

## **CHAPTER 1**

### **INTRODUCTION**

This chapter provides five prominent subchapters in introduction such as background of study, research problem, objective of the research, scope and limitation and significant of the research.

#### **1.1 Background of the Study**

Commonly, the case of literary development is carried out on quality and valuable literature. The literature supports development efforts so that the tradition of literature among the literature authors and connoisseurs grows well. The development of literature, both in physical form and values contained in it, it is carried out on literature that is valuable for actualization. Therefore, actualization is pouring in actual form or adapting a work to another work. The transfer of literary forms into art is a change of form (media) literary works are novel into works of art in the form of films.

The emergence of films adapted from novels has become more widespread lately, filmmakers are now using literary works such as novel as the idea to make films, it is proven that novel is literary works which have an interesting story and recommended to read. On the other hand, the motive of adapter to adapt the novel is cultural work issues. According to Hutcheon, An adaptation can obviously be used to engage in a large social or cultural issues or critique (2006:94). It means the cultural issues is a big motive of adapter which adapt the novel into film, they showed the cultural issues that happened in the novel, especially about cultural

work issues in offices. The adaptation of the novel into film certainly has many elements that brunching or changing, especially in narrative elements. Seger argues (1992) that “The process of changing written literary work into a film is called a film adaptation. Adaptation is a transition, a conversion from one form of art into another form. It transforms one medium to another medium”. It means that, the transition from one literary work into another work, especially from the novel into the film is called adaptation which transforms one medium to another medium. According to Hutcheon, medium specificity debates earlier adaptation theory from this new perspectives of modes of engagement to locate both the limitations and advantages of each modes for different kinds of adaptation. (2006:xiv). It is those concerning how different media can deal with elements, especially in narrative elements both of them.

The films adapted from the novel involve two important people, namely the author and director. The story in the novel is determined by the author's point of view, while the story in the film is arranged by the director. When a novel is filmed, the story that is told is no longer based on the author's point of view but moves from the director's point of view. 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 (There is that influences about the compressing and expanding both of them) and for cultural issues that showed by director into their film. So that, the differences of them (author and director), there are not surprising if the novel and the film are a lot of differences. Many events in the novel are not

shown on the film and there are many events that are not in the novel but in the film are shown, it because the film has longer time than a story in the novel. This is not separated from the share of the director who took ownership of the story.

Seeger states that “Film adaptor is like the sculptor, Michelangelo. When he was asked how he able to carve such a beautiful angel, he replied that “The angel is caught inside the stone. I simply carve out everything that isn’t an angel.” It goes the same with the adaptor. The adaptor is sculpting everything that isn’t film. It can be understood that the intrinsic of the film contained within another medium remains (1992:2). From that statement, there is intrinsic element lies within the audio-visualization to deliver the message. For intend, not all of the narrative elements in the novel can be found in the film, it because the different ways, media, genres which called as the different modes of engagement in adaptation. It is those concerning how different media can deal with elements, especially in narrative elements both of them. It means that there is some reason for that, such as the differences of time, character, setting, and plot. Etc. The theory about the narrative element from the novel into film adaptation is to discuss about the changing process of different modes in adaptation.

This study studies about the different modes of engagement in the process of adaptation, and cultural critique as the adapter motives from a novel into a film entitled *The Devil Wears Prada*. The novel was written in 2003 by Lauren Weisberger, it tells about the lifestyle of a woman, especially about fashion life which has important meaning for a woman at the time. On the other hand, the film by David Frankle received some nominations, Golden Globe, London Film Critic’s

Circle Award, Satellite Award, National Society of Film Critic, American Film Institute Award BMI Film Music Award and Quill Award. Actually, both novel and film differ in almost all aspects of narrative elements except some setting which no changes. Hence, the changing process of different modes of engagement in narrative elements both of them and cultural critique as the adapter's motive are very interesting to be studied. The transformation brings a very different soul from the original work.

As the adaptation theory, the different modes of engagement in the narrative element's *The Devil Wears Prada* used to reveal the changing process in modes of engagement in adaptation. I would add, through different modes of engagement- narrating, performing and interacting.(Hutcheon,2006:10), focused on telling to showing- narrative elements and interacting to telling vs showing- different ending both of them. On the other hand, every adapter has different motives why they adapt the novel into the film, because not all of the novel suitable become a film with same consideration then must carefully about it. So that, they would saw the interacting the readers toward the novel and saw what the dominant issues that appear and get to shown in the film. While, this issues can interact the audiences to watch the film. One of the adapter's motive to adapt the novel into film is cultural critique.

The different mode of engagement that related to the narrative elements are narrating/ telling, performance/showing and cultural critique motivation as the adaptation process. There are many studies about the process adaptation of literary works into films. All of which present the process of adaptation happens in the

structure of the works. However, none of these studies provides an explanation about the cause of the changing process occurs in it. Therefore, the theory of adaptation by Linda Hutcheon is very suitable to be the tool of analysis of this study. Elaborating the different modes of engagement (telling, showing) from the novel into the film in narrative element (plot, character, setting) they are: telling to showing and cultural critique motive.

## **1.2 Research Problem**

Referring to the background of the research, the issue will transform into the following question, there are two questions for the research problem.

1. How does the changing process of different modes of engagement in narrative element in adaptation?
2. What is the cultural critique of director's motive in adapting process?

## **1.3 Objective of the Research**

Concerning with the preceding research question, this research are attempt to explain:

1. To elaborate the changing process of different modes of engagement in narrative element in adaptation
2. To elaborate the cultural critique of adaptor's motive in adapting process

## **1.4 Scope and Limitation**

This research focused on the application of Linda Hutcheon's adaptation theory, the different modes of engagement, there are: Narrating/ telling, performance/showing also about the cultural critique motive in adaptation. This research will obtain the analysis that applies in *The Devil Wears Prada* by Lauren

Weisberger and the film by David Frankel. Therefore, this research of this study is limited on the narrative elements, they are plot, setting, and character and also the cultural critique motive in adaptation both of the novel and film. The data collected in the form of word, utterances, dialogues, the character or an author's narration in both sources of data.

### **1.5 Significance of the Research**

These studies are focus on two prominent objectives. The first objective is the theoretical objective and the second is a practical objective.

1. Theoretically, the study is expected to give various advantages in the development of science especially in the literary research field. This study can enrich the definition about adaptation, different modes of engagement and the cultural critique in adaptation which will becomes a reference and measuring to the reader who wants takes a similar theory, novel or film.

2. Practically, this study can extend and develop to the previous research and become the groundwork to the following researcher. It also extended for those who have read the novel and watch the film. They can compare the narrative elements of both novel and film and use the cultural critique motive in adaptation. So that, they can decide which one is better between novel and film.