

# CHAPTER I

## INTRODUCTION

This chapter divides into several sections, and each discusses a problem. All sections discuss sequentially. First, the researcher will explain the background of the study. This section explains phenomena, problems, or problems in society and their relevance to research topics. It also states the differences between expectations and reality, which selected theories will then criticize. Second, the researcher will explain the research problem, divided into two parts: the statement of the problem and the research question. These sections contain the issues discussed in this study and will be arranged systematically in the form of detailed but specific questions. Third, the researcher will explain the purpose of this research, namely the research objectives that it expects to be achieved by the reader. This section is usually reciprocal with research questions. Fourth, the researcher will explain the significance of research in relation to its theoretical and practical implications. The researcher will explain some studies that have been done before by various researcher that relate to this research. In the last one, the researcher will elaborate on the definition of key terms the researcher will frequently use.

### 1.1. Background of Research

Understanding, appreciating, and utilizing literary works can develop the reader's creativity. Literary works did not fall from the sky and were created exactly as they are, but writers made them so that the community could enjoy, live, understand, and use them. According to Kinanti, literary work is a human creation that reflects human behavior and emotions. As a creative being, the artist will try to create something new in addition to taking the form of another prior work of art (1981, p. 12), changing the structure of literary works into new works, and other

conditions.. This reflection can be enjoyed in several forms, such as prose, poetry, and drama (2020, p. 6). As a result, readers will be able to enjoy literary works in the form of works of art in another form. Sapardi Djoko Damono revealed that in the development of art, it is common for one type of art to use another as a source.(Sapardi Djoko Damono, 2012).

The transformation of the arts has been going on since immemorial. Transformation involves converting one art form into another, and is a key aspect of comparative literary studies, specifically known as ecranization. This process has become an important element in literary works (2022, p. 1). In contrast to nowadays, people at that time quickly changed a medium into another medium because they did not know the copyright yet. The existence of Indian epics can prove this statement; they are the Mahabharata and the Ramayana, translated into archaic Javanese and then transformed into other art mediums in Indonesia (Amalia Rachmawati, 2020). Those epics transformed into dance, drama, and other performing arts such as Wayang (2012:13). People nowadays have the privilege of making transformations, since this is supported by the development of technology. Literature can be a tool for expressing human emotion (2018:38). Since the development of technology, the ability to change and transform one medium into a new medium is not a big deal.

The literary form also experiences transformation. Transformation is the change of a thing or a state. Changing the words, sentences, structure, and content of literary works itself portrays the form of change (2018:25). Text, whatever its form, is initially only a collection of previous texts (Lars Ellestrom, 2010). They are intertwined and arranged to have meaning for both the reader and the audience (Damono, 2012:32).

Literary works will evolve in tandem with technological advancement as time goes on. The more we transform, the more we develop ideologies, messages, ideas, and even an atmosphere (Sapardi Djoko Damono, 2012, pp. 145–146). The development of the message will encourage us to create a new medium that can

accommodate it. This advancement could be an attempt by people to take a chance on delivering the message using the new medium they created. In this way, we can preserve the values and messages of art (Kittler, 2013). We should note that tradition does not imply that something has to be one and eventually end, but rather how we process that idea, message, and ideology as creative beings. When the literary work or artwork is represented again in another medium, it is known as transmedial activity (Lars Ellestrom, 2010)

The practice of adapting an artwork from one medium to another is known by several terms, such as "screen adaptation" (or "ecranization" in French), "musicalization," "comicalization," and "novelization." "Screen adaptation" refers to the conversion of literature or other art forms into a film (Erneste, 1991). "Musicalization" involves transforming poetry into music, "comicalization" is the process of converting artwork into a comic book or graphic novel, and "novelization" is the act of adapting a film into a novel.

The researcher's interest in comparative literature, specifically Sapardi Djoko Damono's theory of media transformation, was the driving force behind this study. The theory comprehensively discusses the phenomenon of media transformation and its impact. This theory piqued the researcher's interest, and researcher made an effort to apply it to literary works researcher had previously studied in the "Survey of Literature in the Contemporary Islamic World" course. In this pursuit, the researcher stumbled upon the literary work titled "The Kite Runner," a best-selling novel that was later adapted into a film, which met the criteria for being researched using the theory of transformation.

