

CHAPTER 2

THEORETICAL FRAMEWORK

2.1. Adaptation

The phenomena of adaptation can be described from three distinct but interconnected viewpoints, because adaptation refers to both the process and the product. First, as a *formal entity or product*, an adaptation is a public and substantial transformation of specific works. This transcoding can entail a change in medium (from a poem to a film) or genre (from an epic to a book), as well as a change in frame and therefore context: presenting the same story from a different point of view, for example, can result in a radically different interpretation. Transposition can also refer to a movement in ontology from the real to the fictional, from a historical narrative or biography to a dramatized story or drama. Second, as a *process of creation*, adaptation always entails (re-)interpretation and (re-)creation; depending on your perspective, this has been referred to as both appropriation and salvage. Third, from the perspective of its *process of reception*, adaptation is a type of intertextuality: we perceive adaptations as palimpsests through our memories of prior works that resonate through repetition with variation. (Hutcheon, 2006, p. 8)

According to Boggs and Petrie (2012, p. 371) an adaptation is a film that is based on another work. Adaptations range from the close or faithful adaptation, in which the director transfers practically every character and scene from page to screen, to the loose adaptation, in which many elements from the original work are deleted and many new ones are included. By comparing a film adaptation and its source, we may learn a lot about what makes each media unique while also experiencing diverse perspectives of the story.

Giannetti (2014, p. 398) states that a director can adapt a novel into a movie through several approaches. Therefore, Gianetti formulates theories of novel adaptation approaches to simplify the explanation because most adaptations in practice fall between each other. Giannetti categorizes the

novel adaptation approach into three models, such as loose adaptation, faithful adaptation, and literal adaptation.

1. Loose adaptation is the approach taken by the director by taking the essence of a novel in outline only, such as taking ideas, concepts, characters from the adapted novel and then freely and independently developing them in the film. (Giannetti, 2014)
2. Faithful adaptation is the opposite approach to loose adaptation, where the director tries to recreate the novel into a movie, like a translator translating a novel. (Giannetti, 2014, p. 401)
3. Literal adaptation is an adaptation done on a drama script. A drama script already consists of a play (action and dialog) as in a film, so in this literal approach, a director only changes the time and space setting. (Giannetti, 2014, p. 403)

2.2. The Elements of Fiction

2.2.1. Characterization

Characters must be natural, relatable, and worth caring about in order to be interesting. The characters in a story, for the most part, are realistic in the same way that the storyline is convincing. (Boggs and Petrie, 2012, p. 49)

According to Abrams and Harpham (2012, p. 45) a character is the name of a literary genre; it is a brief, usually witty, prose sketch of a specific type of person. Characters are the people depicted in a dramatic or narrative work who are interpreted by the reader as having specific moral, intellectual, and emotional qualities based on inferences drawn from what the people say and their distinct ways of saying it (the dialogue) and what they do (the action). Motivation refers to the sources of the characters' speech and actions, which are found in their temperament, desires, and moral nature. From the beginning to the end of a work, a character may remain essentially stable, or unchanged in outlook and disposition, or may undergo a radical change, either through a gradual process of development. The reader of a traditional and realistic work expects consistency, the character should not

abruptly break off and act in a way that is not plausibly grounded in his or her temperament as we have come to know it.

According to Pickering and Hoeper (1981, p. 27) in presenting and determining the characters, authors generally use two methods in their works. First, the direct method (telling) and second, the indirect method (showing). The telling method relies on exposition and direct commentary from the author. Through this method, the author's participation or intervention in presenting the character's characterization is very pronounced, so that readers understand and appreciate the character's characterization based on the author's explanation. The showing method (indirect) shows that the author places himself outside the story by giving the characters the opportunity to display their characterization through dialogue and action.

2.1.1.1. Telling Method: Characterization Through the Author

This method gives the author or narrator a wide berth and freedom in determining the story. The author comments on the character and personality of the characters, penetrating into the thoughts, feelings and inner turmoil of the characters. In this way, the author is constantly monitoring the characterization of the characters. The author not only draws the reader's attention to his comments on the character but also tries to shape the reader's perception of the character. (Pickering and Hoeper, 1981, p. 31)

2.1.1.2. Showing Method

a) Characterization Through the Dialogue: What is Being Said

Readers must pay attention to the substance of a dialog to see whether the dialog is too important to develop the plot events or not. (Pickering and Hoeper, 1981, p. 32)

b) Characterization Through the Actions of the Characters

In addition to speech, character can be observed through behavior. Character and behavior are like two sides of a coin. Actions and behaviors are logically the development of psychology and personality that shows how the character is shown in their actions (Pickering and Hoeper, 1981, p. 34)

1) Characterization Through Behavior

In order to establish character through behavior, it is important for the reader to observe in detail the events in the plot as they can reflect the character's nature, the emotional and psychological state and the values shown (Pickering and Hoepfer, 1981, p. 34).

