

**THE ADAPTATION STUDY IN THE NOVEL AND FILM
“TO KILL A MOCKINGBIRD”**

THESIS

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**ENGLISH LETTERS DEPARTMENT
FACULTY OF HUMANITIES
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**THE ADAPTATION STUDY IN THE NOVEL AND FILM
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THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang in partial fulfillment of
the requirement For Degree of Sarjana Sastra

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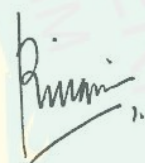
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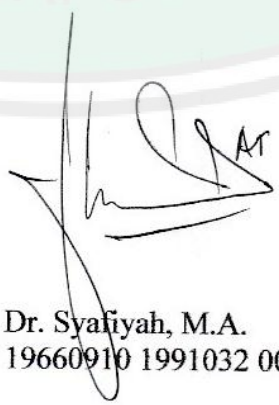
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STATEMENT OF ACADEMIC INTEGRITY

Sarifatus Shofa, as the writer of the thesis entitled “THE ADAPTATION STUDY IN THE NOVEL AND FILM *“TO KILL A MOCKINGBIRD”* pronounce that this thesis is originally my work. It does not include any works which have been previously submitted at any higher education institutions, and to the best my knowledge, this thesis does not include any works or opinions that have been previously written or published by any authors, except for those which are referenced in the text and listed in the bibliography. Thereby, I am highly responsible to the novelty of my thesis.

Malang, Mei 24, 2018



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MOTTO

There is no better relationship than the one you have with your Creator



DEDICATION

I proudly dedicate this thesis to my beloved parents, H. Saifullah and Hj. Halimah who support me in everything to finish my thesis, and teach me to do the hard work. Also, to my beloved brother, Abdurrahman and Rully and my beloved sister Rusyati, who always pray and encourage me to believe in my self to get success and honor.



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All praises be to Allah SWT, the God of the Universe, the One possessing the highest power, who has given His blessing to all the creatures in the universe, especially toward me for completing this thesis entitled *The Adaptation Study in the Novel and Film To Kill a Mockingbird*. *Shalawat* and *Salam* are presented to the prophet Muhammad SAW who has brought Islam as the *rohmatanlil-alam* religion.

This theses presents because of the help, guidance, and pray from other people. Thus, my greatest gratitude goes well to my supervisor, Dr. Mundi Rahayu, M.Hum., who has been really patient guiding me in accomplishing this thesis by revising many incorrect meaning, systematical, analysis, and so forth. Thank a lot for the guidance, encouragement, and understanding that have been given to me. I must also be thankful for all lecturers who helped me passing the entire semesters in English Letters and Language Department.

I present this thesis to my family, especially my mother (Hj. Halimah), my father (H. Saifullah), and my sisters for the perpetual prayer, love, and support which help me enduring the difficulties. There is something beyond language I thank them.

Finally, I am aware of weaknesses of this research I conducted. Criticism and suggestion are welcomed to the researcher for the improvement of this thesis. Hopefully, this thesis would give benefit especially for researcher itself and all readers in general.

Malang, Mei 24, 2018

Sarifatus shofa

Abstract

Shofa, Sarifatus. 2018. *The Adaptation Study of Classical Western Narrative Structure in the Novel and Film To Kill a Mockingbird*. Thesis, Faculty of Humanities, English Letters Department, Universitas Islam Negeri Maulana Malik Ibrahim, Malang. Advisor: Dr. Mundi Rahayu, M.Hum.

Key Words: Adaptation, Plot, The Classical Western Narrative Structure, Novel, Film.

Many fictional works which have the theme of heroism often show the same narrative. Those works can be in form of novel and film. Related to the form of film, it is no longer new that Disney often creates films based on the literary works. One of them is the film *To Kill a Mockingbird*. The original work is written by Harper Lee 1962.

The Adaptation of a classic literary work to be a film becomes the most frequent activity in the entertainment industry. Interestingly, a literary work can be adapted many times. However, every adaptation of work has to bring something new besides taking a literary work as a great source.

The classical western narrative structure is a narrative in the story which explains the struggle of hero to save the society from oppressive villain. Actually, this narrative structure often appears in the mythology and story in the western which has the theme of heroism.

