

CHAPTER I

INTRODUCTION

1.1 Background of the Research

Nowadays, there have been many literary works have been adapted into movies. The process of adaptation is not only focusing on the single form but it also can be transformed into other forms such as video games or even play. As we know, many movies that we watch are part of adaptation; for example, J.K Rowling's novels *Harry Potter* series, *Twilight Saga* by Veronica Roth, *Pride and Prejudice* by Jane Austen, and the video games that been adapted from novels *The Witcher* by Polish author Andrzej Sapkowski that re-create by Ubisoft, *Alice in Wonderland* by Lewis Carroll that been adapted to video games by Disney Interactive Studios and so on.

In adapting a novel to a movie, several aspects need to be considered; first is the popularity of the literary work itself, does the novel was a best seller or not. The reason is simple to adapt the novel to a movie adaptation, a best-seller novel has a good storyline, and it can hypnotize the readers, and then the novel's theme. Mostly, all of the novels that have been adapted into movies are fiction, such as fairies, dragons, robots, and magical creatures, and it follows with the biography of an important person, or it can be called a documentary movie.

Although movies adapted from novels are a good way to enjoy or even introduce the novel to the new age, it has weaknesses. Movies that have been adapted from a novel are not as rich as the literary works themselves because of the adjustment to movie form. The publisher needs to reconsider the duration and some aspects that they think must not be included because they have their vision to re-create the novel to their own project. This issue was also stated in the book *Adaptations: From Text to Screen, Screen to Text* by Deborah Cartmell and Imelda Whelehan in 1999. In this book, Whelehan stated that the main problem that the movies could not be rich as the source is because of the loyalty to the source, and the novel has a complexity that can be conveyed in words sometimes (1999: 4). Another issue is that how the cinematic

elements can represent the narrative in the novel. However, both novel and movies have their own interests.

The Lord of The Rings by J.R.R Tolkien is one of the great examples of adaptation. It is an epic high fantasy novel, and it was English literature. This novel was set in Middle-earth, the world at some distance in the past. This novel is full of magical creatures, dragons, wizards, monsters, etc. The novel was divided into three books and known as a trilogy; there are *The Fellowship of The Ring*, *The Two Towers*, and *The Return of The King*. The theme that Tolkien brought, these novels became the best sellers novels ever written, with over 150 million copies, and these novels have a lot of nominations and awards, there are winning the International Fantasy Award for Fiction in 1957.

The Lord of The Ring tells about a journey to destroy the ring created by Dark Lord Sauron in Mount Mordor. The ring was made by him to rule other rings of power and to conquer all of Middle-earth. The ring was stolen from a Golum named Smeagol by Frodo Baggin's uncle on his way back home to the Shire. Long story short, on Bilbo's 111th birthday, he suddenly leaves the Shires, and the ring is left to Frodo. Gandalf the Grey confirms that the ring belongs to Dark Lord Sauron, that lost long ago, and counsels Frodo to take it away from Shire to Mount Mordor because the ring can only be destroyed there. The ring is powerful, and the person who wears it can immediately disappear or be invisible.

The Return of The King continues Frodo's journey to Mount Mordor, but many conflicts occur here, from wars between the bad and the good and from the main character itself. In his journey, Frodo meets with the Aragorn team and others but is distinguished and needs to find his way with his friend, Sam and a Golum named Smeagol. Smeagol is a golum that adores the ring until it is stolen from him, and he has a double personality; the bad side will do anything to get the ring back, and the good side cares about the world's safety. Unfortunately, he betrayed Frodo. He tries to convince Frodo that Sam has bad intentions towards him and tries to manipulate Frodo for the ring's sake.

