

# CHAPTER I

## INTRODUCTION

### 1.1. Background of the Research

Adaptation works cannot be underestimated at the present time. There are many adaptation works that has been approved by critics. Literary adaptation means adapting a literary works, such as novel, play, short story, or biography to another medium, such as film, play or video game. In his writing “The Literary Adaptation: an Introduction”, John Ellis (1982) says that about 30% of narrative films created by Hollywood’s classic period are the result of the adaptation of the novel to the film. Commonly, novels that are adapted into films are the best-seller novels or have a good storyline and interesting to be adapted into a screenplay, for example *Oliver Twist* (1838) by Charles Dickens that was adapted into a film with the same title in 2005, and also an outstanding novel series, *Harry Potter* (1997-2007) by J.K. Rowling was also adapted into films (2001-2011). The successful of film adaptation also can be seen in Stephen King’s *The Shawshank Redemption* (1982) was adapted in 1994.

Filmmakers’ success can be judged by the way they use the cinematic elements to interpret a narrative novel, and it can be seen by their achievements. Ellis (1982) states the aim of an adaptation is to produce a work that can replace or bring up the narration contained in the novel through the process of filmic representation. Novel uses words to convey its meaning, while film uses visuals and cinematic elements such as editing, voice over, angle of camera, lighting, wardrobe, and etcetera. Therefore, narration is not only bound to written form but also in visual form.

There are some issues that are appointed when an adaptation work is released. In a book entitled *Adaptations: From Text to Screen, Screen to Text* written by Cartmell and Whelehan, Whelehan (1999) asserts that novel has a complexity which sometimes can only be conveyed in words and she believes that the film is able to convey what is written in the novel through the use of metaphor or symbolism (cited from Ardianto, 2016: 153). She also maintains that the most important problem in the adaptation of the literary work into a film is fidelity to the original source. Besides that, there are other issues that can be analyzed in the adaptation work. They are; the motives exist in adapting a novel into a film; the effect of political, social and economic in the process of adaptation; the missing aspects in film adaptation compared to the original source; and the viewpoints of novelist's and filmmakers in interpreting similar issues. Another issue that is disputed in discussing film adaptation is how the cinematic elements can represent the narrative in the novel. However, both novel and film have their own interests for the readers and the audiences.

*The Book Thief* was written by Markus Frank Zusak in 2005, an Australian writer. Zusak wrote four novels, namely *I am the Messenger*, *The Underdog*, *Fighting Ruben Wolfe* and *When Dogs Cry* or well known as *Getting the Girl*. Those novels were published internationally and also received a number of awards and honors. Zusak was awarded for Notable award, Margaret A. Edwards Award for his works in 2014. He is known as one of the most innovative writers and also a poetic novelist. *The Book Thief* is one of the international bestseller novels and translated into more than forty languages in the world.

*The Book Thief* tells about the life of a little girl, Liesel Meminger, during World War II in Germany. Her life is surrounded by people who hate Jews because of the doctrine of Nazi reign. Liesel lives under authoritarian led by Hitler. Nevertheless, Liesel is very fortunate to live with her foster parents who care about her. On the top of that, they all do not discriminate Germans and Jews. The story sets in Germany, more precisely on Himmel Street that is located in Molching, Munich. The story starts in 1939 at the beginning of World War II and the story continues on into the war years. There are several historical events contained in this novel, among them, the Holocaust, Nazi Party, and also Kristallnacht.

*The Book Thief* has many positive responses from literary critics after its publication. One of them is in a review entitled “Fighting for Their Lives” written by John Green (2006). It says that *The Book Thief* offers readers about believable, hard-won hope, and this novel also inspires readers in the life-changing and also provides the moral message that we have to struggle to face our life’s problems and there is always way to solve them. Zusak creates clear, touching, and imaginable description of the atmosphere during Nazi reign. Green (2006) also explains that there are many interesting things that can be found in *The Book Thief*. One of them is the narrator, Death. He is described as unusual kind, different from common perspective. Death is described as a character that has human nature and affection. An article by Kirril Shields (2016) discussed about the Third Reich, the Holocaust, and German people in daily life as portrayed in Zusak’s novel. Shields contends that this novel reflects the culture in German society, especially in family association. He argues that Zusak enables a means of

eliciting personal exculpations for German people because their foretime during Nazi reign.