The research problem in here is how the classical western narrative structure is built in the plot of the novel *To Kill a Mockingbird* and film *To Kill a Mockingbird*. This study belongs to the domain adaptation study. Therefore, the analysis is focused on the sentence in the novel and the dialog of in the film *To Kill a Mockingbird* which relates to the classical western narrative structure.

The result of study, there are 5 functions of the structure of classical western narratives that were built in Atticus's plot to save a negro who was accused of raping white women in the novel *To Kill a Mockingbird*. And there are 3 functions of the classical western narrative structure built on the plot of Atticus rescuing a Negro in the movie *To Kill a Mockingbird*.

ملخص

الطائر لقتل والسينما الرواية في الغربية السردية البنية الكلاسيكية من التكيف دراسة. Shofa, Sarifatus.2018. مالانج إبراهيم مالك مولانا الإسلامية ولاية جامعة من الإنسانية العلوم كلية الإنجليزية، اللغة قسم أطروحة، المحاكي

هوم راهايو، موندي د: المشرف

والسينما الرواية الكلاسيكية، السردية البنية الغربي مؤامرة، التكيف، الرئيسية الكلمات

تكون أن الأعمال لهذه ويمكن. السرد نفس تظهر ما غالبا البطولة موضوع لديها التي الروائية الأعمال من العديد فيلم هو منهم واحد. الأدبي للعمل التكيف فيلم ديزني كثيرا جعل وقد الفيلم، صنع المرتبطة. والأفلام الروايات من شكل في 1962 عام في لي هاربر قبل من مكتوبة أصلية أعمال. المحاكي الطائر لقتل

الأعمال للاهتمام، المثير ومن. الترفيه صناعة في شيوعا الأكثر الأنشطة فيلم إلى الكلاسيكي الأدب من التكيف موردا باعتباره الأدب أخذ جانب إلى جديدا شيئا تجلب التكيف أي يجب ذلك، ومع. مرات عدة تكيف ويمكن الأدبية ممتازا

القمعي الشرير من المجتمع لإنقاذ البطل نضال تشرح التي القصة في السرد هي الغربية الكلاسيكية الرواية بنية الأساطير في الرواية هذه هيكل يظهر ما غالباً، الواقع في. القصة في واحد حرف سمة تصرفات تصف التي الجمل بطولية مواضيع لها التي الغرب في والقصص

الطائر قتل" رواية مؤامرة على الغربية الكلاسيكية الروايات بنية بناء كيفية في هنا البحث في المشكلة تكمن الجمل على التحليل يركز، لذلك. النوعي البحث مجال في البحث هذا تضمنين يتم. "المحاكي الطائر قتل" وفيلم "المحاكي الغربي الكلاسيكي السرد بالهيكل المرتبط "المحاكي الطائر قتل" فيلم في والحوارات الروايات في

لإنقاذ أتيكوس مؤامرة في بنيت التي الكلاسيكية الغربية الروايات لهيكل وظائف 5 هناك، الدراسة هذه نتائج من الكلاسيكية السرد بنية من وظائف 3 وهناك. "بريئاً طائراً قتل" رواية في بيضاء امرأة باغتصاب متهماً كان الذي الزوج To Kill a Mockingbird. فيلم في الزوج أحد إنقاذ Atticus مؤامرة على مبنية الغربية

Abstrak

Sarifatus, Shofa. 2018. *The Adaptation Study of Classical Western Narrative Structure in the Novel and Film To Kill a Mockingbird*. Skripsi, Jurusan Sastra Inggris, Fakultas Humaniora Universitas Islam Negeri Maulana Malik Ibrahim, Malang.

Pembimbing: Dr. Mundi Rahayu, M.Hum.

Key Words: Adaptasi, Plot, Struktur narasi klasik barat, Novel, Film.

Banyak karya fiksi yang memiliki tema kepahlawanan sering menunjukkan narasi yang sama. Karya-karya tersebut bisa dalam bentuk novel dan film. Terkait dengan pembuatan film, sudah sering kali Disney membuat film adaptasi dari karya sastra. Salah satunya adalah film *To Kill a Mockingbird*. Karya aslinya di tulis oleh Harper Lee pada tahun 1962.

