CHAPTER 2
REVIEW OF RELATED LITERATURE

2.1. Previous Research

In this section, the researcher mentioned some research which had been done before to confirm the originality of this research. Previous researchers also used Sparks' novel *The Notebook* as its object.

The first researcher is Agreny Melisa Simamora from University of North Sumatra who conducted a study entitled *The Analysis of Main Characters in Nicholas Sparks' Novel "The Notebook"* in 2012. The study analysed the main characters and a brief of plot in the novel to bring out the message in it.

The second research was conducted by Nurul Fajar from University of North Sumatra in 2015. The study entitled *The Description of Triangle Love in Nicholas Sparks' Novel "The Notebook"* analysed three major characters in the novel – Noah, Allie, and Lon – to describe the love triangle between them.

The last research was written by Arida Widyastuti from Undergraduate Progam of Diponegoro University, entitled *Transformasi Novel ke Film Kajian Ekranisasi terhadap The Scarlet Letter karya Nathaniel Hawthrone* in 2012. This study discusses the differences between the novel and its film adaptation which lays on the intrinsic elements of the story such as characters, conflicts, plot, and settings. Widyastuti also finds that the theme between novel and film are different. The novel has sad ending, meanwhile the film has happy ending.

Those previous studies above are different from the present study. All of them discussed about the main characters and conflicts in the novel using structural approach meanwhile the present research discussed about the comparison between Sparks' novel and its film adaptation with same title *The Notebook* using ecranisation theory.

2.2. Intrinsic Elements

As literary work, novel and film share same intrinsic and extrinsic elements in its structure. Intrinsic elements can be divided into:

2.2.1. Character

Arp and Johnson (2006:103) say that character is the role player in the story. Character is also one of the most important element in a story or play because character determines the development of the story. There are two types of character in a story which are main character and supporting character. Main character is a person who involves in the major conflict and move the plot forward. Main character also resolves the conflict in the story.

In novel and film, main character is divided into two types, protagonist and antagonist. Usually, protagonist as the main character reflects the good side of the story that represented a hero, meanwhile antagonist always against the protagonist or the bad person in the story. But, protagonist is not always the good person if the point of view in the story is from the bad side. (Reaske, 1966:45).

2.2.1.1. Characterization

Characterization is a way that can be used by the author or the script writer to explain personality of a character in a story from both novel and film. Harmon and Holman in Kaufman (2009:154) states that there are two approaches of characterization that can be used in literary work:

1. Direct characterization

   This approach uses the narrator or the other character or the main character himself to tell the reader or the audience about characters' personality.

2. Indirect characterization

   This approach describes the characters explicitly. In order to know the personality of a character, the reader or the audience has to observe

his or her thoughts, the way of talking with other character, the appearance, and the behaviour.

2.2.2. Conflict

Novel and film have the same concept of conflict which happens in each story. According to Perrine (1984:56), conflict means a clash of actions, idea, desires or will between characters. This clash may be physical, mental or emotional. It is revealed as characters take turn in developing during the creation process of the story. There are two types of conflict in a story, internal and external conflict.

2.2.2.1. Internal Conflict

Internal Conflict is conflict which exists inside the character. The conflict is about struggles with morality, fate, desires, and belief, to name of view. This form of conflict is central to the character(s) and must be resolved by the character alone. Every good character suffers from the weight of internal conflict; it leads them an air complex believe ability. Internal conflict is also known as a man versus self. Internal conflict is necessary for good characters, but it's the least complicated form of conflict (conflict in literature).

2.2.2.2. External Conflict

Unlike internal conflict, external conflict deal with the problems of the word. The story's characters will struggle against the circumstances of external conflict. They may even suffer internal conflict resulting from the issue of external conflict, but this not as simple as internal conflict.

External conflict occurs when the characters are involved in the world's woes, such issues as community, nature, government and other character are all examples of external conflict. External conflict manifest itself as man versus man, man versus nature, man versus society and man versus fate (conflict in literature).

2.2.3. Plot

Novel and film also share the same definition of plot which is a literary term used to describe a sequence of event in a story. Plot is meant to organize informations and events in a story logically. According to Freytag's pyramid theory, plot is called dramatic structure in film or play. Even though Freytag's dramatic structure is based on film or play, but it can be applied into novel or short stories. Freytag develops plot into five stages: exposition, rising action, climax, falling action, and resolution.