In 2013, *The Book Thief* was adapted into a film with the same title. The film is an American-German film directed by Brian Percival and the screenplay by Michael Petroni. The genre is historical drama by English and German as the languages used in the film. Percival (2013) was surprised with the incredible description of Zusak's novel; it is full of vivid descriptions of skies and colors. He felt that he had to produce this film. Upon its release, the film achieved nearly four times the cost of production. The film also received many awards and nominations for its score. There are many reviewers give positive and negative responses to the film as well. In a review on ScreenRant.com, Ben Kendrick (2013) opines that *The Book Thief* film is stunning film with outstanding characters. On the other hand, he argues that it fails to explore all the important aspects exist in the novel. Although Percival has tried to include as much as he can in the 121-minute film, but there are still many important aspects contained in the novel do not exist in the film.

Based on the description above, I think it is interesting to analyze *The Book Thief* novel and its film adaptation. I want to give an understanding that film adaptation can be considered as rhetorical and aesthetical product that shows their creator's perspective toward the original source. The interesting aspects in these works are the depiction of unforgettable historical issues such as Nazi atrocities with anti-Semitism, the poignant story of the Holocaust from different viewpoint, and good relationships between Germans and Jews during Nazi reign. Furthermore, another attraction of *The Book Thief* is the uniquenesses that it has.



One of them is a picture of an unusual narrator, Death. Therefore, I question how the director visualizes Death as the narrator of *The Book Thief*.

Accordingly, I want to analyze the alterations exist in *The Book Thief* and its film through the themes, characters and plot. Furthermore, I am also focus on analyzing the cultural capital and anti-Semitic element exists in *The Book Thief* and its film. In conducting this research, I apply Theory of Adaptation by Linda Hutcheon, mise-en-scene based on John Gibbs' understanding, structural analysis by Robert Stanton and also aided by the concept of Vision du Monde by Lucien Goldmann.

### 1.2. Identification of the Problem

There are many alterations occur in the adaptation of *The Book Thief* into the film. They include the form of themes, characters, backgrounds and plot in the film adaptation. Those alterations occur because of the different medium which brings from text to screen. The alterations can be refocusing the themes, remaking the characters, and changing the plot's pace. I also wonder why the director did those kinds of decision into his adapted film.

Zusak's novel describes the social conditions in Nazi reign during World War II explicitly; including the relationships in the society, between Germans, as well as Germans and Jews. In *The Book Thief*, the social condition is depicted with anti-Semitism during Nazi reign. The good relationship between Germans, or Germans and Jews is described in the novel vividly. Rudkin (2014) states that the fans from *The Book Thief* novel will be interested to know if the film adaptation can explore the horror, irony, courage, and humanity in the original work. Regrettably, she witnesses that those are not exist in the film adaptation (from

www.nzherald.co.nz). I argue that there are important aspects in the novel that are not exported in the film, for example the cruelty of humanity during Nazi reign is not explored deeply in film and there is no war scene in the film as in the novel. The Book Thief film also omits and modifies some moments about the relationship between Germans and Jews in The Book Thief novel. In consequence, Percival's film portrays the public relationships are not as intimate as in the novel.

In The Book Thief novel, Death has an important role. The portrayal of Death in general is horrifying and frightening but Zusak presents Death with a different image that shows human's affection. Therefore, I want to analyze how Percival brings up Death as the narrator in his film.

### **1.3. Scope of the Research**

In analyzing The Book Thief and its film adaptation, I focus on the differences of the structure between novel and film and also the motivations of director in adapting the novel. The differences can be seen through the themes, characters and plot of both. The focuses are the changes that have an influence to other elements. Further, I also want to analyze the cinematic elements used by the director to visualize the cultural capital, anti-Semitism and Death as the narrator in The Book Thief. One of them is Death as the narrator. The cinematic elements that I will analyze are mise-en-scene such as lighting, costume, decoration, colors, properties, actors and also camera movement. To begin the analysis, I analyze both the similarities and differences between The Book Thief and its film adaptation.

