

CHAPTER I

INTRODUCTION

This chapter is divided into five parts of introduction. There are Background of the Study, Statement of the Research Problems, Objectives, Significances, and Scope and Limitation.

1.1 Background of Study

People know what love is, but they cannot explain or retell what love is. Love is life, every life needs love. Everyone needs love. Love is blind which does not concern about age (young, adult and old), race (white people, black people, Indian, Asian etc.), gender (man and woman, although man and man or woman and woman), religion (Moslem, Christian, Buddha, Hindu,) and other backgrounds. Love has nothing to do with what you are expecting to get, only with what you are expecting to give, which is everything (Popova, 2013). Love makes someone love others without caring any backgrounds. Someone who is falling in love just feel that God gives the feeling to respect and appreciate other people.

Love follows all of the life stages. A new born baby has love from his/her parents, when he/she moves from the first day, first week and so on. After the baby continues his/her life in school area, and acquainted with other people, the feeling becomes bigger than before with their parent. The child feel love each other with new friends. This love has its own rule with the last love as a baby. This love brings some other happiness, sadness, enjoyment a full day to talk about

everything. The last love is the other kind of love, where a man loves a woman or a woman loves a man. This love is a different feeling with love to parent and friends, but covers all of the feelings. This love is more difficult to be explained and more complicated to be understood.

The last feeling above has been adapted by some authors into some stories in fiction such as drama, short story, movie and novel. Fiction is one of characteristics in literature as a reflection of human lives, human activities, human principles and human feeling. In literature, a story about love is known as romance story. Although, there are many types of fiction like horror fiction, fantasy fiction, and crime fiction, etc., but romance story are the most favorite stories ever (Dummies, n.d.). It is proven in all of the type of fictions, that includes some romances are more interested to be read and watched. Those adaptations adapted from the reflection of human life, then some authors adapts into a literary work as novel or drama and the other authors adapts it again into another form, for example song and movie or film.

In horror fiction, *Carrie* a film by Kimberly Pierce in 2013 is adapting from Stephen King's novel in 1976 (Seitz, 2013). The story tells about horror fiction that combines with romance aspect in school activities. The horror appears in Carrie's power when she touches and looks blood, and also when she feels annoyed by other person. Whereas, the romance aspect is about Carrie's feeling to her friend Tommy Ross. The other fiction is fantasy fiction that uses some magic and supernatural in the story like in *Harry Potter*. *Harry Potter* is one of films adaptation of JK Rowling's novel with the same title. The whole story of *Harry*

Potter shows about magic and supernatural power, but the interval of the story shows about romance between Harry who loves Ginny, and Ron loves Hermione. While, Bernhard Schlink has his own characteristic in literary works. He combines a crime fiction with romance aspect inside the story. His national bestseller novel, *The Reader* is a reflection of his characteristic. The crime fiction appears in courtroom about Hanna's fault, whereas the romance aspect appears clearly between Hanna and Michael.

The characteristic of Bernhard Schlink is actually the reflection of his daily activities. Nicholas Wroe said that, Bernhard Schlink is a German lawyer and judge. His daily activities almost happen in courtroom with defendant, accusation crime and a lot of problems (2000). Because of that, his literary works are almost about crime fiction which is combined with social aspect as family, school activities and romance. Bernhard Schlink is an international author bestselling crime novel. There are five crime novels that he wrote; the first is *The Gordian Knot*, second *Self Deception*, and third *Self-Administered Justice*, in the fourth novel is *The Reader*, and the last is *Self Slaughter*. All of his five novels were translated into English. During his life, Bernhard Schlink got several awards from his literary works. The first is in his country German he got Glauser Prize (1989); in Italy, he got Hans Fallada Prize (1997); Prix Laure Batallon in France (as a novel translated into French); in 1999 from *Die Welt* newspaper awarded WELT-Literaturpreis (Litlovers, n.d.).

From his daily activities, Bernhard Schlink is an appropriate author of crime fiction. One of his five crime fictions is *The Reader* as the fourth novels,

become interesting novel to be analyzed. *The Reader* or in Germany is *Der Vorleser* tells about a young man who is 15th years old, Michael Berg. He has affair with a woman who is 36th years old, Hanna Schmitz. From their love, Bernhard Schlink raises an issue about Nazi in German at the time. Hanna as an illiterate woman becomes the crime image. The whole of the story is unpredictable story, the story is divided into three parts. The first part is about an affair story between Michael and Hanna. In the second part, the crimes begin with Hanna as defendant of Death March, and about Nazi. The last part is the combination of the first part and the second part, where the story is about Michael and Hanna's love and Hanna's problem after the court (1997).