2) Facial Expressions

Body language (gesture) or facial expressions are usually less significant than behavior. Sometimes subtle or spontaneous and unconscious mannerisms can often give the reader an idea of the character's inner state, mental state or feelings (Pickering and Hoepfer, 1981, p. 34).

2.2.2. Plot

Abrams and Harpham (2012, p. 293) state the plot of a dramatic or narrative work is made up of the events and actions that are rendered and ordered to achieve specific artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse and physical actions) are performed by specific characters in a work and serve as a means for them to demonstrate their moral and dispositional qualities.

Aristotle (in Abrams and Harpham, 2012, p. 296) observed that the order of a unified plot is a continuous sequence of beginning, middle, and end. The beginning begins the main action in such a way that we anticipate more; the middle assumes what has come before and requires something to come after; and the end follows from what has come before but requires nothing more; we are satisfied that the plot is complete. The structural beginning does not have to be the first stage of the action that culminates in the narrative or play.

The exposition is sometimes managed through flashbacks: interpolated narratives or scenes that represent events that occurred before the work's opening. After the opening scene and exposition, the

rising action begins and reaches its climax. Then comes the crisis, the reversal or turning point in the protagonist's fortunes. The falling action begins here; from now on, the antagonist, the action or intrigue ends in success or failure for the protagonist, the conflicts are resolved, the mystery is solved, or the misunderstanding is cleared away. The resolution is a commonly used alternative term for the outcome of a plot. (Abrams and Harpham, 2012, p. 296-297)

2.2.3. Setting

A theatrical production's setting contains scenery, props, and so on. The setting also refers to the time and place where a play takes place. Appropriate costume and props also help the audience recognize the work clearly. The setting can be crucial because authors may use it to convey information about the characters' temperaments symbolically or by adopting the characters' views toward it. (Betti, 2011, p. 18)

According to Abrams and Harpham (2012, p. 363-364) a narrative or dramatic work's overall setting is the general locale, historical time, and social conditions in which its action takes place; the setting of a single episode or scene within the work is the specific physical location in which it takes place. The overall and individual settings are both important in creating the atmosphere of their works. When it comes to a theatrical production, setting is synonymous with *décor*, which is a French term that refers to both the scenery and the properties, or movable pieces of furniture, on stage. The French term *mise en scène* is sometimes used as another synonym for “setting” in English; however, it is more useful to apply the term more broadly, as the French do, to signify a director's overall conception, staging, and directing of a theatrical performance.

a) Setting to Create Emotional Atmosphere

Setting is important in creating a pervasive mood or emotional atmosphere in certain specialized films. In addition to adding credibility to plot and character elements, setting can create a mood

of tension and suspense in keeping with the overall tone of the film.
(Boggs & Petrie, 2012, p. 86)

2.3. Life and Death Instinct

Instinct is inherited from birth and provides energy for a person's personality development. It is one of the motivations that drives a person's attitude or actions.

According to Cherry (2022) the life drive, often known as sexual instincts, is concerned with fundamental survival, pleasure, and reproduction. While humans commonly associate life instincts with sexual reproduction, these urges also include thirst, hunger, and pain avoidance. The energy produced by the life drive is known as libido. The life drive is concerned with the protection of life, both individual and species. This drive forces people to do acts that will ensure their own survival, such as taking care of their health and safety. It also manifests itself in sexual desires, inspiring people to create and nurture new life.

