

CHAPTER I

INTRODUCTION

The first chapter of this study will cover several subchapters, such as the background of the study which is the reason for this study. The research question which will present the questions related to this study. The objective of the study is where the aim of this study is presented. Significance of the study where the writer gives the reason why this study is important. And lastly, the scope and limitations are where the writer will present where this study will draw the line.

1.1 Background of the Study

Rexroth (2024) states that literature is a form of human expression as a part of the body of a written work. Literary works born from this idea with different kinds of versions. One of the literary work is Prose. It consists of themes that contain fiction or nonfiction, and tells the story based on several elements. According to Chen (2019), Prose in the broad sense is something different from poetry in irregularity and variety of rhythm and in a narrow sense, is just a literary work that is different from poetry and drama. “Fiction, in this paper, refers to a story in which characters, plot, and events are invented by the authors” (Kalkman, 2024). While Harry and Muthusamy (2023) stated that in non-fiction the writing about real people and real places includes the fictional accounts of them. One of the literary works of prose is novel.

On several occasions, there are many big novel franchises get a chance to adapt the story of the novel into films. In addition, a lot of novel franchises that get adapted into movies and films gain huge success. Film adaptation itself is an interesting issue that has been discussed and defined by many scholars of literature and films. Several scholars think novels and films are two different works that should be separate and not be compared to one another, even though the story that is told in the movies was taken from the novel that it adapted. In addition, they said that each of them which is novel as the original source and the movie have their own uniqueness which makes them special.

A film script writer adapting the play may use the existing work of art merely as raw material, regard it from specific angle of his own art from as it were raw reality, and pay no attention to the form once already given to the material. (Balazs, 1953, p.263)

Another side of scholars said that because the movie adaptation is a work that tries to put the story of the novel on the big screen, then the movie should follow every single detail of the novel for the movie adaptation to be called as a success movie. Furthermore, the movie was then being considered as a good adaptation if it follows the original source with minimal changes and improvements. According to Bazin (1971, p.138), a film adaptation has to follow the fidelity and virtue of the spirit of the original source. In other words, the film adaptation has to be as close as it can to the essence of the original source. Unfortunately, the opinion of the scholars say a good film adaptation has to follow as much as it can original source is not related anymore. This is because a lot of movie adaptations actually gain popularity and success even if they don't follow one hundred percent of the original source. Dudley Andrew (1984) is one of the scholars that defined film adaptation using his own method. In his theory, the adaptation process undergo several kind of ways which he called as modes. These modes are divided into three which is borrowing, intersection, and fidelity of transformation.

One of the biggest and the most influential franchises in novel history that got the advantage of being adapted to the big screen and gaining huge success is the *Dune* novels. "Thus, these two novels should be considered as the foundational pieces for our modern understanding of both science fiction and fantasy" (Collins, 2022). This novel is a franchise that was made back in 1964 by Frank Herbert. It consists of six books, which are *Dune*, *Dune Messiah*, *Children of Dune*, *God Emperor of Dune*, *Heretics of Dune*, and *Chapterhouse: Dune*. The lead novel, which is *Dune*, tells the story about the war that happened on the planet named Arrakis. This planet is a planet where there was no water at all, the planet was filled with deserts and dunes that stretched for miles and miles throughout the planet with massive and fierce sandstorms along the equator of the planet. The main attractiveness of this planet is the unique spice that was

contained in the sand of the deserts. This spice is the most important thing to make interstellar travel in that galaxy possible. House Attreides, which is one of the biggest families in the empire, was appointed to take over the spice production in Arrakis, replace the former house of House Harkonnen was then being backstabbed and betrayed by the emperor and House Harkonnen to House Attreides. They succeed in destroying House Attreides and kill the Duke named Leto Attreides. Duke Leto has a son named Paul and a concubine named Jessica who is then successful in running and hiding. The story of the first book basically tells how Paul takes revenge on House Harkonnen and the emperor by the help of the native Arrakis called Freeman.

Throughout the 21st century, *Dune* novels have undergone several film adaptations, which is the movie entitled *Dune* in 1984 that covers the whole story of book 1 of *Dune* in one single movie. Unfortunately, it did not get enough recognition and good reviews. According to Fenton (2024), the characters in the film were poorly written alongside atrocious dialogue, and bad choice for using inner monologue narration. Because of that it only got a 6.3 rating on IMDB. The next adaptation was in a television adaptation entitled *Dune* in 2000, with the final review of 6.9 in IMDB. Mark (2023) argue that the tv adaptation was quite succesful that they released another tv series three years later. In 2003, the television adaptation entitled *Children of Dune* was released with the final review of 7.2 on IMDB, which gave better results than the previous television adaptation. “Even though the adaptation itself face several problems like limited budget, it is being said that the tv adaptation have avoided the ‘curse’ of *Dune*” (Mark, 2023).

