

CHAPTER II REVIEW OF RELATED LITERATURE

This chapter consists of the previous study and theories which are used in this thesis. This discussion is important to support and strengthen the analysis of comparing novel and film adaptation of *A Little Princess*.

2.1 Previous Studies

There are some researchers who have conducted the same study with this research. First, the thesis of Anggia Putri who graduated from the Faculty of Culture of 17 Agustus 1945 University Surabaya. Her thesis entitled *Narrative Study in Dashner's Maze Runner Novel and Its Film Adaptation* (conducted in 2019). The objectives of the study are to find the dramatic elements form of *Maze Runner* in novel and film and to find the transformation from the dramatic elements from *Maze Runner* novel into its film adaptation. The researcher uses narrative theory, especially dramatic elements from Gustave Freytag (1893). The researcher also uses the ecranisation from Eneste (1991) to find the differences of dramatic elements in the novel and its film adaptation. The results of the research show that the differences of the dramatic elements in the novel and its film adaptation are not significant because only the scenes of exposition and rising action that are not similar. There are eight scene reductions, seven scene additions, and fifteen scene variation changes. The study above uses the same theory of ecranisation with this study, but the study also uses the theory of dramatic elements from Gustav Freytag, meanwhile this study is only focuses on the theory of ecranisation that includes the narrative aspects such as plot, character, settings ambiances, style, and theme of novel and film from Pamusuk Eneste. The object of the study is also different, Anggia's study uses *Maze Runner* Novel and its film adaptation, meanwhile this study uses *A Little Princess* Novel and *Shirley Temple in the Little Princess*.

Second, the thesis of Novita Dwi Wulandari who graduated from English Department Faculty of Languages and Arts Semarang State University. Her thesis entitled *An Analysis of Underage Children Exploitation in A Little Princess Novel by Frances Hodgson Burnett* (conducted in 2017). The objectives of the study are to find out the reflection of children that occurred in the novel, to find the factors

causes exploitation to the children psychology, and to find out the effect of exploitation to the children psychology. The study uses intrinsic elements approach such as plot, character, conflict, and setting. The results of the study are: the factors of exploitation such as economic, education and migration factor. The study uses the same object analysis with this study, but the study does not use the comparison between novel *A Little Princess* and its film adaptation.

Third, the thesis of Muh. Kayyis who graduated from English and Literature Department Adab and Humanities Faculty Alauddin State Islamic University Makassar. Her thesis entitled *Comparison between Novel and Film "Divergent" (Ecranisation Theory)*. The objectives of the study is to find the change contained in the novel and film entitled *Divergent*. The study uses ecranisation theory in comparing novel and film entitled *Divergent*. The study also uses intrinsic elements of fiction in finding the change contained in the novel and film entitled *Divergent*. The study found that there are some reduction, addition, and modification that have occurred as consequence of ecranisation in some of intrinsic elements of fiction. There are no reduction, addition, and modification that have occurred on theme, setting of time, point of view, while reduction, addition, and modification occurred in some of events, characters, setting of place and style. This study has same theory in finding the results. However, Kayyis's study is different from this study because the object of the research is different. The object of the study are *Divergent* novel and its film adaptation, meanwhile the object of this study are *A Little Princess* novel and *Shirley Temple in the Little Princess* film.

2.2 Narrative Aspects

Narrative aspects are the elements that build the story of novel and its film adaptation. The narrative aspects consist of plot, character, characterization, settings, ambience, style, and theme (Eneste, 1991:12-59).

2.2.1 Plot

Both novel and film use plot. Plot in the novel is the way how the author communicates with the readers. It will be impossible for the author to write the story without the elements of plot (*Forster in Eneste, 1991:12*). Plot in the film are the plastic material (for the image) and dialogue (for the sound) which tell the

story to the audience. Plastic material is the properties of film which is recorded by the camera man (Eneste, 1991:18). The parts of plot in novel and film have the same parts such as the beginning, rising action, climax, falling action, and the end (Eneste, 1991:20-24).