The goal of the life instinct is pleasure, but this pleasure is not limited to genital pleasure itself. Freud believes that the entire human body is infused with libido. These life instincts take the form of narcissism. Narcissism is a term that was originally used to denote a sexual perversion when the sufferer falls in love with themselves and not others. However, excessive narcissism or self-love can lead individuals to do things that are beyond the pale and tend to be self-destructive. (Alda, 2020)

Freud states people often redirect their death urge outward, manifesting as violence toward others. However, people might focus this urge inward, which can result either self-harm or suicide. Freud also states that people have an unconscious desire to die but the life instinct largely muffles this desire. In Freud's view, the urge to repeat is “something apparently more primitive, more fundamental, more instinctual than the pleasure principle which it excludes.” (Cherry, 2022)

2.4. Shooting Technique

According to Giannetti (2014, p. 9) the shots are the amount of subject matter included within the frame of the screen. In practice, however, shot designations vary greatly. Shots are generally determined by how much of the human figure is viewable. The distance between the camera and the object being photographed does not always define the shot, as certain lenses distort distances in some cases.

Although there are many different types of shots in film, the most of them fall into one of six basic categories: (1) The extreme long shot, which is taken from a great distance, sometimes as much as a quarter mile away. It's almost always an exterior shot that shows a lot of the scenery. Extreme long shots also serve as spatial frames of reference for closer shots and are thus sometimes referred to as establishing shots; (2) The long shot, perhaps the most complex in film, and the term itself one of the most imprecise. Long-shot ranges in live theater usually correspond to the distance between the audience and the stage; (3) the full shot, the full shot is the closest range, which just barely includes the entire human body, with the head near the top and the feet near the bottom; (4) The medium shot, which includes a figure from the knees or waist up. It's a useful shot for shooting exposition scenes, carrying movement, and dialogue; (5) the close-up, the close-up shows little or no background and focuses on a small object. Because a close-up magnifies the size of an object, it elevates its importance, often implying a symbolic significance; and (6) the extreme close-up, instead of a face, the extreme close-up may only show a person's eyes or mouth. (Giannetti, 2014, p. 10)

2.5. Previous Related Studies

In supporting the research idea, several previous research have been collected to support the topic. All of the following studies contributed significantly to the achievement of this study. Here are some studies on adaptation.

The first research by Susilawati (2022) with the title "*Defence Mechanisms of Theodore Finch and Violet Markey in Facing Conflicts Seen*

in Jennifer Niven's *All the Bright Places*" The researcher discovered that Theodore Finch and Violet Markey both have two types of defense mechanisms from their conflict. Theodore Finch's defense mechanisms are avoidance and sublimation. Meanwhile, Violet Markey's defense mechanisms are avoidance and denial, which appear as a result of her conflict with herself and the people around her. Analyzing literature with a psychological approach helps the researcher understand why the characters do certain behaviors and also makes it easier to find the characters' defense mechanisms as both are related to Sigmund Freud's model of the psyche which are ego, superego, and id.

The second research by Cahya (2021) with the title "*Social Conflict of Theodore Finch in the Novel All the Bright Places by Jennifer Niven*" This study reveals that Theodore Finch experiences three types of social conflict in the novel. They centered on Finch's conflicting feelings toward a teacher and his parents. Finch's conflict interest was toward his girlfriend and best friend, and Finch's role conflict was toward his father's behavior, which caused him to be shunned by his classmates. In Theodore Finch, the researchers discovered four causes of war: different personalities, different interests, and other information and his past life that change his attitude toward society. Finch resolves his conflict by attempting to be mature, forgetting his past, avoiding people he despises the most, changing his bad habits, and forgetting his desire to commit suicide.

The third research by Minderop and Hidayat (2022) with the title "*The Conflict between Life and Death Instinct in The Scarlet Letter by Nathaniel Hawthorne*". The findings of this study show that Hawthorne uses characterization techniques and figurative language to tell the conflict between Arthur Dimmesdale and Hester Prynne's life and death instincts. Arthur Dimmesdale represents human weakness and hypocrisy, which leads to feelings of regret, inner conflict, and suffering, which leads to the death instinct. Simultaneously, Hester is described as having a strong and patient nature, which leads to the instinct of life. This study concludes that Hawthorne depicts the characters Dimmesdale and Hester using

characterization techniques and figurative language such as metaphor and simile. They have inner conflicts as well as death instincts.

The difference between this research and previous studies lies in the object and focus of object analysis. This study uses two objects, which are the novel and the film *All the Bright Places* as the main source and in this study not only focuses on analyzing the intrinsic elements contained in these objects but also analyzes the life and death instinct contained in the story and analyzes the differences found due to the adaptation process from novel to film.

