

CHAPTER I

INTRODUCTION

This chapter consists of five subchapters. They are background of the study, statement of research problem, objective of the study, significance of the study and scope and limitation of the study.

1.1 Background of the Study

Commonly, literature is referred to writing expressions or text. Literature has no restriction to any kind of topic that not every written document can be categorized as literature. Therefore, the definition usually include additional adjectives such as “aesthetic” or “artistic” to distinguish literary works from texts of everyday use such as telephone books, newspapers, legal documents, and scholarly writings. (Klarer, 2004:1)

Literary works are developing, more and more. Along with the times in various fields such as technology, economics, and even culture, these aspects also have an impact on the development of literary works, many literary works are inspired by these aspects, and then literary work adapted into different new works. The transposition or changing process of literary work into different new works is called as adaptation. Adaptation is a transition, a conversion from one form of art into another form. It transforms one medium into another medium (Seeger, 1992:2).

Adaptation of a literary work today is not only about novels to films. The novel was adapted into many diverse works such as film, opera, musicalisation, etc. Some novels are also written through a process of adaptation from other than literary works such as folklore, culture or video games. The example is a folklore that is still in the form of an oral story, it is then adapted into a novel or film with the assumption of saving the folklore. In accordance with the statement of Linda Hutcheon in her book *A Theory of Adaptation*:

Adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books, in your nearest theme park and video arcade. (Hutcheon, 2006:2)

One of the most popular literary works to be adapted is bestseller novels. Bestseller novel is popular, the readers will definitely be curious about the novels they read if the novel is adapted into a film. It will be accepted by the society, because the storyline is in accordance with their modern lifestyle. It is also easily understood as motivation of the way of life, where the readers will find more meaningful solutions from a story in overcoming the burden of life that they experienced.

On the other hand, adapting best seller novel into film will get high income for commercial purpose, because literary adaptations take a crucial place in the contemporary creative industries such as film adaptation. Film productions often adapt novel, comic and many other literary works. In accordance with Hutcheon's statement that adaptation is redecorating with variations without imitating or plagiarizing, adapting means regulating, changing, making it

appropriate (Hutcheon, 2006: 7). It means that there are no restrictions or rules that limit the adapter in adapting a work into another work. The adaptation does not violate the adapted work as long as it does not come out of the context and essence to be conveyed to the reader. The adapters are free to make new work with the style they want.

Hutcheon (2006) divides adaptation as a product, as a process of creation and reception. Adaptation as a product, meaning transposition from one work (medium) to another (medium). For example: adaptation from the novel to film. Adaptation as a process of creation, meaning an adaptation process in which there is a process of interpretation and re-creation. Adaptation as process of reception, meaning adaptation process is a form of intertextuality of literature.

Discussing the process of adaptation, Linda Hutcheon (2006) also explained about the modes of engagement between the medium and the audience, she divided it into three parts. The first is to tell, it is a narrative in the form of text or literature. The second is to show, this is part of the film and stage performances. The last is to interact, this is the development of a medium relationship with a target that is not only expressed or displayed, but the combination of the two (Hutcheon, 2006:23-26).

Related to adaptation, many literary works that have been adapted into new literary works that the writer has known before as well as a culture adapted into a novel, a folklore adapted into a film, a film adapted into a poem, and poetry adapted into musicalization. Therefore, the writer is interested in analyzing

literary works that have been adapted, more precisely a novel that have been adapted into a film.

This study use a novel entitled *The Circle* that was written by Dave Eggers, published on 2013 and the film with the same title by James Ponsoldt that was released on 2017 as sources of data. There are some interesting reasons of the sources of data to be analyzed, the first reason because *The Circle* by Dave Eggers is the international bestseller novel which is adapted into film by James Ponsoldt, the second reason because the novel won *International Dublin Literary Award* in 2015, the third reason because the novel tells about contemporary near-future of new digital world, and the last reason because the author almost achieve awards and honors every year for the last thirteen years in America.

This study notices the modes of engagement and motive of the sources of data. The analysis on adaptation can be finding the differences between the novel and film. While there has been a research about adaptation, the previous studies were “*Literary Works by Hanif Kureishi and Their Film Adaptations*” by Adéla Habrnalová from Palacký University Olomouc (2016), “*Ekranisasi Novel ke Bentuk Film 99 Cahaya Di Langit Eropa Karya Hanum Salsabiela Rais Dan Rangga Almahendra*” by Devi Shyviana Arry Yanti from State University of Yogyakarta (2016), “*Comparison Between Novel and Film “Divergent” (Ecranisation Theory)*” by Muh. Kayyis from Alauddin State Islamic University, Makassar (2016), and “*The Adaptation of Paper Towns by John Green into Film by Jake Schreier*” by Putri Rindu Woroati from University of Trunojoyo Madura (2017).

1.2 Statements of Research Problem

Based on the background of the study which has described above, there are two questions for the statement of research problem, they are:

1. How does the changing process of modes of engagement in narrative element in adaptation of *The Circle* by Dave Eggers into the film by James Ponsoldt?
2. How does the personal and political adaptor's motive in adaptation of *The Circle* by Dave Eggers into the film?

1.3 Objectives of the Study

Based on statements of research problem of the study, it is direction:

1. To explain the changing process of modes of engagement in narrative element in adaptation of *The Circle* by Dave Eggers into the film by James Ponsoldt.
2. To explain the personal and political adaptor's motive in adaptation of *The Circle* by Dave Eggers into the film.

1.4 Significances of the Study

The writer assumes that this study is valuable for the reader both theoretically and practically. Theoretically, this study is expected to provide motivation in the development of literature, especially the analysis of the novel that was filmed, and also improve the definition about adaptation. The writer

assumes that this study comes to be a reference and measuring to the reader who wants to take similar theory, novel, or film. Practically, this study is expected to increase the discourse associated with the study of the novel and film adaptation, for those who have read the novel and watch the film. They can match and link the narrative elements of both novel and film. So that, they can decide which one is better between novel and film.

1.5 Scope and Limitation

This study is focused on the application of adaptation theory to obtain the analysis that applies in *The Circle* a novel by Dave Eggers and the film by James Ponsoldt. Therefore, the analysis of this study is limited on the narrative elements, they are character and characterization, plot and point of view related to transposition of modes of engagement, it is telling to showing and the personal and political motives in the novel and film. The data collected in the form of words, utterances, dialogues, the character or an author's narrations in both sources of data.