

## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

Sitepu (2013, p. 187) states that there is no better way to understand a country's culture, society, race, and heritage than through literature. Thus, according to her, literature is a broad source of human experience to be understood. Therefore, many literary works are created with the aim of making people understand that in literature, there is a valuable meaning about life, one of the example is literary work made from the ecranisation process. Ecranisation is the transfer of the story from the novel into a film which causes a lot of changes between them because in the process not all parts of the novel are shown in the film due to the addition, subtraction, or contraction of some parts of the film (Eneste, 1991, p. 61). The term ecranisation has long existed in the world of cinema (Subrata & Sayuti, 2018).

Ecranisation was first introduced by a writer from Indonesia, Pamusuk Eneste in his research which in 1978 was finally published in Tifa Sastra magazine with the title *Anak Perawan di Sarang Penyamun, Salah Asuhan, dan Atheis*. The word ecranisation itself comes from the French, "Ecran" which means a screen, and the suffix "ization" which means "the process of becoming". Although the term ecranisation was introduced through his research, in fact, the film *Anak Perawan di Sarang Penjamun* is not the first film to apply ecranisation. Previously, there were many films adapted from novels that had been released long before that, including the film *Siti Noerbaja* (1941) directed by Lie Tek Swie, and *Eulis Atjih* (1927) directed by George Krugers.

Films produced from the ecranisation process received many positive responses from the public. One of the proofs is a survey conducted through social media by Ummu, Lalita, and Riyanton (2022) in the film *Rembulan Tenggelam di Wajahmu* which is a film adaptation of the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. This survey collected 20 respondents who showed that 95% of respondents were interested in watching it because the film is adaptated from a

novel, while 5% of respondents who watched the film did not really pay attention to the background of the film. So, it can be concluded that most of the respondents were interested in watching the film because the background was adapted from the novel.

Other research can also be seen from the Internet Movie Database (IMDb) website which shows that film adaptations of novels have high ratings from viewers. Based on data from the Internet Movie Database (IMDb), several novels adapted from films received high ratings, such as *The Shawshank Redemption* (1994) directed by Frank Darabont, which received a rating of 9.2 on the IMDb website, *The Godfather* (1972) directed by Francis Ford Coppola received a rating of 9.2 on the IMDb site, *The Dark Knight* (2008) directed by Christopher Nolan, received a rating of 9.0 on the IMDb site and received an Oscar award, *The Godfather: Part II* (1974) directed by Francis Ford Coppola received a rating of 9.0 on the IMDb site, *The Lord of The Rings: The Return of The King* (2003) and *The Lord of The Rings: The Fellowship of The Ring* (2001) directed by Peter Jackson received ratings of 8.9 and 8.8 respectively on the IMDb website. This has also become the "movement" of film directors competing to make films adapted from novels so that the practice of ecranisation survives and develops according to the times.

Because of the positive response from the public regarding the film adaptation of this novel, the writer conducted a research to compare the details contained in the film and the novel which originate from the same source. The film that the writer use entitled *Seven Years of Night* also made from the ecranisation process. The film is directed by Choo Chang-min and was released on March 28, 2018. This film is adapted from the novel entitled *Seven Years of Darkness* written by Jeong You-jeong which was published on March 23, 2011, in South Korean. After that, the novel was translated into various languages. This novel tells the story of a father's revenge against his daughter's killer. This story begins when one of the main characters who play a role in the story named Choi Hyeon-su is asked by his wife to check the new house they will live in in a village called Seryeong village. However, in the middle of the trip, he accidentally bumped into a girl who suddenly

appeared from the bushes on the side of the highway. The child died because he unconsciously covered the child's mouth with his hand so that the child ran out of breath. In his fear of the situation, he threw the child into Seryeong lake and he decided not to tell anyone about the situation he was in because he was afraid that people would blame him. As long as he hides the incident, he lives in fear and anxiety because he knows he cannot always hide from the blame for which he must be held accountable. Oh Yeong-Je, the daughter's father, began to report his missing daughter to the police. A few days later, the child is found in the same lake where Hyeon-su dumped her. The police immediately examined the child and there were signs of physical violence on the child's body. Because of it, Yeong-he was secretly looking for the perpetrators of his daughter's murder. After he found out the perpetrators of his daughter's murder, he took revenge by making Hyeon-su's only child tormented for seven (7) years. Seo-won lives through a magazine publisher that he is the son of a murder suspect. This made him ostracized and expelled from his residence. As a result, he had to move places to hide his identity.

When this novel was transferred to film, there were several changes in several scenes in the film which resulted in differences between the novel and the film, one of which was the difference in intrinsic elements. The differences in the intrinsic elements contained in the novel *Seven Years of Darkness* and the film *Seven Years of Night* become a concern for the present writer to compare the differences between both of them. Based on this, the present writer wants to examine the comparison of the intrinsic elements contained in the novel and the film. On this basis, the present writer gave the title "A Comparative Analysis between novel *Seven Years of Darkness* and Film *Seven Years of Night*".

## **1.2 Statement of The Problem**

Based on the research background, this *Skripsi* seely to answer these following questions:

1. What are the similarities in general between novel *Seven Years of Darkness* and film *Seven Years of Night* intrinsic elements?

2. How are the differences of intrinsic elements between novel *Seven Years of Darkness* and film *Seven Years of Night*?
3. How is the meaning of “Darkness” and “Night” compared in both media?

### **1.3 Purpose of The Study**

The purpose of the study are:

1. To explain the similarities in general between novel *Seven Years of Darkness* and film *Seven Years of Night* intrinsic elements
2. To explain the differences of intrinsic elements between novel *Seven Years of Darkness* and film *Seven Years of Night*
3. To know the meaning of “Darkness” and “Night” compared in both media

### **1.4 Significance of The Study**

The present writer hopes that research can be a reference for other researchers who use the same object or study, so that it can be facilitated in the research process and to provide an understanding to literary enthusiasts regarding the comparison of intrinsic elements found in novel and film.