Adaptasi karya sastra klasik film menjadi kegiatan yang paling sering dalam industri hiburan. Menariknya, karya sastra dapat diadaptasi berkali-kali. Namun, setiap adaptasi harus membawa sesuatu yang baru selain mengambil karya sastra sebagai sumber yang bagus.

Struktur narasi klasik barat adalah narasi dalam cerita yang menjelaskan perjuangan pahlawan untuk menyelamatkan masyarakat dari penjahat yang menindasnya. Kalimat yang menggambarkan tindakan atribut karakter tunggal dalam cerita. Sebenarnya, struktur narasi ini sering muncul dalam mitologi dan cerita di barat yang memiliki tema kepahlawanan.

Masalah dalam penelitian disini adalah bagaimana struktur narasi klasik barat dibangun di plot novel *To Kill a Mockingbird* dan film *To Kill a Mockingbird*. Penelitian ini termasuk dalam penelitian kualitatif domain. Oleh karena itu, analisis difokuskan pada kalimat dalam novel dan dialog dalam film *To Kill a Mockingbird* yang berkaitan dengan struktur narasi klasik barat,

Dari hasil penelitian ini, bahwa ada 5 fungsi struktur narasi klasik barat yang di bangun di Plot Atticus yang menyelamatkan seorang negro yang di tuduh memperkosa wanita berkulit putih dalam novel *To Kill a Mockingbird*. Dan ada 3 fungsi struktur narasi klasik barat yang dibangun di plot Atticus menyelamatkan seorang negro dalam film *To Kill a Mockingbird*.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher will discuss background of the study, problem of the study, objectives of the study, scope and limitation, research method, and definition of the key terms.

1.1 Background of The Study

The adaption of literary work to a film is a frequent activity nowadays. If we see from the history of entertainment industry, one literary work (novel, short, story, drama, and poem) can be adapted into film several times. Interestingly, the result of each film adaption are always different, not only in the form but also in the content of story. According to Hutcheon (2013 : 7) as a product, adaption cannot remain entirely faithful to its original text, otherwise questions of plagiarism arise. Even so, the fundamental idea in the story which is adapted, relatively same as what is portrayed in a literary work. Therefore, it is a common thing that the audiences will see several differences after they read and watched the film adaption and the novel which have the same title.

Filmmakers just as everyday reader do when they fall in love with a story which they have read. Furthermore, they want to see it brought to life in the medium that they excel in creating within, while at the same time they have the opportunity to bring the story to life for a large audience. According to Foote (1988) the process of creating film adaption is began with creating the screenwriter, it was created by the director but usually is an individual

who is known as being particularly adept at screenwriting. Sometimes it can be the author of the novel writes screenplay, but often, it is a screenwriter (via Snyder 2011 : 202). In other word, by reading the literary work, people especially the filmmaker get inspired to establish a film based on the literary work.

Adapting a literary work into film is also like visualizing the imagination which is gotten through reading a literary work. Since the filmmaker get inspired to build story based on a literary work. According to Desmond (2006:14) literature inspires films, the common reason is literature exists as a great source for films because an author has already completed the creative process of inventing characters, plots, and worlds. With this process accomplished, an adaption of an already established and successful work is easier to create than to begin a new work that might fail. It can be said that in adapting a literary work to film, the filmmaker besides borrowing the famous person's work, they must be able to put his idea in the work that he is going to create as a part of developing the story of the novel.

In a film production, there is also the capabilities of the actor, which have a huge impact on what can be illustrated from the story of a literary work. As well as what can conceptually be transferred into a visual format and those are based on the interpretation of the filmmaker. For an adaption, the more imaginative a piece is with fantastical elements, the harder it is to transpose those to a visual format (Mc Farlane, 1996 via Snyder, 2011:209). According to Boozer (2008:3) literature to film adaption involves the textual

transportation of a single-track medium of published writing into a document that embraces the scenic structure and dramatic codes of the multitrack medium of film. As the result of the film adaption, even the plot remains the same, the interpreting of it radically changes from one generation too the next. It can be seen in some novel which has been adapted to a film more than once. The first film adaption and the second film adaptation will surely show several differences caused by a different interpretation.

