

CHAPTER 1

INTRODUCTION

This chapter consists of five subchapters. The first is the setting of the study. The second is the research problem. The third is the objective of the study. The fourth is the significances of the study, and the last is the scope and limitation of the study.

1.1 Setting of The Study

One of the first theoreticians of the film adaptation was George Bluestone(1957). In his work *Novel into Film* (1957), Bluestone notified of the differences between the two media, it is impossible for there to not be changes. As the differences in media between the novel (as a language medium) and film (as a plastic medium) demands transformation, which can be classified as addition, Deletions, and Alterations. On the other hand, a person may see visually through the eye or imaginatively through the mind. It is a textual form that directs readers to rely on storytelling while the film is an audiovisual form that gives film viewers a storytelling image by mixed dialogue and expression of players and they can imagine after what they had seen.

According to Bluestone (1957:67) “But the film adapter, beyond understanding the limits and possibilities of his medium, must make a serious adjustment to a set of different and often conflicting conventions, conventions which have historically distinguished literature from the cinema and made of each a separate institution”. However, as a work of adaptation, all these changes are made in such a way that it is not an element of the novel, the language change reduces the essence of the literary work it is adapted to. There are so many products of ecranisation on the entertainment market from a classical novel that transforms into a movie, for example, *Romeo and Juliet* by Shakespeare that had some version and *Pride*

and Prejudice by Jane Austen. The modern novel, for example, *Twilight* by Stephanie Meyerand, and *Call Me By Your Name* by Andre Acimans.

Bluestone (1957:239) “Similarly, the film, as a separate artistic entity, continues its war against thematic and technical limits....” Some changes happen generally because for example for technical reasons, there are other changes, censorship demands, audience demand, and also the duration time. The other reason that makes people want to compare the movie with the novel as an original creation.

According to Bluestone (1957:31) “Differences in the raw materials of novel and film cannot be fully explained the difference in content. For Each medium presupposes a special though often heterogeneous and overlapping, audience whose demands condition and shapes artistic content. Because the shaping power of the reader and movie-goer has, perhaps, been too often neglected in consideration of the filmed novel, it requires special emphasis here”. Many things had to be considered in finding the adaptation of literary work. It means that the result of the adaptation has a message which is the same as the original but it delivered in different media.

Call Me By Your Name received 4 award nominations at the 90th Academy Award in 2017, at the 23rd Critics Choice Award, 71st British Academy Film Awards. The writer selects the object of this study due to the presence of the difference between the novel and the film. By reading the novel than watching the film. Thus the writer tries to analyze changes in the process ecranisation novel *Call Me By Your Name* (2007) by Andre Acimans into the film (2017) by Luca Guadagnino. The concept of ecranisation itself is classified into three aspects which are related to the differences between novel and film. Also, there are Additions, Deletions, and Alterations

The Novel and film *Call Me By Your Name* by Andres Acimanss tells the story of heterosexuality, set in the summer of 1983 in rural Italy. Elio and Oliver's love story begins when Elio's father, a professor of archeology invites an American student, Oliver, to live with his family for the summer. Elio feels that he has little in common with Oliver's personality. Since then, Elio and Oliver always spent time together like swim, walking around town, and accompanying Elio's father to archaeological sites. Although Elio initiates a sexual relationship with Marzia she finds herself attracted to Oliver, sneaking into Oliver's room to smell her underwear while thinking of Oliver. On a trip to the post office, Elio confesses his feelings to Oliver, who gently tells Elio that he should not act on those feelings.

One day, when they went swim, they kissed but were reluctant to go any further, despite Elio insisting. They then grew distant over the next few days, sharing touches or glimpses, which made Elio miss him even further. One time, Oliver also told Elio to Call Oliver's name by the name Elio, and vice versa. When Oliver's journey ended, the couple felt overwhelmed with sadness and longing. Elio's parents were aware of the bond between the two and suggested they travel together to Rome before Oliver returned to the United States. Elio and Oliver spent their time together. After Oliver left, Elio felt a broken heart and his father knew that his son was sad. He said it's rare to find true love and relationship like what Elio had.

In this research, the researcher is interested to analyze ecranisation. One basic reason to do this research is that the writer knows that the result of adapting would be different from the original work so that many changes happen. In this adaptation, all of the elements in the novel changed when served into the film. In this case, Elio and Oliver as the main characters in both novel and film occur some changes. For example, the changes when the ending of the film and the novel are different. That is why the ecranisation process in the film and novel would be the main in this research. This novel and film are also bestsellers and get positive

responses from both audiences and readers of the novel. *Call Me by Your Name* film is an ecranisation product with the same title as the novel. The movie is launched in January 2017 starring a lead actor Hammer as Oliver and Timothee Hal Challamet as Elio and another supported actor in the movie.

Before the writer writes this research, she gets inspiration from several studies using the ecranisation concept. The first is Sejati Trushing Galih (2018) a student of Sebelas Maret University who conducted *Ecranisation of Maze Runner Comparative Study Between The Novel and The Movie*. The second is Niesrina Trixie Imania (2019) a student of Gunadarma University entitled *An Ecranisation Study of Setting of Place in a Novel The Boy in the Striped Pyjamas and Its Film Adaptation*. The third is Fanny Andhini Putri (2012) a student of State University of Malang with the thesis entitled *The Diary of A Wimpy Kid: An Ecranisation Study*. The similarities between those studies and this present study are the theory is used. The previous studies and the present study used novels and movies as the major source. However, the difference between those studies and the present study is the source of the data that is using different novels. The strength of this study is about the source of data has never been used by another wrote with the different theory by Bluestone(1957). The writer would use the comparative study to support the ecranisation theory by Bluestone(1957). The object of this research is incident in both of Novel and Film *Call Me By Your Name*, this analysis has never been in other studies with the same source of data in Trunojoyo University.

1.2 Research Problem

1. What ecranisation processes of plot development occur in the Novel *Call Me By Your Name* (2007) by Andre Acimanss and Film *Call Me By Your Name* (2017) by Luca Guadagnino?

2. What ecranisation processes of character occur in the Novel *Call Me By Your Name* (2007) by Andre Acimanss and Film *Call Me By Your Name* (2017) by Luca Guadagnino?
3. What ecranisation processes of setting occur in the Novel *Call Me By Your Name* (2007) by Andre Acimanss and Film *Call Me By Your Name* (2017) by Luca Guadagnino?

1.3 The Objective of Study

Based on the writer question the objectives of the study are to reveal :

1. The ecranisation processes of plot development in novel and film *Call Me By Your Name*.
2. The ecranisation processes of character in novel and film *Call Me By Your Name*.
3. The ecranisation processes of setting in the novel and film *Call Me By Your Name*.

1.4 Significance of the Study

There are two points of the significance of the study: Theoretical and Practical contributions,

1. Theoretically, the result of this study can add knowledge about the film adaptation, especially for Bluestone's ecranisation theory.
2. Practically, the result of this study is expected to provide a reference for students of the English Study Program at the University of Trunojoyo Madura. This research can be used as a reference for other writers to analyze other novels using an ecranisation theory by Bluestone(1957).

1.5 Scope and Limitation

This research is focused on analyzing the ecranisation process based on changes in the novel *Call Me By Your Name* (2007) by Andre Acimanss into the film *Call Me By Your Name* (2017) by Luca Guadagnino using the theory of ecranisation written by Bluestone. this research applies ecranisation theory by Bluestone(1957) that focused on Addition, Deletions, and Alterations. This study is limited to analyzing some of the intrinsic elements in the novel and also the film focused on plot, character, and setting. The ecranisation process takes in every scene or event in the novel and film.