In 2001, *The Lord of The Ring* was adapted into a movie with the same title. The film was directed by Peter Jackson, and the screenplay by Fran Walsh under New Line Cinema. All of those trilogies were made into a movie, and it is also known as one of the greatest and most influential film series ever produced, according to Manas Sen Gupta in *Augustman.com*. The movies were directed perfectly; therefore, these movies were critically acclaimed and won 17 out of 30 Academy Award nominations; also *The Lord of The Ring* became the highest gross profit film trilogy in history; it gained more than \$2.9 billion worldwide box office, and considered as the greatest fantasy film ever made, that matched with *Titanic* in 1997. There are two types of *The Return of The King* movie, which is the theatrical and extended version. The theatrical version was released in 2003, and the extended version was released in 2004. Nevertheless, for this research, the writer chose the extended version of the movie with a duration of four hours and ten minutes, and it was directed by Peter Jackson.

I have intrigued to read and analyze *The Lord of The Rings: The Return of The King* novel and the film adaptation because, according to IMDB, the meta score for this movie is 94, which is higher among the two movies. The meta score for *The Fellowship of The Ring* is 92, and for *The Two Towers* is 87. Furthermore, according to *wordrated.com*, *The Return of The King* movie has reached \$1,120,929,521 box office revenue for USD, which is higher than the two movies, while the first movie sale is \$871,530,000 and the second movie is \$626,050,000. Therefore, the writer would like to investigate how the novel is adapted, and the director interprets the novel by visualizing the character's images, conflicts, and settings. The writer assumes it would be a difference or even variation from the novel. Therefore, the writer wants to explore the **creative adaptation of the novel**. Meikle (2013) quoted Bluestone stating that "*the film-maker merely treats the novel as raw material and ultimately creates his own unique structure.*" In addition, Tibbetts and Welsh (2005, xxi) mention that fidelity is a necessary thought, but the director and the screenwriter undoubtedly make some alterations and could demolish the original version.

1.2 Identification Problem.

Many transformations develop in adapting *The Lord of The Rings: The Return of The King* novel into the movie. Every transformation includes the themes, characters, plot, settings, and conflicts in the form of a film. It is possible because of the different media, from text to movie. The characters may be changed or added to, the plot's pacing may be altered, or even the concept may be refocused.

The novel tells us about the struggle of the main character in his journey to destroy the ring to restore the world's peace, yet it is full of memorable moments, from the love of his friends to protect him from evil and a lot of lessons that he can achieve from his journey. From the movie itself, there is no differentiation of the story's theme, but there are several aspects that changed, from the plot to the characters.

Furthermore, the time limitation for a movie causes several changes, especially the plot, which is shown differently from the novel. One of the plots is that at the end of the story, in the film, it shows that the Gollum fall down into the lava with the ring after fighting with Frodo, while in the story, the Gollum inadvertently destroy the ring when he loses his footing. In order to carry out the director's vision, there are some additions and deletions for the characters as well. For example, the character of Beregond and his son were excluded from the movie. Therefore, the researcher wants to analyze the differentiation that occurs between the novel and the movie

1.3 Review of Related Literature

The writer has already read several related works of literature discussing the same object or research theories with different topics and problems. The purpose of this related literature is to support this research and enrich the knowledge and information that will be discussed in this research.

The first article is from Muhammad Rizal, entitled "*A Film Adaptation on Characterization of Main Characters from The Lauren Kate's Fallen*"(2017). This article investigates the characterization of the main characters from *Fallen*, based on the novel and the movie. After reading the novel, he focused only on the characterization of the novel; the researcher was able to know the differences in

characters representation from the novel and from the movie and find out how the adaptation of characterization is made. In this study, the researcher observed certain personality distinctions between the movie and novel characters. While the characters in the movie only have three personalities as opposed to the novel's nine personalities. However, the adaptation succeeds in describing the individuals because it is an adaptation. The researcher employs Linda Hutcheon's adaptation theory in the course of his research. While he concentrated on the characterization, this research will concentrate on the characters, conflicts, and settings between the novel and the film *The Return of The King*. This essay also shares the goal of identifying the contrasts between the novel and the film.