The literary work which is often adapted to film is mostly from classic literary work. According to Mc Caw (2011:9), the various national literary “classics” that were adapted gave chance so modern nation can be re-imagined in a way honoured the national past, and also offering a contrast of modernity. As the result of adaption, the story in a film adaption seems to be able to bring something new from the original work. Therefore, the classical literary work often adapted to be a film in each year with a new story and new form. Snyder (2011:200) states that meaning could be seen as events that took place in the reader’s time and imagination. It was therefore necessary to place the emphasis differently, not on the source, but on the way its meanings were reconstructed in the process of reception.

According to the oxford dictionary a novel is a fictitious prose narrative or tale of considerable length (now usually one long enough to fill one or more volumes) in which characters and actions representative of the real life of past or present time are portrayed in a plot of more or less complexities.

This may sound a bit like stating the obvious, but there are some important points contained in this very concise definition. Studying the novel is different with reading a novel. The novel is in prose, rather than verse, although the novels can call include very poetic elements so far as their language is concerned. The novel is narrative in other words it is in some sense a telling rather than an enacting and this distinguishes it in an important sense from the drama. Of course novels can contain very dramatic scenes and often the reader may forget what we learn of character and event is not direct but mediated through a particular telling a narrative source. The novel has characters, action and a plot it involves people who do things in a total context ruled over by some sort of connective logic chronology, cause and effect, or whatever. There is moreover, in most novels a connection between these three elements such that they form some sort of unity.

Literature and all other cultures phenomenon reflecting the pattern of economic relations, because literature is bounds to classes that exist in the society. Therefore, literature can only be understood if it is associated with these relationships (Van Luxemburg, in George ritzer 2004: 24-25).

1.2 Problem of The Study

Related to the background of study which talks about *To Kill a Mockingbird*, the classical western narrative structure, plot and its film adaptation. This research is going to investigate:

1. How is the classical western narrative structure depicted in the plot of novel *To Kill a Mockingbird*?
2. How is the classical western narrative structure adapted in the film of *To kill a Mockingbird*?

1.3 Objectives of The Study

Based on the research questions, this research is aim to discover the classical western narrative structure in the plot of novel *To Kill a Mockingbird*, and also in the film *To Kill a Mockingbird*.

1.4 Scope and Limitation

The scope of this study is focused in the novel entitled *To Kill a Mockingbird* written by Harper Lee and the films *To Kill a Mockingbird* directed Robert Mulligan. The limitation of this study is focused on the plot and narrative structure in the novel and film *To kill a mockingbird* as the elements the story. On the other hand, there will not be described other aspect of the novel and film adaptation such as the impact of adaptation to the audience and the changing ideology in the film adaption.

1.5 Significance of The Study

This study is expected to enlarge the information about the adaption of literature to film and also the comparison between them. Then, the result of this study is expected to give benefit for further researchers who are interested in conducting the similar research in the same field.

1.6 Research Method

This part focuses the methodology of the study. It discusses about the research design, data source, data collection, and data analysis.

1.6.1 Research Design

Considering the purpose of the study and the research problem, this study belongs to the domain of literary criticism. It is a descriptive because the objectives of this study are observing and finding the information as many as possible of the phenomenon the adaptation novel to film. It is kind of method which is conducted by collecting and analyzing data, and drawing representative conclusion. According to Miles and Huberman (1984:6) in the descriptive qualitative method, the data used is a random sampling which is explored by description. Also, the research was rather deep than broad in term of analyzing the content of literary work.

Equally, the researcher made an interpretation of the data in this method. This included developing a description of an individual narrative, analyzing data based on the categories, and finally making an interpretation or drawing conclusions about its meaning personally and theoretically. (Miles and Huberman, 1984:6-7)

1.6.2 Data source

In this study, the researcher explores two kinds of the data sources, the first data is *To Kill a Mockingbird* novel originally written by Harper Lee (1960) and the second is the film of *To kill a mockingbird* by directed Robert Mulligan (1962).

1.6.3 Data Collection

During the process of research, the researcher collects several dialogs in the novel which are related to the function of the classical western narrative structure. Meanwhile, the researcher also collects several sequences of pictures in the film of the *To Kill a Mockingbird* which represent the adaptation of the western classical narrative in the novel. The ways of collecting data collection are as following:

1. The researcher reads the original work (*To kill a mockingbird*)
2. The researcher watches the film *To kill a mockingbird*
3. The researcher re-read the novel and film *To kill a mockingbird* and makes notes on phrase, sentences and dialog that show the classical western narrative structure.
4. Collecting and classifying the all data

1.6.4 Data Analysis

After all data have been collected, the next step is classifying the data to the theory of classical western narrative structure. There are several steps which are taken by the researcher in analyzing the data.