#### 1.4. Research Questions

There are several issues related to the process of adaptation, which occurs in adapting *The Book Thief* into its film. These issues are the differences between the two works and the motivations behind the adaptation work. Therefore, there are some researches questions will be analyzed in this research, among them:

1. How is *The Book Thief* novel adapted into film and the effect of the alterations from this film adaptation?
2. What are the cinematic elements used by the director to convey the social conditions during Nazi reign and his motivations in *The Book Thief* film?

#### 1.5. Objectives of the Research

The purpose of this study is to reveal that film adaptation can be considered as products that cannot be underestimated. It is not a secondary anymore but it also has high aesthetic value. I also observe the alterations that form significant difference between *The Book Thief* and its film adaptation. To achieve this goal, I will compare *The Book Thief* and the film so the difference between the two becomes clearer and understandable. The elements that will be compared are; themes, characters, and plot; the depiction of Nazi ideology, Jews, Cultural Capital; and the relation between Germans and Jews exist in both works. I want to identify how the director portrays the themes, death as the narrator, and the messages in the novel visually. This study will also show the depiction of cultural capital, Nazi's ideology, and social condition contained in *The Book Thief* novel and how it is transformed into its film adaptation. In addition, I also hope that this research will be very helpful for further research in the same field.

## 1.6. Review of Previous Studies

The writer takes a review and some articles from some experts who related to *The Book Thief* and adaptation. From these previous studies, I conclude that this novel has different viewpoint of Nazi reign, because Zusak also upholds human kindness beside the cruelty during the Holocaust. I also see that film adaptation does not fully translate the original source, because it has its own originality.

The first is a review presented by Philip Ardagh (2007) entitled “It’s a Steal”. In his review, Ardagh claims that *The Book Thief* is a must-read novel for everyone, because this novel provides provoking, unsettling, struggle in life and tragic. He also says that the book should read by both adult and children, even though the work itself considered as children’s novel in one country and adult’s novel in another country. In the review, Ardagh gives us a quick look of the work, the author and the story, the main character and a little background on another character. He also argues that the reason for the author of choosing Death as the story-teller because it will be a unique way in giving comments on human’s inhumanity from a non-human’s perspective. He says that we can find that there are all kinds of Germans, from those who committed for Nazis to those good Germans like Hans Hubermann, another character in the work. From a learner’s perspective, we can say that Philip has reviewed the novel well enough. We can use this review as reference to get more data. This review gives us information about the story, the author, the background story and his own opinions about the novel. One thing that he should add is more detail information about the novel, it will give a better writing in result.



In “Into Eternity’s Certain Breadth’: Ambivalent Escape in Markus Zusak’s *The Book Thief*” by Jenni Adams (2011) it is taken from his book entitled *Magic Realism in Holocaust Literature*. This article discusses how a holocaust literature uses a narrative of escape and consolation so that it can be accepted as a crossover literary work. Adams focuses on Max and Liesel characters to explain how the Holocaust literature is. He questions how the narrative of escape and consolation is used to tell the realist story like the Holocaust to produce magic realism genre so as to be accepted by the public. Adams states that *The Book Thief* novel is a Holocaust literature that has uniqueness, narrated by Death, which produces a terrible rumor. Zusak decided to use Death as a personified narrator, a talking death, present an ambivalent, while making a Death has heart and affection. This ambivalence helps the novel to negotiate the issues surrounding the Holocaust literature that is addressed to children and young adults. The scenes that show the Holocaust in *The Book Thief* novel are when The Hubermanns hid Max and also when Liesel met with Jews, who was marching, walking towards Dachau. In my opinion, this article provides a very complex explanation and endless discussion about realism and magic realism. So this article can be used as a reference for readers who want to understand about magic realism.