2.2.2 Character and characterization

Character is the key to convey the story and the author's messages. Characterization in novel is described directly (the narrator) and indirectly (the action, opinion of the characters) (Eneste, 1991:24-25). In the film, the character and characterization are performed directly by the actors (Eneste, 1991:29).

2.2.3 Settings

Settings are where the story takes place and when the story happens. Settings become the foundation of the story, plot, and characters of novel. (Eneste, 1991:31). Setting can describe the characterization of the character through the condition of their environment such as the many mice in a house describes that the owner of house is a lazy person (Eneste, 1991:33). Settings in the film are described by the image (plastic material) which is recorded by camera man, and the dialogue of each characters (Eneste, 1991:34-37).

2.2.4 Ambience

The ambience is the description of how situation happens in the story of novel and film. The ambience of the story in novel and film touch the reader's and audience's feeling such as the rage, happiness, sadness, desperation, and so on (Eneste, 1991:37-43).

2.2.5 Style

Style is the way of how the author tells the story. The author can use the figurative language in their writing. Figurative language are metaphor, simile, alliteration and so on (Eneste, 1991:47). Film does not have style like novel because film focus on the image. In this case, the function of dialogue is used to describe the style (Eneste, 1991:53-56).

2.2.6 Theme

Theme is the author's message that convey in the story for the readers. The theme of the story is usually located on the main conflict of the story. In the film, sometimes the screenwriter need to add his own theme. However, the theme of film and novel is based on how the audience's and reader's think (Eneste, 1991:56-59).

2.3 Ecranisation

Duddley Andrew on his book entitled *Concepts in Film Theory* (Andrew, 1984:98-103) claims that all representational films as adaptation. Andrew does not imply that the film must be entirely like the novel, but instead can be a valid adaptation in one of three ways: borrowing, intersection, and fidelity of transformation. Borrowing is the first adaptation method that the screenwriter can use to borrow the novel's material or ideas to gain credibility for his work. However, at the same time, the screenwriter wants to claim the appreciation from the audience for his work. Intersection is the second adaptation method that the screenwriter uses to create a film without addion, reduction, and change of text from the novel. It means that the screenwriter creates the story of film without addition, reduction, and change of the narrative aspects of the novel. Fidelity of transformation is the third adaptation method that screenwriter uses to reproduce something essential about the original text that is reproduced in the film. It means that the screenwriter has to create his own film adaptation without changing the basic idea of the novel.

Linda Hutcheon on her book entitled *A Theory of Adaptation* (Hutcheon, 2006:7-8) claims that there are three aspects of the product and process of adaptation. First, the process of transformation means the process of an adaptation from the novel into film. Second, re-creation and re-interpretation mean the process of an adaptation from the oral story into novel or film. Third, the process of reception means the process of an adaptation from a literature work or film into other media. The product of adaptation cannot be entirely same with the original text because it will be a plagiarism of work. Adaptation must be different with the original text, but it is still based on the idea of original text (Hutcheon in Kinney, 2013:8).

Eneste on his book entitled *Novel dan Film* (Eneste, 1991:60) introduces the theory of ecranisation. Ecranisation is the white screening of novel into film which it causes the addition, reduction, and modification of narrative aspects of the novel. It means that the encranisation is the result of how the novel is adapted into film. The result of ecranisation reduces, adds, and modifies the narrative aspects of the novel.

2.3.1 Reduction

One of the result of ecranisation is reduction. It reduces the plot, characters, characterization, settings, style, ambience, and theme of the novel. The factors of reduction are the assumption that some scenes and characters in novel are not important in the film version, the technical limitations of film also reduces some settings, ambience and theme of novel (Eneste, 1991:61).

2.3.2 Addition

The result of ecranisation also adds the plot, characters, characterization, settings, style, ambience, and theme of the novel. A screenwriter and the director need to add some narrative aspects of the novel because they are important in the film version or still relevant with the original story of the novel (Eneste, 1991:64-65).

2.3.3 Modification

The result of ecranisation also needs modify or make some variations of narrative aspects between novel and film. These different things are needed because the screenwriter and the director need the variation of the story in the film version. The limited duration of film, and the medium of film also make these variations need to do in the film version (Eneste, 1991:65-66).