels and served as producer and screenwriter on the film adaptations, one of which is *After We Collided*. It is the first sequel to the phenomenal Anna Todd book series that started on *Wattpad* as Harry Styles-inspired fan fiction in 2013 at the height of One Direction's fame.

The transformation of the *After* series into a big screen love story of Tessa and Hardin became a huge success that brought in the likes of Roger Kumble as director. In addition, the production team succeeded in attracting the best young actors, such as Hero Fiennes Tiffin, Josephine Langford and Dylan Sprouse, which made this film even more valuable.

As well as the novel's fame, despite the film being sent to theaters during the *Covid-19* pandemic, *After We Collided* still did very well worldwide under those circumstances, scoring \$47.9 million at the box office. The first film earned \$69 million worldwide before the pandemic, a huge success for a film that was budgeted for under \$20 million. It's no wonder the series continues with two more films, although a specific release date has yet to be announced. *After We Collided* managed to reach revenue of 48 million dollars. In addition, this film also entered the Netflix streaming service on December 22 in 2020 and successfully topped the top ten streaming on Netflix US.

The process of *ecranization* appears in the film *After We Collided* (2020) by Roger Kumble which is based on a fictional novel of the same title by Anna Todd which was written as many as 688 pages. After the novel was made into a film, the fact remains that to elaborate on that long storyline, the duration of *After We Collided* film (2020) only took 107 minutes.

After We Collided novel and film basically tell about the bad side of romance stories, namely telling a story with main characters named Hardin Scott and Tessa Young where the characters are far from the perfect match that the romance genre adores. Even though Tessa and Hardin's relationship looks rough and complicated, it still shows that they are trying their hardest to make each other perfect. Based on the observations on the novel and the film, the researcher found quite a lot of data that was not in accordance with what was told in the novel and different from what was in the film. In the novel, there are a lot of characters, plots and settings that are presented, while these are not all shown in the film, and on the contrary, there are many scenes that appear in the film, but these events are not found in the novel. In the *After We Collided* novel (2014) there is a character Zed who is the third person between Hardin and Tessa's relationship, while in the film Zed's character has a very short role and the role of the third person is replaced by Trevor.

Based on the statement above, the researcher is interested in analyzing the *After We Collided* novel (2014) which has been transformed into a film with the same title with the aim of knowing the form of *ecranization* of Anna Todd's novel into a film form and the extent to which the contents of the novel and the film are compatible. The studies that will be carried out include plot, setting and characterizations which are part of the intrinsic elements. In addition, researcher are also interested in conducting research on *ecranization* of *After We Collided* (2014) into its film because this issue has never been discussed or researched before.

Based on what the researcher has described, the researcher makes the title **Transformation Of The Intrinsic Elements In *After We Collided* Novel (2014) By Anna Todd into *After We Collided* Film (2020) By Roger Kumble** by using Eneste's *ecranization* theory which is considered appropriate to see the processes of change or transformation experienced by the novel into the film and the theory of structuralism as a companion theory to see the intrinsic elements that undergo changes in the form of reduction, addition and variation when the novel is transformed into a film.

1.2 Statement of Problem

The change of media from the literary work of Anna Todd's novel *After We Collided* (2014) to the *After We Collided* film (2020) by Roger Kumble in the *ecranization* process resulted in a discrepancy in intrinsic elements mediated by language or words, into films that are mediated by audio-visual images.

Based on the background of the problems described above, the researcher formulates the problem as follows:

1. What are the transformation processes that occurred in *After We Collided* novel (2014) by Anna Todd into *After We Collided* film (2020) by Roger Kumble on the elements of plot, setting, and characterizations?
2. How are the transformation functions of the intrinsic elements contained in the novel *After We Collided* (2014) after being filmed?

1.3 Research Objective

In this research, analysis of the *ecranization* of the intrinsic elements in *After We Collided* novel (2014) into its film has several purposes, namely:

1. To describe the transformation process that occurs in *After We Collided* novel (2014) by Anna Todd into *After We Collided* film (2020) by Roger Kumble on plot, setting, and characterizations.
2. To describe the transformation functions of the intrinsic elements contained in the novel *After We Collided* novel (2014) by Anna Todd after being filmed.