Kamilla Elliot (2010) also writes an article entitled “Adaptation as Compendium: Tim Burton’s *Alice in Wonderland*”. This article discusses how the CGI (computer-generated imagery) and 3D techniques bring up the non-sense things, which is contained in *Alice’s Adventures in Wonderland* novel, into something that can make sense with fantasy as an alternative reality. In her

writing, Elliot argues that dissatisfaction with the adaptation works of Alice's Adventures in Wonderland novel is true. She agrees that the adaptation works is failed, both the sequel and film. Elliot found that Alice in Wonderland film are not correspond, she felt that Burton, the director, adds some scenes that is not in the novel, but from other films that have been made by the director before, as an example of CGI effects and choreography has similarities with other films, especially the scene that shows the battle scene. Elliot also argues that Alice in Wonderland film does not focus on how an actual fantasy film is but focus to make the film look more real. These distorted changes result that film-as-memory being deprecated. Elliot underlying her opinions is based on criticism that already exist, so only some opinions as her pure personal opinion about the study results. In my opinion, this article shows more facts that occur in the process of adaptation. I think it is necessary to explain the purpose of her research by showing more cinematic elements used by filmmakers in adapting a work.

The next article is an article entitled "An Analytical Study of 2013 Cinematic Adaptation of *The Great Gatsby*" written by Alireza Anushiravani and Ehsan Alinezhadi (2016). It is taken from *International Letters of Social and Humanities Sciences*, page 73-75. This article discusses about differences in the two diverse interpretation of the same story, namely film and novel. To achieve the goal, this research was analyzed by using adaptation theory by Linda Hutcheon. In their research, researchers found that adaptation of the novel *The Great Gatsby* into a film raises the difference in sense experienced by the reader and audience. The researchers comment that *The Great Gatsby* film has a romantic side that is more viscous than the novel, this is done to attract the appeal

of unknowing audiences and also the film is more Gatsby centered when compared with the novel. In their article, researchers examined four major parts of the adaptation theory, namely what, who-why, how, and when-where, in detail and depth and they also put some quotations from the novel that can strengthen their arguments. In my view, the researchers succeed in explaining to the reader how the similarities and differences that exist in The Great Gatsby novel and its film in detail.

Wayne J. McMullen and Martha Solomon (1994) composed an article entitled “The Politics of Adaptation: Steven Spielberg’s Appropriation of The Color Purple”. This article is taken from *Text and Performance Quarterly*, page 158-174. In their essay, McMullen and Solomon discusses The Color Purple novel by Alice Walker and The Color Purple film directed by Steven Spielberg. This essay examines the potential political and social implications of filmic adaptation and the researchers also discuss how relationships that occur in Spielberg’s film as text, the novel as work, and the American viewing public. In this research, the researchers found that there are many changes that occur when adapting The Color Purple novel to a film, one of which is a displacement in narrative type that is originally epistolary into melodrama in the film adaptation. Researchers also found a change in emotional focus through the eclipsing of Celie’s Voice. It is done by removing Celie’s distinctive and crucial angle of vision, eliminating sexual violence that she faces, and also simplifying her emotional life. Researchers argue that economic factors are also very influential when adapting The Color Purple novel, this is to achieve maximum profit. The researches contend that Spielberg made the changes in adapting The Color Purple novel due

to the demands of Hollywood to increase the selling value of a film. The strength in this essay is how researchers explain the results of the research. Researchers explain the research in detail with evidences and easy to understand. In my opinion, the researcher succeeds in convincing the reader that an adaptation work is not a “copy and paste” process, but the original work reproduce differently and creatively as possible.

M. Thomas Inge (2004) conducted an article entitled “Walt Disney’s Snow White and the Seven Dwarfs: Art, Adaptation, and Ideology”. This article discusses how Walt Disney produced a work by retold the author’s works in a different way, and produced a work in accordance with his vision of American values. One of the works that Disney adapts is Snow White and the Seven Dwarfs by Brothers Grimm. In the results of his research, Inge found that when adapting Snow White and the Seven Dwarfs, there are many deletions, additions, and expansions occur. He also concluded that Disney has changed the ideology which was originally based on the German values into American Values. Inge believes that this is done aimed to attract the audience so that it has a high selling value. In addition, Inge also contends that Disney succeeded in interpreting Grimm’s work into a film that children can enjoy when the film is produced. While based on the original version, Snow White and the Seven Dwarfs have violent scenes, and inappropriate to be shown to children. So the process of adaptation also makes adjustments to the time and place when a novel adapted into a film. This article has a clear discussion of how Disney adapted a work, it can be seen how Inge explains one by one the comparison between Grimm version and Disney Version. This article also explains the deletions, additions, expansions, and changes exist in



the adaptation in depth and ease to understand. Judging from the title, Inge explores Disney's style on art, the process of adaptation that had been made, and also his ideology. On the ideology side, Inge only focuses on Disney's ideologies, so it seems necessary to discuss the ideology of the original author in depth as a comparison. In my opinion, this article presents many explanations that retell the content of the story to make it easier for the readers to understand how to compare two works from different medium.