Next is from Thomas J. McPartland's "*The Lord of The Rings: Mythopoesis, Heroism, and Providence*" (2011). In this article, the writer focuses on the genre of the novel. The genre of *The Lord of The Ring* is mythology; therefore, there is an approach known as mythopoesis. Mythopoesis, or known as Mythopoea, is a term for myth-making. According to an Oxford reference, this term gives the sense to describe any kind of writing that aims to older myths or resembles myths in subjects or imagination. This article focuses on the mythological theme, and the author of this novel also uses this type of approach/genre. In this article, he investigated the myth contours from the characters and the settings. He was also using the heroism theory because the main character in this novel is a hero, and the society who contributed to his journey put a big hope that he will destroy the ring. This article has a result not only for the main characters but also for the places. He tried to reflect all of the places and the characters in our real life, especially the environment, such as "home" as an environment, the "king" of this story, which returns as a good government; overall, it is all about how the main characters deal with those tensions. This article, in the writer's opinion, is quite interesting because the researcher is focusing only on the main character because the role of the main character is crucial for the storyline. He related it with mythopoesis, which this novel was related to myth and interesting to read.

The next article is "*Adaptation as Compendium: Tim Burton's Alice in Wonderland*," by Kamilla Elliot (2010). This article examines how CGI (computer-

generated imagery) and 3D techniques are used to transform the nonsensical elements of Lewis Carroll's Alice's Adventures in Wonderland novel into something that makes sense in the context of fantasy as an alternate reality. In her article, she argues that dissatisfaction with the novel adaptation. She believes that the adaptation failed both the sequel and the movie. Elliot discovered that the Alice in Wonderland film does not correspond to the novel; she believes that Burton, the director, has added scenes that are not in the novel but are from other his films, such as CGI effects and choreography that are similar to other Burton films, especially the battle scene. She also argues that the movie is not about making it a fantasy but about making it as real as he can. In the writer's opinion, this article gave us more factual information about the process of adapting a novel into a movie. Furthermore, the writer could be more informative to show more cinematic elements in adapting research.

An article from Emily E. Auger entitled "*The Lord of the Rings' Interlace: The Adaptation to Film*" (2011) examines how the author of The Lord of the Rings uses a technique called interlacing. Interlace is used to amplify the story in a manner to dramatize the status of the story, which is a myth. In her journal, she discusses the differences of interlace between the novel and its movie adaptation, especially for the story of three characters, Isildur, Gollum, and Elrond. She argues that the interlace in the movie is a structural interlace because it is the re-presentation of certain motifs and lines of dialogue with variations. She also argues that sometimes the interlace was adapted from the text, and some were added. As a result of the variations in those three people's lives, which will be discussed in this thesis, the author believes that this journal provides some fresh information about their story.

Next is an article entitled "*The Lord of the Rings: The Fellowship of the Ring 'The Influence of the Secondary Characters, Gandalf and Aragorn, on the Personality Development of the Major Character, Frodo Baggins*" by Abhirama S. D. Perdana (2006). This article discusses the main character's development, influenced by other characters. In this article, he discusses the psychological side of the main character, who cannot take responsibility for destroying the ring. With the advice of the main character's friends, Gandalf and Aragorn, he could take responsibility and develop to

be a better version of himself. This article examines how the main character's friends influence Frodo by helping him by giving him some advice and teaching him about good leadership and self-control. Even this article discusses the psychological side of the main character and also from the view of his friends who influenced him; this article also gives more pieces of information about characters that can help to enrich the information in characterization.

Next, is an article by Yogy Aspriyanto and Erni Hastuti entitled "*Transformation of a Novel Murder on The Orient Express into its Film Adaptation using Ecranisation Study*". This article examines the ecranisation process of the characters in the novel and its movie adaptation.

This article discusses the characters' addition, reduction, and variation due to the ecranisation process. They found out there are several characters were deleted or not included in the movie adaptation due the time limitations; also, they found out that there are variations of the characters in the movie adaptation regarding the idea of the director in order to give a new look or "creativity" of the director. Still, they did not found out some new characters in the movie adaptation. This article can be used as a comparison with the writer's research because of the similarities between the theory with the writer's research. The theory used in this article can help the writer find the differentiation between the novel and the movie adaptation the writer is about to examine.