### **1.5 Methodology of The Study**

This study uses descriptive qualitative approach. The qualitative approach used by the present writer produces descriptive data which aims to show a comparison of intrinsic elements between films produced from the novel adaptation process. The data were taken from a film entitled *Seven Years of Night* directed by Choo Chang-min and the novel *Seven Years of Darkness* written by Jeong You-jeong. To analyze this research, the present writer uses characterization theory, ecranisation theory, and comparative analysis theory. Data is taken in several stages. First, the present writer reads the novel to understand the details of the story and writes important points in the novel. Furthermore, the present writer also watched the film and took an important part. After that the present writer identified the research material to analyze the data using the theory of characterization, ecranisation, and comparative analysis. The last stage, the study ends by including an analytical description in the form of pictures and quotations to show a

comparison of the intrinsic elements in the novel and film. The stages carried out by the present writer are reading novel, watching film, collecting data, selecting data relevant to research, classifying data, analyzing data, and presenting data that has been analyzed.

## **1.6 Scope and Limitation**

In the research on the comparison between novel *Seven Years of Darkness* written by Jeong You-jeong and the film *Seven Years of Night* directed by Choo Chang-min, the present writer limits the research by focusing on the similarities and differences of intrinsic elements, namely characters, characterization, theme, plot, and setting contained in the novel and film that the present writer researched.

## **1.7 Status of The Study**

The present writer did not find previous researches using the novel *Seven Years of Darkness* (2011) by Jeong You-jeong and the film *Seven Years of Night* (2018) directed by Choo Chang-min as research objects. However, there are several studies that related with the object to be studied by the present writer where these studies compare the same film and novel.

First, the research conducted by Suryanto (2016) entitled *Analisis Perbandingan Interpretasi Penokohan antara Novel dan Film 99 Cahaya di Langit Eropa*. This study focuses on describing how the process of ecranisation of the comparison of interpretations of good characterizations into the categorization of aspects of shrinking, addition, and various changes in the novel's ecranisation into the form of the film *99 Cahaya di Langit Eropa* by Hanum Salsabiela Rais and Almahendra and the film *99 Cahaya di Langit Eropa* which directed by Guntur Soehjanto. In his research, Suryanto uses the Ecranisation theory from Eneste (Suryanto, 2016).

Second, the research conducted by Rimata Ibrasma, Hasanuddin, and Zulfadhi (2013) entitled *Perbandingan Cerita Novel dengan Film Di Bawah Lindungan Kaabah*. This study focuses on illustrating the story in the episode of the novel *Di Bawah Lindungan Kaabah* written by Hamka, illustrating the story in

the episode of the film *Di Bawah Lindungan Kaabah* directed by Hanny R. Saputra, and comparing the similarities and differences between the story of the novel episode with the film *Di Bawah Lindungan Kaabah*. The theory used in this research is Eneste's ecranisation theory (Hasanuddin, 2013).

Third, the research conducted by Aderia, Hasanuddin, and Zulfadhli (2013) entitled *Ekranisasi Novel ke Film Surat Kecil untuk Tuhan*. The aim of this study is to illustrate the story of episode novel *Surat Kecil untuk Tuhan* created by Agnes Davonar, to illustrate of episode film *Surat Kecil untuk Tuhan* directed by Harris Nizam, and to describe similar and diferrent story of episode novel with film *Surat Kecil untuk Tuhan*. This research uses Ecranisation Theory by Eneste (1991, p. 61).

Fourth, research conducted by Riski Ulandari (2022) entitled *Perbandingan Unsur Intrinsik dalam Novel Mariposa Karya Luluk HF dan Film Mariposa Sutradara Fajar Bustomi*. This study aims to compare the intrinsic elements in the form of themes, plots, characters, characterizations, point of view, and messages in the *Mariposa* novel by Luluk HF and the *Mariposa* film directed by Fajar Bustomi. The theory used in this research is the intertextual theory by Riffaterre (Zamrodah, 2016).

The next is a study conducted by Nuke Ladyna Anggerawati (2013) entitled *Perbandingan Struktur Novel dan Film Sang Pemimpi, beserta Ekranisasi dan Maknanya*. The purpose of this study is to describe the structural comparison in the novel and film *Sang Pemimpi* and to explain the meaning of similarities and differences in the novel and film *Sang Pemimpi*. The theory used in this research is the theory of comparative literature by Sapardi Djoko Damono and the theory of ecranisation by Pamusuk Eneste.

Those studies above give idea or pattern in using a comparative analysis through literature. Those studies have helped the present writer to understand how to do comparative analysis in both novel and film.

## **1.8 Organization of The Study**

This thesis consists of four chapters:

Chapter 1 is introduction. This chapter presents the background of the study, the statement of the problem, the purpose of the study, the significance of the study, the research methodology, the scope and limitation of the study, the status of the study and the organization of the study.

Chapter 2 is review of related literature. This chapter contains the theories or related research studies in the same field. This provides the theories used in analyzing the data, that is theory characterization, identity, identity perspective, types of identity, formation of cultural identity and theory of gender.

Chapter 3 is finding and discussion. This section displays all the results of data analysis. The research based on the formulation of the problem which consists of three points, namely the characterization of the main character in each short story, what identity problems are depicted, and how each main character deal with the problems. All the findings will be discussed and analyzed in this chapter.

Chapter 4 is conclusion and suggestion. This chapter contains conclusions and suggestions based on the research finding of the previous chapter to answer research questions on the selected Indonesian translated short stories. This chapter describes the conclusions from what has been discussed previously and some suggestions regarding this research.