The last article is conducted by Risza Dewi Rahmawati, et al (2013), entitled "Adaptation Analysis of Harry Potter and the Half Blood Prince Novel by J.K. Rowling into Film by David Yates". This article discusses about the motives beyond the process of adaptation. The researchers classify the differences between the novel and its film, and compare both of them. This article also explains about the ideology that contained in the novel and the film. To find the ideology in the novel and film, the researchers use theory of sign by Roland Barthes. The researchers found that dominant ideology in the film adaptation is capitalism ideology beside in the novel is feudalism ideology. The motives that exist in the film adaptation are economic lures and cultural capital. The researchers argue that the myth about the influence of the wizard bloodline in the novel has different representation in the film. They also contend that when adapting the novel into film, there are many excisions on the plot and character. Since the dominant ideology is capitalism that leads into economic lures and cultural capital, they also argue that the adapter wants to adapt a work because the benefits, they can obtain much money from their adapted work. In my view, this article is succeeding to prove that there is different ideology between Harry Potter and the Half Blood

Prince novel and its film adaptation. The composition of this article is easy to understand and have clear understanding about ideology.

Up to the present, there are a lot of research on comparing the novel to the film adaptation has been done. However, as far as the search conducted by the writer, The Book Thief and its film have not been compared scientifically. Therefore, the writer is interested to conduct this research.

### 1.7. Theoretical Framework

Comparative literature is an attempt to compare two literary works, whether it is comparing between two novels or two poems or two plays or between other disciplines, as philosophy, psychoanalysis, sociology, film studies. In his book *Comparative Literature Theory, Method, Application*, Steven Totosy (1998) presents a framework of comparative literature based on a contextual approach to cultural and literary studies. He applied this framework in audience studies, film and literature, women's literature, translation studies, new media and scholarships in the humanities.

According to Totosy, there are four general principles of comparative literature. First, the postulate that in and of the study, pedagogy, and research of literature it is not "what" question but "how" question is more important. Second, comparative literature is theoretical and methodological postulate to move and to connect between cultures, languages, literatures, and disciplines. Third, it is necessity for the comparist to acquire grounding in several languages, literatures and other disciplines before study the theory and methodology. Fourth, it is interesting to discuss the relation of a literary work to other forms of artistic expression such as visual arts, music, film, etcetera and also other disciplines in

humanities and social sciences (1998:15). Thus, the film becomes one of artistic expressions that naturally can visualize what is in a literary work. Totosy also explains that translating a novel into a film is a natural act (1998:85). Film also represents the reality but differences with literature; the audience sees real space and does not imagine it when reading a literary work. Film adaptation raises the imagination towards the story of literary work. Based on this understanding, I am interested to conduct a research by comparing novel and its film adaptation.

In his book *Novel into Film*, Bluestone (1957) mentions that there are two ways of seeing at comparing literary works with their adaptation work, by questioning how similarities and differences exist in the film with their original work, and also questioning how the relation between the two media. In his essay, Bluestone (1957) contends that *Madam Bovary* film directed by Vincent Minnelli in 1949 was failing to exploit the structural and symbolic potential of buildings and objects that have been created by Gustave Flaubert, the writer of *Madam Bovary* in 1857. This is because Flaubert's mounting techniques in creating the root-symbols of cathedral and hospitals have become one of the difficulties for filmmakers to adapt the novel. Minnelli have to create a new scenario of *Madame Bovary* when it was adapted into a film. Bluestone (1957) maintains that between novel and film is significant difference, namely novel works with the calendar, the movie-maker works on location (1957). Both these media have their own priorities. For example, the sequential, discrete and irreversible character is delivered by using descriptions and dialogue in novel, while in the film use music, dialogue, mimic of the actors to describe a characterization of characters.