The Reader was published in New York 1997 in English version. As international bestseller and got several awards, in 2008 Stephen Daldry makes an adaptation with the same title (Donahue, 2010:2). Although, the works has same title but the story is quite different. Both of the novel and film are interesting to analyzed, especially the process adaptation from the original work into the adaptation work. Adaptation are everywhere today, almost in all of mass media was adapted something from other something. Such on television and movie screen, on musical and dramatic stage, in novels and comic books, and also in our daily life (Hutcheon, 2010:2). The real adaptation is in our daily life, where the people always adapted the new one. In other literature, William Shakespeare's *Romeo and Juliet*, from stage (drama) to screen (film) and the other literary works. While, Linda Hutcheon has her own opinion, that adaptation is repetition but without replication. In literature, theory of adaptation is the way to re-tell some

stories that were published before. The process of re-telling story uses some mediums, it can be from stage to screen, poem to film, and also novel to film (Hutcheon, 2010:7). This adaptation involves a process of change and modification to suit the new one in order to make different purpose from the old one through the medium. In this case, the process is from two media, novel to film. Through the medium, the adaptation is a kind of repetition but it is not a replication. Although, repetition and replication are the result of retelling and remaking the old story into the new one, yet repetition is retelling the story with a lot of modification. Then, replication is retelling the story with imitating the story without modification.

Many writers have taken adaptation process from written literary work into adaptation work especially film, they are (Thirfiarani, 2006; and Shepherd, 2009). Those two writers present the adaptation process. However, none of those studies analyze about the three process of adaptation (condensing and expanding, making it commercial, and essential changing) in each study. Besides that, Ana Rahmawati (2013) in her study has analyzed the three process of adaptation in the *Curious Case of Benjamin Button*. This study is the first study that studies about adaptation process in *The Reader* through three process adaptation. This study has different form from the previous one. Where the data is finding and written in form of table and compare the data that occurs in all of narrative elements in novel and film, and also the commercial part in making the film. In discussion, there are two discussion that are related to the theory and the data.

In this study, the repetition from novel to film is called *film adaptation*. A

film which adapted from novel is a transition, a conversion from one form of art into another form. It transforms one medium to another (Seeger, 1992:2). Nowadays, film adaptation is more favorite medium than the original work, especially if the original work is novel. People usually expect to become a good audience rather than a good reader. Because film adaptation is easier to be enjoyed and not spend too much time to know what the story about. While, the original work in book form is more difficult to be understood. But other people become unsatisfied with film adaptation because their expectation cannot fulfill as when they read the literary work. The good adaptation has relationship with the original works, not only from the similarities but also the differences through the narrative element.

Novel *The Reader* and its film are different in all of narrative elements. Because of that, the transformation of narrative elements in the novel into film adaptation is very interesting to be studied. The transformation brings the readers and audiences into different story, but actually the case is same story. The transformations occur in all narrative elements of the novel into film adaptation.

As the adaptation process through the narrative elements transform, *The Reader* by Bernhard Schlink into *The Reader* by Stephen Daldry as the film adaptation can be analyze using the three process of adaptation by Linda Seger (1992). The processes involve condensing or expanding the material, making the film commercial and essential changing. Those processes are used to analyze the similarities and differences which occur in the novel and the transformation into the film adaptation. Actually, the similarities are not as much as the differences.

There are many differences found in the film adaptation because it depends on the basic of film need. The transformation also happens in a lot of differences of the narrative element. That is why the adaptation theory is appropriate to be applied in this study.

1.2 Statement of Research Problems

Based on the background of study above, the statement of research problems are formulated as below:

1. How are the narrative elements compared in adaptation process from Bernhard Schlink into Stephen Daldry's *The Reader*?
2. How do the processes of making the film commercial occur in Bernhard Schlink into Stephen Daldry's *The Reader*?

1.3 Objectives of the Study

This study has two objectives based on the research problems, those are:

1. To elaborate the narrative elements compared in adaptation process from Bernhard Schlink into Stephen Daldry's *The Reader*.
2. To elaborate the processes of making the film commercial occur in Bernhard Schlink into Stephen Daldry's *The Reader*.

1.4 Significance of the Study

Hopefully, this study gives theoretical and practical significance:

Theoretically, this study gives some additional information about the theory of adaptation. This information extended to give contribution in analyzing the same literary work or same theory. While, practical significance is extended for those

who have read the novel and watch the film, they will know which part is condensed and expanded. Besides, they can compare the narrative element of the story in novel and film. So that, they can decide which one is better between novel and film.

1.5 Scope and Limitation of the Study

This study discovers the adaptation process from Bernhard Schlink to Stephen Daldry's *The Reader*. The scope of this study uses theory of adaptation to obtain the process of adaptation through the narrative elements from the original work into adaptation work. This analysis is limited in narrative elements that contain similarities and differences in the adaptation process from the original work into adaptation work.