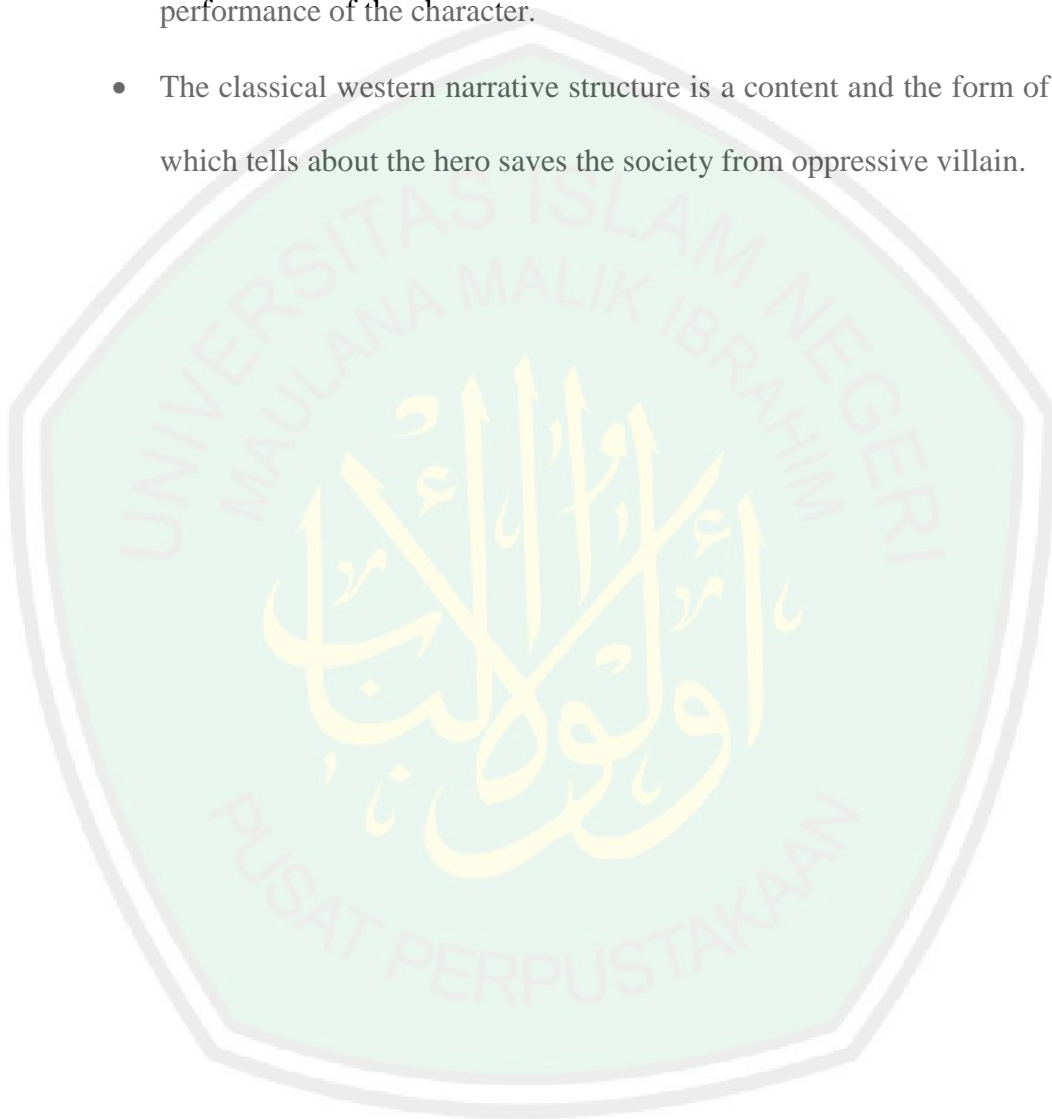
The researcher classifies the data in the novel, the film *To Kill a Mockingbird* to the function of classical western narrative structure: the hero enters a social group, the hero is unknown to the society, the hero is revealed to have an exceptional ability, the society recognizes a difference between themselves and the hero, the society does not completely accept the hero, there is a conflict interest between the villain and the society, the villain is stronger than society, there is a strong friendship or respect between the hero and the villain, the villain threaten the society, the hero avoids involvement in the conflict, the villain endangers a friend of hero, the hero fight the villain, the hero defeats the villain, the society is safe, the society accepts the hero, and the hero loses his special status.