In her book *Theory of Adaptation*, Linda Hutcheon states that “adaptation is repetition, but repetition without replication (2006:7). An adaptation is a repetition but it is not a process of “copy and paste”. In explaining what an adaptation is, she makes three meanings of adaptation (2006:8). The first is adaptation as a product. Here, the product means that the adaptation as a result of the transition from one medium to another, for example from a novel to a film. Commonly, the elements that are transitioned in the novel into a visual form are theme, setting, characterization, plot, and also the culture. The second is the adaptation as a process of creation. She also maintains that in the process of adaptation required high creativity and improvisation to bring the story in the novel visually. Here, the extent of creativity is as a measure of whether an adaptation work is successful or not. The last one, adaptation is a form of intertextuality. She believes that when enjoying an adaptation work, our minds will be filled by the memories when reading the original work. Therefore, as a good audience, should enjoy it and see how the differences and similarities between the original work and its adapted work.

According to Hutcheon (2006), there are several categories in analyzing a film adaptation (33-158). The first category is what; it means what is being adapted? What elements are transformed? The second one are who and why. She poses the question of who the real adapter is. After analyzing who is the adapter, then Hutcheon says that the motives of the adapter are: economical lures, the legal constraints, and cultural capital, personal and political motives. Third is how; how the audiences react to the film adaptation is a major concern to the adapters. The last ones are where and when. This category is related to time and place.



Adaptation is reinterpretation of original work; demands of the context should be considered. Hutcheon (2006) also states that the choices that are taken by an adapter are based on several factors, such as genre or medium conventions, political engagement, and personal as well as public historical. These decisions are made in the creative process that relates to interpretive context that is ideological, social, historical, cultural, personal and aesthetic (108).

Hutcheon (2006) divides motivations in adapting a literary work into four categories (86-95). The first motivation in adapting a work is “Economic Lures”. It is obvious that economic motivation affects all stages of the process of adaptation. Economic motivation is one important factor by the director to choose a work that will be adapted, as the film is an expensive collaborative art form. The second motivation in adapting is “the Legal Constrains”. By legal constrains, the adapter can raise defenses to the ownership of cultural and intellectual property. Sometimes an adapter avoids sensitive aspects such as religion or race in their adaptation work to avoid problems that will arise later.

The next motivation is “Cultural Capital”. It is a term that is introduced by Pierre Bourdieu in 1979. Cultural Capital can exist in three forms: the embodied state refers everything that cannot be separated from ourselves, for example: language, personality, habits, and so on, the objectified state refers to material object that we ‘consume’, for example: books, clothes, food, and so on, the last one is the institutionalized state refers to education, knowledge, and so on (Richardson, 1986: 47). Hutcheon reveals that one way to gain respectability or improve cultural capital is to use adaptations as upwardly mobile (2006:91). Adaptation of a novel into a film is also used as pedagogical impulse in education.

Adaptation work also considers how cultural capital and the mass audience reception. Adapters consider the cultural capital that they adapt to in accordance with the codes' regulations. Here, code's regulations refer to the existence of the Hollywood Production Code from the 1930s until the 1960s which give rise to different arguments about adaptation, cultural capital, and mass audience reception. An example taken from Hutcheon's book, the adapted work of Anna Karenina would have been suspect under the code's regulations because of its sexual content: seduction, corruption, and illicit love (92). Black also said that the reforms in the contemporary literature would be far more corruptive on the mass audience, especially to moviegoers than it was on 'readers' of original works (Hutcheon, 2006: 92).

Hutcheon (2006) says that the last motivation is called "Personal and Political Motives". She emphasizes that every adaptation work has adapter's personal reasons to do an adaptation and choosing the adapted work and what medium to do it. She gives an example about the adaptations of Shakespeare's works may serve as tributes or to supplant the canonical cultural authority. On the other hand, there is also an adapter that does the overthrow to the original works. This happens because of adapters' desire to make something different in their work, based on their own social or political desired position.