While reading Sapardi Djoko Damono's *Alih Wahana* (2012), the researcher ran into a problem related to this change. Producers often turn popular novels into movies, either with or without alterations. In *Alih Wahana*, Sapardi Dojoko Damono mentions another source that explains the theory of transformation in greater depth, which the researcher finds more theoretical and in-depth. The theory by Lars

Ellestrom, titled "Transmedial Narration: Narratives and Stories in Different Media," served as the main reference point for the researcher's investigation of the theory.

The analyzed object can be found in *The Kite Runner's* Novel. Since reading this work, the researcher has discovered that *The Kite Runner* was transformed not only into one medium but multiple media. As with much popular literature, transformation often occurs in the form of a single medium, such as from textual to visual (from a novel to a film). However, this literary work was transformed into not only a film but also a graphic novel, which means there is the activity of both ecranization and comicalization in the same literary work. Nevertheless, the researcher will focus solely on discussing transmedial narration from novels to films. The prominent problem the researcher found relates to the narrative form. *The Kite Runner*, a novel by Khaled Hosseini published in 2007, was later made into a film with Marc Foster as the director and David Benioff as the screenwriter. The protagonist of the tale is Amir, a young Afghani boy from Kabul who is close friends with Hassan, the Hazara servant's son. The novel and film also portray the political unrest in Afghanistan following the Soviet invasion, the emigration of refugees to Pakistan and the United States, and the rise of the Taliban regime. The effects of all these incidents on Amir and Hassan's relationship and their lives as a whole are shown.

Apart from the similarity, several things are portrayed differently in novels and films, which becomes this study's main problem. They are the transmedial narration of flashbacks, physical appearance, and sexual abuse content in two literary forms. The researcher finds an example of a transformation case in the form of physical appearance. In the novel, being bald and having cleft lips is Hassan's physical appearance, which is changed when it becomes a film version.

“I can still see Hassan up on that tree, sunlight flickering through the leaves on his almost perfectly round face, a face like a Chinese doll chiseled from hardwood: his flat, broad nose and slanting, narrow eyes like bamboo leaves, eyes that looked,

depending on the light, gold, green, even sapphire. I can still see his tiny low-set ears and that pointed stub of a chin, a meaty appendage that looked like it was added as a mere afterthought. And the cleft lip, just left of midline, where the Chinese doll maker's instrument may have slipped, or perhaps he had simply grown tired and careless.”(Khaled Hosseini, 2003, p. 3)



**Picture 1. 1 The Portrayal of Hassan in The Film  
in 00:06:51**

Besides, according to Sapardi Djoko Damono, transformation can be defined as the transfer and exchange of one form for another, which can cause the element's elimination, movement, addition, or replacement (Sapardi Djoko Damono, 2012, p. 5). In everyday conversation, when we read online reviews, we talk about a medium that has been transformed from the novel as its first source to a film. We may have already discovered statements expressing anger and/or disappointment, as it has been discovered that films or other works based on novels are not faithful to the source. The case is like this: some scenes are cut, some endings are changed, some parts are shifted to and fro, and even many new scenes are added to the film, whereas none are added to the novel. It is not new to see films that reduce the number of characters. Some even increase the number of characters so that they are not the same as the characters in the original literary works. Nevertheless, in this study, the researcher analyzes and investigates the problems of three main types: flashbacks, physical appearance, and sexual abuse.

Based on this research, the researcher used Lars Ellestrom's Transmedial Narration: Narratives and Stories in Different Media as guidance to investigate his topic. The interesting part of this research is when we realized and elaborated scientifically that "sastra bisa digerakkan dan bergerak kesana kemari."(2012, p. 26). This study can prove that statement.

## 1.2. Statement of the Problem

Based on the background explanation above, the researcher found there is a transmedial narration of *The Kite Runner* from a novel into the film. Transmedial narration, in general, is a change in the form of narration that occurs in the following medium compared to the original text as the first reference in the transformation action, or it could be said to transfer narratives and narrative traits between different media types.

It is related to the discussion of transmedial narration in the form of a flashback, physical appearances, and sexual abuses since those three things were changed narratively. The study focuses on the form and techniques of transmedial narration in *The Kite Runner*, a film adaptation of a novel. To be more specific in this study, the researcher formulated the research in a research question, they are:

- 1) What is the transmedial narration in *The Kite Runner* novel into a film?
- 2) How is the transmedial narration in the form of flashbacks, physical appearances, and sexual abuses transmedial narration portrayed in *The Kite Runner* novel into a film?