1.7 Definition of Key Term

To avoid misunderstanding about the definition of some terms used in this study, the researcher provides the definition bellow:

- Adaptation is the translation of a literary work to be fit a new destination, a new target, a new audience and try to give new meaning to a text.

- Novel is literary work especially prose that delineates life and human activity that sometimes fictitious but for a few purposes.
- Film is an art of story-telling in form of audio-visual and dramatic performance of the character.
- The classical western narrative structure is a content and the form of story which tells about the hero saves the society from oppressive villain.



CHAPTER II

REVIEW OF THE RELATED LITERATURE

In this chapter, there will be an explanation about the story of *To Kill a Mockingbird*, the theory of structuralism in the narrative structure, and the theory of adaptation.

2.1 The Objective Approach

Literature and film contains the ability to employ several elements. Hence, to see how those elements can affect in presenting a story, there are two kinds of analyze the literary works, they are intrinsic approach and extrinsic approach. Intrinsic approach is a kind of approach which analysis literary works based on the text and the structural points of literary works. It deals with the internal factors such as the characters, plot, setting, style, theme, and other elements that are contained in literary works. While, extrinsic approach is a kind of approach which analyses the literary work and its connection with other knowledge and external factors such as biography, history, society, religion, psychology, culture and soon.

Since this study deals with the narrative structure of a literary work and films. This study is classified as the objective approach. Further, it describe the arrangement of the narratives that occur in the novel and film. Also, how it affects the storyline from the beginning until the end. The focus of this study is only in the physical element of fiction such as characters and plots. According to Abrams (1972:18) an objective approach is one in which the

author simply presents his invented situational or his fictional characters and their thoughts, feelings and actions. Invented situational or his fictional characters and their thoughts, feelings and actions.

2.2 Narrative Structure of literature and film.

Every story must contain the narrative structure. In other word, the narrative is a content of story which consist of several element. According to Todorov (via Andrew, 1984:84) every narrative is the movement between two states of equilibrium, which are similar but not identical. At the beginning there is always balanced situation; the character form a configuration which may be in a movement but which nevertheless preserves unsalted a certain number of fundamental traits, then something comes along to break the calm and creates an imbalanced. The equilibrium is then re-stored, but it is not the same as the beginning the basic narrative therefore includes two types of episodes: those which describe a state of balance or imbalance, and those which describe the transition from one to another. Furthermore, it can be said that a story must be showing several events. So that, it will create the sense of shifting circumstances.

Theory of narrative is considered as one of the branch in structuralism. It can be seen from the way it works. Structuralism concerns on looking for parallel, echoes, reflections, repetition, contrast and pattern in a text. Whereas, Theory of narrative concerns on how the narrative make meaning, and what basic mechanisms, procedures which are common to all acts of

story-telling. To know the pattern of a narrative the structuralism argue that each narrative has two parts: a story (histoire), the content or chain of events (actions, happenings), plus what may be called the existents (characters, setting). On the other hand a discourse is the expression, the means by which the content is communicated (Chatman, 1978:19).

2.2.1 The Classical Western Narrative Structure

The classical western narrative structure is the style of narrative which tells about the struggle of a hero saves society from oppressive villain. Many mythology which tells about the struggle of hero or the hero's adventure basically have the same pattern in the order of events. Harris (2005: 4) said that the usual hero adventure begins with someone from whom something has been taken, or who feels there is something lacking in the normal experience available or permitted to the members of society. The person then takes off on a series of adventures beyond the ordinary, either to recover what has been lost or to discover some life-giving elixir. It's usually a cycle, a coming and a returning. Thus, it can be concluded that despite the challenge that is faced by every hero in any stories, but the kind of stages that is passed by hero is similar.