In understanding the scenes in the film, I apply the understanding of mise-en-scene by John Gibbs (2002). In his book *Mise-en-scene: Film Style and Interpretation*, Gibbs states that mise-en-scene is "the content of frame and the way they are organized" (2002:1). The content of frame refers to lighting, costume, decoration, properties, and the actor. When analyzing mise-en-scene, we

also analyze framing, camera movement, the particular lens employed and other photographic decisions. Gibbs also includes the audience's view. *Mise-en-scene* encompasses both what the audience can see, and the way in which the audiences are invited to see it. By analyzing the *mise-en-scene* of film in this research is indispensable because it will explain how the director visualizes the narratives conveyed by the author from the novel into a film by using certain techniques.

To analyze the structure of novel, I will use structural analysis by Robert Stanton. In his translated book *Teori Fiksi* by Sugihastuti and Rossi Abi Al Irsyad, Stanton (2007) divides the intrinsic elements of a literary work into three parts: fact, theme and literary devices. Facts are elements that have a function as a record of imaginative events of a story. The fact of story consists of character, plot, and setting. Theme is the idea of the subject matter or underlying story. While the literary devices is the method used by the author in selecting and composing the details of the story in order to achieve meaningful patterns. Literary devices consist of a title, point of view, style and tone, symbolism, and irony.

I also use *vision du monde* or worldview concept by Lucien Goldmann (1980) with the aim to analyze the social conditions that exist in the novel and in the film. In his book *Essays on Method in the Sociology of Literature*, Goldmann (1980) states that *vision du monde* is the result of interaction with the environment or social group. He also says that the structure of a literary work represents the worldview of the author. According to Theodore Adorno et al., ideology is “an organization of opinions, attitudes, and values – a way of thinking about man and society (cited from Gerring, 1997: 958). Through the works, we

can see how the ideology of the author of the work. By looking at the social conditions in the novel and film, the writer can analyze the ideology of The Book Thief's author and the director and screen player of the film.

### **1.8. Methods of the Research**

This research is a library research that uses qualitative and comparative method. I use comparative method in order to compare the novel and its film adaptation. I will begin my research by dissecting two works, The Book Thief and its film adaptation, and then I will examine the process of adaptation by analyzing the structure and the changes that occur as well as the motivations of the director when adapted the novel.

In conducting the research, the writer will follow some working phases. Those phases are collecting data, analyzing the data, and presenting the data. In collecting data, I will collect the data that are related to this research. The data that are collected come from two sources, primary data and secondary data. Primary data are obtained by reading The Book Thief novel (2005) by Markus Zusak and its film adaptation in 2013 as the source of data. The data collection is done by reading The Book Thief thoroughly and repeatedly and observing the film to analyze the structure and alterations. The data will be processed based on the changes that occur. The secondary data are any informations from books, online journals, articles, reviews and essays which related to the topic that are available in library and the internet that related to this research.

In analyzing the data, the data will be analyzed using theory of adaptation proposed by Linda Hutcheon. To understand the structure in the film, I



use the mise-en-scene understanding by John Gibbs, while to analyze the novel I use structural analysis by Robert Stanton and Vision du Monde concept by Lucien Goldmann. The method of analyzing data is comparative method. David Collier (1993) states by using comparative methods can sharpen our power of description and assist in concept-formation by focusing on similarities and contrasts between cases (105). The analysis will be started by analyzing the structure of *The Book Thief* novel. It will be continued by discovering the adaptation of the novel. According to Jon Lewis (2014), we need to do close reading or textual analysis by involving a focus on the distinct formal elements of a film and the interaction of those elements. Therefore, I need to analyze the form (the element of narrative, mise-en-scene, camerawork, sound, and editing) and the style of the film (17). I will watch the film multiple times and looking for scenes that related to the research. After that, I will take down the cinematic elements that which is contained in a scene and describe the scenes and relate them to the novel. I will describe the data in both works by dividing it into two big headings, thus makes the analysis is more easier to understand.

The last step is presenting the result of analysis. The presentation uses qualitative method. In his book *How to Research*, Blaxter (2010) states that qualitative research is one of types of research that deals with collecting and analyzing the data in a form of non-numeric (65). Hence, the result will be presented by emerging arguments and opinion since the data are words, statements or paragraph and not in form of number.