1.4 Research Significance

1. Theoretically

This research is intended to increase knowledge and insight about English literature, especially through Eneste's *ecranization* study regarding the occurrence of the process of shrinking, adding and varying changes that occur in the intrinsic elements when a novel literary work is made into a film,

especially in the *After We Collided* novel (2014) by Anna Todd into *After We Collided* film (2020) by Roger Kumble.

2. Practically

a. Academic Readers

Practically, this research aims to provide an understanding of the steps to analyze novels and films using Eneste's *ecranization* studies that occur in the intrinsic elements of each literary work, especially in *After We Collided* novel (2014) by Anna Todd into *After We Collided* film (2020) by Roger Kumble. In addition, this research is also expected to be used as a reference for future research.

b. Public Readers

Furthermore, by knowing the characteristics of each literary work, readers and viewers are able to appreciate a literary work that has been made by the author, both film and novel authors, especially in the *After We Collided* novel (2014) by Anna Todd into *After We Collided* film (2020) by Roger Kumble.

1.5 Previous Studies

Previous studies are aimed to obtain comparison and reference materials. In addition, to avoid the assumption of similarity with this study. Therefore, in this part the researcher lists the sources in the form of some previous thesis and journal that are relevant to this research.

The first previous research is a journal article entitled *Ecranization Of Plot In The Novel And Movie Of Breaking Dawn By Stephenie Meyer* (2016) by Yuni Triswela from Gunadarma University. This paper has similarities in the selected topic, which is an *ecranization* study from novel to film, but with a different object and only focuses on the plot. The theory used in this research is Eneste's *ecranization* theory. This study discusses the differences in plot in the *Breaking Dawn* Novel with the *Breaking Dawn* Film Part I. The results of the study show that the *ecranization Breaking Film Part I* process undergoes 3 plot changes, namely addition, reduction, and variation. The

product is then divided into 3 different phases, namely orientation, complication, and resolution, except in the conclusion phase there is no reduction.

The second previous study is a thesis entitled *A Film Adaptation On Characterization Of Main Characters From The Lauren Kate's Fallen* (2017) by Muhammad Rizal from UIN Maulana Malik Ibrahim Malang. This paper has similarities in the selected topic, which discusses the film adaptation of a novel, but with a different object, theory and focus. The theory used in this thesis is the adaptation theory of Linda Hutcheon by focusing on the characterization elements only. The result of this research is that the adaptation is dramatic, visible, audible, concise and frank. Then, there are three intertextual principles used in this adaptation; transformation, haplology, and variation.

The third previous study is a thesis entitled *Ecranization Study On Characters and Setting of M. Butterfly Drama to Movie* (2020) by Miftah Fahmi from UIN Sunan Gunung Djati Bandung. This paper has similarities in the selected topic, but with a different object. The theory used is *Eneste's ekranization* theory. The results of this study indicate that the process of *ekranization* that occurs in the elements of characters, and settings, namely the existence of shrinking, adding, and changing varies. Aspects of shrinking, adding, and changing the characters, and the setting in the film as a whole are still relevant to the story in the drama, it's just that the visualization in the film is made more interesting by the many story conflicts that aim to add to the essence of the film so that the audience will be carried away into the storyline.

As for the difference between this study and previous research on the selected object, none of them discussed the previous novel or film *After We Collided*. The topic discussed in previous research is the transformation process that occurs in the plot and its characterization only. In this study, researcher will focus more on the *ekranization* process in the form of reduction, addition and variation that occur in some intrinsic elements, namely plot, setting and characterizations in the novel *After We Collided* novel (2014)

to the film, as well as the transformation functions of the intrinsic elements contained the novel *After We Collided* novel (2014) by Anna Todd after being filmed. Therefore, the researcher choose objects that have never been studied by anyone before, especially regarding the transformation of intrinsic elements.

1.6 Definition of Key Terms

In this study, several terms related to the title of the study emerged and to avoid misinterpretation, the researcher provides some definitions of the terms as follows:

1. *Ecranization*: Process of wide-screening or the transformation of written text in a novel into a film.
2. Novel: A form of literary work in the form of prose fiction and has two elements in it, namely intrinsic and extrinsic elements.
3. Film: A work of art in the form of motion pictures or communication media that can be seen and shown and has functions to convey a story and message to the general public.
4. Plot: A sequence of events that build a story that is formed by cause-effect relationships and is arranged chronologically.
5. Character: Individuals who experience events or behave in various events in the story.
6. Setting: An intrinsic element in a literary work consisting of place, time and atmosphere that occurs in an event in a literary work story.