

CHAPTER I

INTRODUCTION

The chapter consists of research background, research questions, research objectives, and research significances. This chapter also includes the definition of key terms.

1.1 Research Background

The process of adaptation of one literary work to another is also commonly found in the surrounding environment, such as a novel being adapted into a film and so on. For this reason, the filmmaker's or director's adaptation process calls for an adaptation process. Sapardi Djoko Damono coined the phrase "vehicle transfer" in 2018, while *ekranisasi* was first used in 1991. The act of switching from one kind of "vehicle" to another kind of "vehicle" is known as "vehicle transfer" (Damono, 2018: 9). The main focus of literary adaptation, or *ekranisasi*, activities is the transfer of vehicles from one literary work to another.

According to Klarer (2004), it's indeed impossible to ignore or dismiss the film as a semi- textual genre influenced or influenced by literature and literary criticism at the dawn of the twenty-first century. It's not easy to turn a novel into a film. Novels and films also seem to be two very different types of works. The author has control over the novel, and the director has control over the film. The phenomenon of novel adaptation to film is a shift in content from discourse, therefore the term *ekranisasi*.

Ekranisasi is derived from the French word "l'ecran," which means "screen" (Damono, 2018: 12). According to Eneste (1991:60), *ekranisasi* is the sailing or adaptation of a novel into a film. *Ekranisasi* is the process of transforming a novel into a film by refining, transferring, or lifting it. Various changes occurred as a result of the adaptation from novel to film. As a result, *ekranisasi* can be thought of as a change process that involves reduction, addition (expansion), and changes in a variety of ways.

The process appeared in the film Percy Jackson and The Olympians: The Sea

of Monsters from the mythological story of a Greek god novel by Rick Riordan titled Percy Jackson and The Olympians: The Sea of Monsters in 279 pages. After the novel was made into a film, several changes occurred in the intrinsic elements, the duration of the film Percy Jackson and The Olympians: The Sea of Monsters spent 107 minutes. The novel and film generally tell the story of the sacrifice of Thalia the daughter of Zeus. Thalia sacrifices herself to save her friends who are being chased by Cyclops. Zeus turned his daughter Thalia who lay lifeless on the ground into a shielding tree for the tent.

This thesis chose this object because it is interesting that the novel Percy Jackson and The Olympians: The Sea of Monsters published in 2006 was adapted into a film, Percy Jackson and The Olympians: The Sea of Monsters in 2013, the distance between the film's releases was large. These two works caused Rick Riordan to change some elements in the film to bring a new sensation to the story. To understand the film better, this study uses film script as a help, because the film is a moving image, while the script, as proposed by (Zanjani, 2006) is only used for simple descriptions of scenes and dialogues, without a detailed descriptions for shooting. Nevertheless, the adaptation from novel to film also undergoes several processes which include both narrative element such as characterization, plot, setting, theme, and point of view. This study will focus on analyzing the adaptation of intrinsic elements from the novel Percy Jackson and The Olympians: The Sea of Monsters (2006) by Rick Riordan into the film Percy Jackson and The Olympians: The Sea of Monsters (2013).

1.2 Research Problem

In The Percy Jackson and The Olympians: The Sea of Monsters novel and movie, this thesis discovers several aspects that can be learned and analyzed. The thesis will compare the intrinsic elements, which include theme, character, point of view, and setting. In addition, the thesis will conduct a comparative analysis of the movie and the novel. After learning about the study's background, the thesis attempts to formulate his research by arranging the problem as follows:

1. How Rick Riordan's Percy Jackson and The Olympians: The Sea of Monsters novel are transformed into film?
2. What are the similarities and differences between Percy Jackson and The Olympians: The Sea of Monsters novel and film?
3. Why does subplot in Percy Jackson and The Olympians: The Sea of Monsters novel change in the film adaptation?

1.3 Research Purposes

Dealing with the statement of problems, this research has three objectives gained this research as follows:

1. To find out the intrinsic elements that have been changed involved between The Percy Jackson and The Olympians: The Sea of Monsters novel and film.
2. To know the similarities and differences between the theme, setting, plot, characterization, and point of view contained in Rick Riordan's The Percy Jackson and The Olympians: The Sea of Monsters novel and film.
3. To find out the transformation of the intrinsic elements and subplot in Rick Riordan's The Percy Jackson and The Olympians: The Sea of Monsters novel and film.

1.4 Research Significances

Theoretically

This research uses *Ekranisasi* theory from Eneste. This theory is based on the differences that occur when a novel is adapted from a film, those certain differences occur in two ways: differences in media and differences in processes that are useful for studying in general.

Practically

This research will support researcher in expanding their knowledge of adaptation. This study will also serve as a resource for other scholars looking to analyze the Percy Jackson and the Olympians: The Sea of Monsters novel, and movie using *ekranisasi*.

1.5 Previous Study

Previous studies are a collection of research that the researcher discovered and used as a benchmark for this research. The researcher discovered some similar research, which will all be used as references for this study. The first thesis (Muh. Kayyis. BA, 2016)'s thesis is titled *Comparison Between Novel and Film Divergent (Ecranisation Theory)*. This thesis discovered that some of the intrinsic elements of fiction in the process of *Ekranisasi* have undergone some reductions, additions, and modifications as a result of *Ekranisasi*.

The second thesis is (Irawati, 2018) entitled "Ecranisation dari Novel ke film: Critical Eleven Sebuah Kajian Sastra Bandingan". The process of adaptation from the novel to the film Critical Eleven is discussed in this journal, resulting in the addition, reduction, and modifications in variation. Using a comparative literary study, these features were studied using data in the form of dramas, screenplays, and movies. Its goal is to show what distinctions and similarities exist in the intrinsic features of movie builders as a result of the *ekranisasi* of Critical Eleven Novel.

The next previous thesis is (Sekarsari, 2017) entitled "Kajian Ekranisasi Terhadap Novel Dan Film Sabtu Bersama Bapak" While comparing drama and movies, this journal focuses on the changes that occur during the process of adaptation from novel to movie. Data from the drama was gathered through reading, listening, and taking notes, whereas data from the film was gathered through watching, taking notes, and capturing. Almost identical to the *ekranisasi* studies undertaken by Sekarsari. Researcher are interested in the novel-to-movie encirclement. Besides comparing novels and movies, this study focuses on the changes that occur during the process of adaptation from novel to movie.

1.6 Definition of Key Terms

The some of terms which are very important to describe the research related to the title The Adaptation of Rick Riordan's Percy Jackson and The Olympians: The Sea of Monsters Novel into Film.

1. Adaptation

Adaptation is the process of whitewashing a literary work, one of which is a novel that can be made into a film. This happened because there was a lot of interest in the novel because of its high rating and then it was made into a film with subtractions, additions and modifications.

2. Structuralism

Literary structuralism is an approach that emphasizes the intrinsic elements that build works. Therefore, in the absence of structural analysis, the intrinsic meaning in a literary work cannot be explored deeply.

3. Film

Film were created on celluloid tape and a visual audio disk as recordings of real-life or motion pictures, with or without voice. Movies are a collection of moving images and sounds that are displayed on the television or in a theater.

4. Novel

Novel is one type of literary work in the form of prose. The story in the novel is a work of imagination that discusses the problems of a person's life or various characters. The story in the novel begins with the emergence of problems experienced by the characters and ends with solving the problem.