## 1.3. Research Objective

In order to investigate and elaborate on the problems raised above, the researcher has the intention that, hopefully, this research can be helpful for the reader. The research objectives follow the formulation of the problem as follows:

1.3.1 To find the transmedial narration in *The Kite Runner's* novel and *The Kite Runner's* film.

1.3.2 To analyze the transmedial narration form of a flashbacks, physical appearances, and sexual abuses in *The Kite Runner's* novel into *The Kite Runner's* film (in the scope of events).

#### **1.4. Research Significances**

This study aims to provide knowledge about comparative literature, especially in transmedial narration. Ultimately, here are some significances elaborated theoretically and practically:

##### **1. Theoretical Significance**

- 1) This research is important because it will help us learn more about how theories of transformation are used in comparative literature and how they are used to analyze the object in question.
- 2) The researcher hopes that the findings of this study will assist readers in analyzing and discovering the differences between transmedial narration.

##### **2. Practical Significance**

- 1) Readers can use this research as a reference, especially if they are interested in conducting research in the same field but with a different element.

#### **1.5. Previous Studies**

The researcher has identified several studies with similar objects, topics, and research methods. Previous research is a reference for relevant studies, which can help researcher continue to have studies that have similar objects, topics, and research methods. Previous research has referenced relevant studies, which can help the researcher continue the research.

No	Table of The Research	Researcher /s	Theories	Subject of Studies	Methods
1.	Alih Wahana Novel Supernova Karya Dewi Lestari Menjadi Film Supernova Karya Rizal Mantovani: Kajian Novel Pamusuk Eneste	Setiawaty	Intertextuality and Ecranisation by Pamusuk Erneste	Supernova Episode Kesatria, Putri, dan Bintang Jatuh Novel Dewi Lestari and Supernova Film by Rizal Mantovani	Descriptive Qualitative
2.	Transformasi Novel Critical Eleven Karya Ika Natassa ke dalam Film Critical Eleven Sutradara Robert Ronny dan Monti Tiwa	Fidia Febriani	Intertextuality and Ecranisation by Pamusuk Erneste	Critical Eleven Novel by Ika Natassa and Critical Eleven film by Robert Ronny and Monty Tiwa	Descriptive Comparative
3.	Dari Manuskrip ke Cetakan: Sastra Sunda Paruh Kedua Abad Ke-19 (2005)	Mikihiro Moriyama		Ali Moehtar by Moehammad Moesa and Kitab Pangadjaran Basa Soenda	Descriptive Analysis
4.	The Use and	Muhammad	Aesthet	La La Land	Qualitative



	Exchange Values from La La Land Movie Scenario Transformed into Tote Bag Design for Team Creator	Ikhwan Ridho Al-Islamy	ic theory by Wolff and Popular Culture Theory by Cawelti	movie scenario and Totebag Design for Team Creator	and Descriptive analysis
5.	Sastra Sebelah: Perlakuan Film Sebagai Film !	Yoga Sudarisman	Genre Formul a by Cawelti and Product ion analysis by Nachbar and Lause	Sebelah (2011) film	Textuality and formulaic analysis
6.	The Transformation of Noah and Its Relation to White Supremacy between Biblical Traditions and	Shofa Lanima Halim	Screen Adaptation: Transmediation and Media	Biblical Tradition and Darren Aronofsky's Noah	Qualitative method

	Darren Aronofsky's Noah		Representation by Lars Ellestrom (2014) and White Supremacy Theory by Frederickson (1981)		
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**Table 1 Previous Studies**

Mainly, the previous studies above elaborated on the concept of transmedial, but in different aspects. The first and second studies used similar theories: intertextuality and ecranization by Pamusuk Erneste (Rara Rezky Stiawati, 2017). Those studies elaborated on how the process of adaptation can change the story (and not be faithful to the source) through intrinsic aspects, such as the scenes and characters that were added and eliminated (Fidia Febriani, n.d.).

Next, the third study elaborated that transforming the oral tradition into textual or printed text can give rise to a literacy culture for the Sundanese. The Sundanese had a tradition of providing teaching orally (didangding). It can change how Sundanese people learn or enjoy the art of words with regards to the printed tradition . Sundanese people used to gather in one place to hear performances of literary arts and even educational activities, but that changed after the invention of printed books (Mikihiro Moriyama, 2005). They become individual learners and

readers. This study explains how the transformation of literary form can also change the habits of people who enjoy it in a new medium.

