

# CHAPTER ONE

## INTRODUCTION

### 1.1 Background of Study

Reading a novel and watching a film are two different activities. When we compared, watching a film and reading a novel will take different durations of time. We need longer time when we read a novel than watch a film. Film and novel, are two different media in literature, and have attracted millions of people from all over the world to enjoy them. According to Andrew (2007), the main differences between novel and a film are, a novel tells a story by using a term of words, silence, point of view, and time, while a film tells a story by using image and sound.

Carter (2006) states that, when reading a novel, we will see the story through our own imagination and personal interpretation. While, the visual images in the film seem to have a more direct and immediate relationship to what they depict than the verbal words in the novel in view of the fact that the images resemble more to the reality. In this sense, the story presented by the film is much easier to be understood than that told by the novel, especially when certain cultural factors are involved.

Adaptation from novel into film has attracted the attention of people around the world, and this topic also becomes more interesting to be discussed in literary study. Novel and film are two different media which contain the same contents that is *narrative*. When novel is a written medium of narrative, film is a visual

media of narrative. Adaptation of any kind is often described as deeply problematic, it is a real and common phenomenon that nevertheless constitutes a problem. In the transference of a story from one form to another, there is the basic question of obedience to the source of what can be lost (Caixia, 2013).

The early writings about the relationship between literature and film are valuable in identifying some of the main issues at the heart of adaptation process. There appear to be fundamental differences between the two media, and critics such as George Bluestone discuss issues of difference in audience perception of cinematic and literary forms, stemming from the differences in their raw materials. Bluestone had argued back in 1957/1971 that film adaptations actually arose when the novel underwent a crisis of identity in the early twentieth century, turning to the drama of linguistic inadequacy. Because film could represent visual and dramatic narrative so vividly, the novel retreated to interiority (Elliott in Hutcheon 2013:53).

Sometimes, adaptations are often compared to translation. Just as there is no such thing as a literal translation, there can be no literal adaptation. As a creative transposition of a recognizable other work or works, adaptation is kind of a transcoding into a different set of conventions. Sometimes but not always, this transcoding entails a change of medium. According to Greenberg in Hutcheon (2013:35) states that, what can one art form or medium do that another cannot, if indeed all the essential elements of each of the arts can be determined. When adaptations make the move across modes of engagement and thus across media, especially in the most common shift, that is from the printed page to performance in stage and radio plays, dance, opera, musical, film, or television, that they find

themselves most enmeshed in the intricacies of the medium; so too when works are adapted from either print or performance to interactive media, with their multiple sensory and semiotic channels. (Ryan in Hutcheon 2013:35)

Many films have been and are still being adapted from novels and therefore become one of the most easily accessible language products available to people. According to Andrew (2007), film and novel based on their different nature, have many differences in the way of telling stories, such as ways of narration, time and space. For the example, there are so many famous novel like *Harry Potter* by J.K.Rowling, and *The Lord of The Ring* by J.R.R Tolkiens that adapted into a film. Of course, the novel and the film also have differences in the plot. This is also happen to Shoppie Kinsela's novel entitled *Confessions of a Shopaholic* which published in 2001 by Transworld, UK. It is adapted into a film using the same title as the novel in 2009. Both the novel and the film have same genre and story.

The story inside the novel and the film also very educative because it teach the reader how to manage the financial. Although the novel did not talk about science but the story inside the novel can be used as a lessons for many people and especially for woman in a modern era. The story centers on woman called Rebecca Bloomwood. She is a journalist from *Successful Saving* financial magazine in London, who was hit by financial problem because of her madness in shopping. Her desire in shopping by using credit card is dragging her into a big problem, that is the increasingly of large payment bill. Before she realized her mistakes, Rebecca always used a thousands of reason for justifying her behavior. Her imaginations to becomes rich suddenly, or the fall of fortune from nowhere more and more drag her into a puddle of trouble. One day, at the end of her

despair, she ran away to her parents home outside the city because of a debt collector that kept chasing her. At that moment, a couple of her neighbors told her that they had just been hit by misfortune, which one of caused by a plunge suggestion from Rebecca. In order to make up her mistake, Rebecca determined to write an article that contained an analysis about that couple's real experience. At that moment, she finally found an unexpected solution. And finally, she uses all of her knowledge and creativity which has been buried, and it is covered by her obsession of shopping. (Kinsella, 2001)

The urgency of this research is to understand dan find out why most people nowadays spend more money on things that not really important, and unwittingly resulting in greater expenditure than income as reflected in the novel and film. So, the writer choose this novel that also adapted into a film. After the writer red the novel and watched the film, the writer fond the differences in the term of plot between novel and film. The writer find there are some parts which are being added and ommited by the director. From that reason the writer is interested to analyze plot adaptation from the novel into film by using adaptation theory by Dudley Andrew (2007) with a critical overview of the entire process of adaptation. From this research the writer later can understand the process of adaptation of plot from different media.

## **1.2 Research Question**

How is plot adaptation from Kinsella's *Confessions of a Shopaholic* novel into Hogan's *Confessions of a Shopaholic* film?

### **1.3 Research Objective**

Dealing with problems which has been formulated, the writer formulate the purpose of this research is to explain about plot adaptation from Shopie Kinsella's *Confessions of a Shopaholic* into Hogan's *Confessions of a Shopaholic* film.

### **1.4 Research Question**

In this research, there are two uses of study. First theoretical uses and practical uses.

#### **1.5.1 Theoretical Uses**

Theoretically, this research give information and knowledge about how the process adaptation from novel into film. Hopefully this research will help other researchers who are going to analyse the same topic about plot adaptation from novel into a film.

#### **1.5.2 Practical Uses**

Practically, the writer hopes that this research is able to enrich the reader knowledge especially in understanding about plot adaptation that happens in the film. After the readers understand about plot adaptation, hopefully they found out the differences and changes between plot in the novel and in the film. The writer hopes this paper can help them to gain inspiration and information in analyzing film adaptation.

## **1.6 Scope of the Study**

To make this analysis is not going wider, therefore, the writer focus on the idea to explain how the adaptation of plot from Shopie Kinsela's *Confessions of a Shopaholic* novel into Hogan's *Confessions of a Shopaholic* film.