Then the latest adaptation was then being made back as a remake. The first remake was released in 2021 with the title *Dune: Part One*, which covers the first half of the first. This movie then gained a huge success at the box office with the final result of gaining an 8.0 rate on the IMDB. It won 6 nominations at the OSCAR film award and a total of 175 wins in many other film awards. The next movie was then released in 2024 with the title of *Dune: Part Two*, which covers the second half of the first book and also follows the success of the first movie with a total of 6 wins in film awards and resulted in gaining an 8.5 rating on IMDB. The huge success was the result of how well

the director-Denis Villeneuve-turn the crazy otherworldly environment into something that the audience can deeply care about (Lujafard, 2023).

The story itself has influenced and become the inspiration of several big novel franchises. One of the biggest franchises that took inspiration from the novel *Dune* is *Star Wars*. *Star Wars* itself is an original trilogy that was directed by George Lucas in 1977 that tells the story of the wars that happened in the galaxies throughout the universe. Lethbridge (2024) argue that it is arguable fair to say that without *Dune* there will be no *Star Wars*. He also added that several settings in *Star Wars* have much similiarity as *Dune* such as the planet of Tatooine which look and have the same condition as the planet Arrakis as well as the Sarlacc pit worm which have the same characteristic like sandworm in *Dune*.

In this study, the writer is interested in analyzing the adaptation of the '*Dune*' novel that have been adapted into two movies as a remake of the previous adaptation. This novel is worth analyzing because it has influenced and became the inspiration of several big franchises that have ever been made. This is the only novel to be analyzed because it was one out of two of the books that have been adapted which gained huge success at the box office. The movie that is going to be analyzed is the movies entitled *Dune: Part One* and *Dune: Part Two*, the reason for this is because out all of the other adaptations which back in 1984 and 2003, the remake in 2021 and 2024 is considered the most successful one in adapting the original source for it have won several awards that the previous adaptations did not.

This study will undergo the analysis of how the movies *Dune: Part One* and *Dune: Part Two* can successfully adapt the original source, even though it is said that the *Dune* franchise is one of the hardest if not impossible to be adapted adapt into the big screen using the theory of film adaptation. The exact theory that will be used is the is the theory by Dudley Andrew (1984). This theory is suitable to see how far the movie represents the original work but still intact with its own beauty as a different work than the novel. Although the novel is a work that is hard to be adapted, this theory will unravel the phenomenon of how such hard work to be adapted as a movie is actually

doable in the end and what is the difference and similarity between the novel and the film.

Couple of previous related article is 'Film Review: Dune' by Fabio Bego in 2023 which aims to review how the issues of post-colonial critique, colonialism, notions of race, gender, and empire aims shown in movie align with the real-world situations. 'The Orientalist Semiotics of Dune: Religious and Historical References within Frank Herbert's Universe' by Frank Jacob in 2022 that analyze the semiotic elements contain in the novel which in line with Laurence of Arabia. 'Frank Herbert's Dune from the Ecocritical perspective' by Giang Duong Phuc in 2021 that aim to analyze the role of ecology in the novel. Most of the articles that were written about the film are about film review and news article analysis, not a research article analysis which needs deeper analysis. Furthermore, there are no specific previous study that analyze the novel and films of '*Dune*' as an adaptation.

Even though there were several analysis about the *Dune* novel and films, but most of them analyze them separately. Although there is several study that analyze both the novel and the films such as the study entitled "*De-orientalizing Dune: Storyworld-Building Between Frank Herbert's Novel and Denis Villeneuve's Film*" by Yosr Dridi in 2022, the study did not use the theory of film adaptation of by Dudley Andrew. Therefore, this study still able to maintain its novelty and the writer will undergo the study of modes in *Dune: Part One* and *Dune: Part Two* films as the adaptation of the novel *Dune* by Frank Herbert: a film adaptation analysis

1.2 Research Questions

Based on the background of this study, the research question is as follows:

How are the mode of film adaptation existed in the film adaptation of *Dune*?

1.3 Objective of the Study

Accordance to the research questions, the objective of this study are as follows:

To figure out how the modes of film adaptation existed in the film adaptations of *Dune*.

1.4 Significance of the Study

1. The result of this study are expected to support the existence of the theory of film adaptation by Dudley Andrew in its relatable to modern film adaptation.
2. This research is expected to give practical significance of how to analyze '*Dune*' and '*Dune: Part Two*' as the adaptation of the novel '*Dune*' using film adaptation theory by Dudley Andrew. It will also provide detailed reference of how to convey it in another research. It also provides benefits for film critics that would like to know how well the film adaptation of '*Dune*' truly adapted the novel as the original source.

1.5 Scope and Limitation

This study focuses on the analysis of films as an adapted version alongside the original source of the adaptation, which is in this case a literary work of prose in the form of novel using adaptation theory of by Dudley Andrew. This study limits its analysis to only analyze the utterance and author narration in the novel entitled *Dune* by Frank Herbert as the original work of the adaptation, and the utterances, author narration, and scenes of two films which are *Dune* and *Dune: Part Two* as the adapted version.