The fourth study elaborated on how the film scenes were transformed into a tote bag design that can increase the use of art (Muhammad Ikhwan Ridho Al-Islamy, 2019). Mainly, the previous studies above elaborated on the concept of transmedial, but in different aspects. The first and second studies used similar theories: intertextuality and ecranization by Pamusuk Erneste. Those studies elaborated on how the process of adaptation can change the story (and not be faithful to the source) through intrinsic aspects, such as the scenes and characters that were added and eliminated. can not be seen as a mere film. However, film scenes and quotes can set off the new medium. How popular literature can trigger the fashion industry to increase economic aspects

The fifth study elaborates on how the film is like a drama. The film is conveyed through visual and verbal language. Like a poem or novel, the film is also full of narrative elements. In this study, Yoga Sudarisman investigated the relationship between narrative and cinematic view in *Sebelah's* (2011) film by Reza Rahadian through textual and genre approaches. This study shows how narrative and cinematic elements work together to convey messages and form genre themes (Sudarisman, 2016).

The last study shows how the transformation act can change characters and characteristics. However, its visualization of characters (ecranization) relates to the White Supremacy theory (Shofa Lanima Halim, 2018). The researcher also takes some references that can support this research, especially in the form of further transmedial explanations.

The similarity between this study and previous studies is the action of transformation. Aside from the similarities, the previous studies analyze the transformation activity from a variety of theoretical perspectives, but no one uses Lars Ellestrom's theory of transmedial narration. In this study, the researcher analyzes

and describes action transformation in one medium. It is called emulsion. This research uses the theory of transmedial narration developed by Lars Ellestrom and supported by Sapardi Djoko Damonos' Alih Wahana as a different theory to analyze the reason behind each transformation in the form of flashbacks, physical appearance, and sexual abuse.



## 1.6. Definitions of Key Terms

This section will present several definitions of critical terms in this study. As a result, there are no misunderstandings when reading this study. The terms below may have different meanings and definitions. Therefore, a brief explanation will reinforce the term's meaning in literary works. The definitions in this research are::

### 1. Transmedial narration

Transmedial narration refers to the act of telling a story across multiple forms of media. This can include the adaptation of a narrative from one medium to another, such as a novel being turned into a film or a video game (Elleström, 2017, p. 33). The idea of transmedial narration also recognizes that the world is full of different kinds of stories told through different kinds of media, some of which are more complex and well-developed than others (2010, p. 6).

### 2. Narrative

Narrative refers to a virtual sphere that emerges in communication; it's an account of a sequence of events that are connected to each other in a meaningful way. It often includes a beginning, middle, and end, and the events are usually organized in chronological order. Narratives can take many forms, such as in literature, film, theater, and other forms of storytelling, and they're a way to make sense of the world and convey experiences and ideas to others. Those events are delivered by narration that the author has created within their literary works. The narrative might travel across media since it reaches a new medium, yet the narrative potential will be filled out.

### 3. Story

The literary work contains the story and the story itself contains events. A story is a scaffolding core of the narrative. It is circumscribed as “represented events that are temporally interrelated in a meaningful way”.

#### 4. Novel

A novel is a work of fiction that distinguishes itself from other literary works. It is a medium-length story that portrays realistic life, focuses on a heroic character and contains elements of suspense, conflict and development that come together to make a unique narrative, and is divided into several episodes of his life (2019, p. 104). Novels typically deal with a wide range of themes and emotions and often depict the experiences of their characters in a detailed and realistic manner (Fitriyanto, 2018, p. 38). The novel is a powerful narrative form that has been used for centuries to explore a wide variety of subjects and convey the complexity of the human experience (Tibbetts & Welsh, 2015, p. 232). In order to enjoy the novel, people should be able to read the text and be literate. It is different from any other art medium that can be enjoyed with no attempt at its ability because this literary work uses a textual medium.

#### 5. Film

The film is moving pictures. The main thing in the film is the existence of pictures, sounds, and colors portrayed on the screen (Sapardi Djoko Damono, 2012, p. 88). Even though the film was initially made as a silent film, such as the Films of Charlie Chaplin and Rowan Atkinson (Raymond Bellour, 2000, p. 103)