The Seventh is from Adéla Habrňalová's "*Literary Works by Hanif Kureishi and Their Film Adaptations*" (2016). This thesis aim is to compare literary works written by Hanif Kureishi to film adaptations. There are some works that she chose to investigate in her thesis using the theory of adaptation by Linda Hutcheon. In her thesis, she focuses on telling-showing mode, which was introduced by Linda Hutcheon, and also she states in her thesis that this mode has some advantages and disadvantages. However, they can enrich each other. This thesis also compares it extremely clearly because she focuses on how the adaptation is applied to the works and compares it with the movie. In the writer's opinion, her thesis is quite interesting because she used the telling-showing method by Linda Hutcheon, and she explained briefly.

Next, a master thesis from Barret James Shepherd “*Adaptation from Novels into Films: A Study of Six Examples, with an Accompanying Screenplay and Self-analysis*” (2009). In this thesis, the researcher focuses on how those six examples of adaptations compare with his adaptation of his works. In this thesis, the researcher uses a novel from Vladimir Nabokov’s *Lolita* (1955), *Fear and Loathing in Las Vegas* by Hunter S. Thompson (1971), *The Shining* by Stephen King (1977), *A Clockwork Orange* by Anthony Burgess (1962), *The Fixer* by Bernard Malamud (1966), and *American Psycho* by Bret Easton Ellis (1991) and all of those film adaptation to compare it with his novel and film adaptation *Eleven A’ Bier Place*. This research tries to compare how those adaptations were written to a screenplay to compare it with his works, which is to find out any similarities or differences in how to adapt a literary work into a film. In the writer’s opinion, Barret is a producer and an author. He wanted to know how those adapted works were written to enrich his knowledge and skills and know if his results were compatible enough. In his thesis, he focused on the homogeneity and aesthetic of adaptation, and the main point is the similarity of a screenplay.

Last but not least, a thesis from Margrét Ann Thors, “*The Art of Adaptation: The Move from Page to Stage/Screen, as Seen Through Three Films*” (2020). This research focuses on how the adaptation works on films which were adapted from literary works/pages. This research argues that contrary to common opinion, adaptations need not be viewed as derivatives of their source text. Still, it should be viewed as a source which was transforming into another medium regarding the evolution of the time. In this article, she argues that adaptation should not be viewed as a derivative of, secondary to, or even a parasite to the source, but it must celebrate it because it can be transformed into another form from time to time and environmental development. This thesis, in the writer’s opinion, is more challenging to read because the way the researcher presents this thesis is about creating a new perspective on adaptations, which is an adaptation is a new form by transforming a text into a digital platform. In fact, it contrasts with others’ perspectives regarding adaptations.

All of those articles that have been stated above could help the writer to conduct this research to investigate the differences between the novel and the movie because

there are so many views and perspectives by them about how to do adaptation works and also about the adaptation work in literary works that have been adapted to movies.

1.4 Research Question

There are several issues that occur in *The Return of The King*, both from the novel and the movie, to limit the scope, the writer has made 3 research question:

1. How does Jackson depict the image of the characters in the novel?
2. What are the differences in conflicts between the novel and the movie ?
3. How does the film portray the settings of the story?

1.5 Scope of the research

In this research on *The Lord of The Rings: The Return of The King* novel and its film adaptation, the writer focuses on the differentiations of the elements between the novel and movie as well as the director's intention in adapting the novel. The conflicts, characters, and plot of both films reveal the disparities. The main points the writer would like to discuss are the adjustments that impact other elements. To start the research, the writer will find the similarities and differences between the novel and the movie.

1.6 Objectives of the Study.

This research aims to investigate the adaptation of how the director changes the characterization from novel to movie. Next is to examine the differences in how the conflicts were represented in the movie by looking at the conflicts that exist in the novel. Last but not least is to examine the settings differentiation between the novel and the movie. Therefore, this research aimed to analyze and find out how much changes this novel that been adapted into the movie, *The Return of The King*.