2.2.3.1. Exposition

This stage is the beginning of the story which usually contains introduction of characters and description of important information such as setting, events before conflict happens, and character's background stories.

2.2.3.2. Rising Action

In this stage, a series of important event and conflict which happen right after the exposition and lead to the climax.

2.2.3.3. Climax

Climax is the main plot or the turning point of a story which becomes the most interesting and emotional moment. Usually, this crucial event changes the main character's fate in the story.

2.2.3.4. Falling Action

After climax, the conflicts between the main character and the antagonist is unraveled. The conflicts also begin to resolve.

2.2.3.5. Resolution

This stage is the end of a story. The conflicts which happens in the story are resolved. A story may has happy or sad ending.

2.2.4. Setting

Setting is the world of the story. The time and place that occurs as the setting of the story can be made by the outdoor or the writer. It may be known as imaginary world that made by the author or it can be real in order to create atmosphere in the certain story. Historical and cultural background may also appear and it will influence the plot of the story. (DiYanni, 1999:61)

Both novel and film have the same idea of setting. Setting is divided into three term that influence each other; setting of place, time and social.

2.2.4.1. Setting of time

It means the time of the story happened, usually uses factual time, such as day, month, year, season, etc.

2.2.4.2. Setting of place

It describes particular place where the story taken place, e.g. in the room, in the house, etc.

2.2.4.3. Setting of social

Setting of society is very close to the behavior of social life in a certain place and certain time in novel. Social setting has connection with the system of social life that contains many problems in complex scope. It can be habits, custom, tradition, religion, ideology, faith and the way of thinking. Apart from it setting if society relates to the social status of the character.

2.3. Extrinsic Elements

Extrinsic element is the structural development outside the genre. Extrinsic element is also the way to analysed the literary work using literature theories to get better understanding between the theory and the material that will be used. The researcher used ecranisation theory as the primary approach in the research.

2.3.1. Adaptation in Literature

In literature, adaptation is defined as an action or process of being adapted from one literary work to another form of it. Adaptation not only describes the changing process of novel or short story into film or play, but also poems into music, and films into videogames. The term also covers the process of remakes of films, song covers, musical arrangements, and visual arts into comic books (Hutcheon, 2012:9)

An adaptation of literary work should have the same content with the original work. Only its form or genre that has been changed. This statement is explained by Hutcheon (2012:9-10) as follows: "The form changes with adaptation (thus evading most legal prosecution); the content persists."

2.3.2. Ecranisation

Ecranisation is one of adaptation processes which focuses only on adapting novel into film. Ecranisation is from French word '*ecran*' which means screen. In Indonesia, it is known as *Ekranisasi*. It is stated as a theory for the first time by Pamusuk Eneste, a writer and lecturer in University of Indonesia, in his book entitled *"Novel dan Film"*.

Eneste (1991:60) states that ecranisation or *ekranisasi* is a screening process from novel into film. This process definitely causes some changes in the adaptation work from the original work because novel and film have different system in order to deliver the story in it. A novel whose all elements of a story are described in chain of words has to be transformed into a film whose story is delivered through moving pictures and sounds.

In a novel, the author describes the characters, settings, and events using words and let the readers use their own imagination to visualize the story. The visualization of characters, settings, and events may be different from one reader to another. Meanwhile in a film, the director describes the story through pictures which limits the viewers' imagination because the characters, settings, and events are already visualized in it. These differences make people have different expectation toward the film adaptation because

they already read the novel and they hope that the film will be the same as what they imagined, whereas the author and the director have different interpretation in order to described the story.

Novel and film also have different presentation. Novel has the shape of a printed book which has hundreds of pages. Meanwhile film is a video which duration around ninety minutes. It is possible that there is some part of the novel will be eliminated in the film because filmmakers have to shorten hundreds of pages of a novel into ninety minutes of a film. It is possible too for the adaptation has some additional mount in it because filmmakers have their own interpretation of the story which is usually different from the author of the novel.

The other differences of novel and its film adaptation is usually lays on the intrinsic elements of the story. The characters in the novel may be described differently in the film. It also happens with conflicts, plots, and settings of the story. These differences in the film may bring out different theme and different message from the original work. Therefore, ecranisation theory can explain the changing process of all elements above.