The key to identify the structure of the narrative here is focusing on the movement of the several important character in the story. According to Wright (1975:45) in analyzing narrative structure especially in the classical western, there are three characters, the villain,

and the society. In this case, it involves problems of temporal order, cause and effect, and explanation of the relation between those 3 characters.

Basically, the classical western narrative operates through an oppositional structure. In this case, oppositional structure is trying to identify the codes that distinguish villain from society and hero. There are three basic oppositions, each differentiating between at least two of the characters, plus a fourth opposition which is less important structurally.

The first opposition is inside/outside. The hero is contrasted with society and is clearly outside society. The villain may be inside or outside depends on where he is come from. The second opposition is good/bad. The hero and the society are good and contrasted with the villain being strong and contrasted with the weak society. The fourth much less important opposition is wilderness/civilization. The hero is associated with the wilderness and contrasted with both society and the villain. Wilderness can be identified if the hero is a stranger in the society. (Wright, 1975:45-48)

Moreover, to tell the narratives chronologically, it must be divided into several sequences. As Wright (1975:276) states that narratives are composed of a number of sequences that may follow one after the other but are more likely to be embedded or overlap.

Therefore, to elaborate cause and effect of the order sequences in the narratives, it must be divided to be several functions. A function is one sentence statement that describes a single attribute action of character. In the classical western narrative structure, there are 16 functions which tells the stage of hero saves the society from oppressive villain.

The first is the hero enters a social group, but the hero is unknown to the society. Later, the hero is revealed to have an exceptional ability and the society recognizes a difference between themselves and the hero; the hero is given a special status. Even so, the society doesn't completely accept the hero. Soon, there is a conflict of interest between the villains and the society: the villains are stronger than society; the society is weak. Then it is revealed there is a strong friendship or respect between the hero and a villain; the villains threaten the society. At first, the hero avoids involvement in the conflict. But after the villains endanger a friend of the hero, the hero finally fights the villains, and the hero defeats the villains. After that the society is safe and so the society accepts the hero. However, the hero loses or gives up his special status. (Wright, 1975:277-278).

2.2.2 Plot in the Western Classical Narrative Structure

Plot is one of the elements of fiction which deal with the organized events and actions in the story. According to Chatman (1978:20) plot is the order of the appearance (of the events) in the work

which make the reader becomes aware of what happened. A novelist and the filmmakers use plot to arrange the sequence of events. In most stories, these events arise out of conflict experienced by the main character. The conflict may come from an internal issue, such as jealousy, loss of identity, or overconfidence. As the character makes choices and tries to resolve the problem, the story's action is shaped and plot is generated.

A narrative is indeed the element of the plot. According to Foster (1927, via Nurgiyantoro, 2012: 112), a plot is also a narrative of events, which emphasis falling on causality. For example "The king died and then the queen died" is a story, but "the king died and then the queen died of grief" is a plot. It because the time sequence is preserved, also the sense of causality overshadows it. Plot must be effective and it includes a sequence of incidents that bear a significant causal relationship to each other. Causality according to Nurgiyantoro (2012:113) is an important feature of realistic fictional plot because it is the key to explain something happens because of a result something else.

Generally, plot has five stages that classify the arrangement of events in the story. Those are exposition, rising action, climax, falling action and resolution. Exposition is the laying out, the putting forth of the materials in the story the main character, their backgrounds, their characteristics, interests, goals, limitations, potentials and basic

assumptions. It is in which the characters are introduced, the background is explained and the setting is described.

Rising action is the part of plot where obstacles stand in the way of the protagonist achieving his goal. It means that the challenges faced by protagonist begin by being fairly easy to overcome, but as the story progresses, those challenges escalate become more dramatic.

Climax is a consequence of the crisis. It is the story's high point, which may take the shape of a decision, an action, an affirmation or denial, or an illumination or realization. It is the point when the protagonist completes the growth of her character arc, coming into her new stature.

Falling actions is what happen after the main problem of the story has been solved, simply ended directly after the climax, at the height of the action. It deals with everything shifts then, everything is different afterwards and the falling action shows that. It leads the reader to the denouement of the story. Without the falling action, the audience would be left wondering what happens next.

Resolutions is simply the closing chapter or scene. In this part, it establishes a new norm, a new state of affairs and the way things are going to be from then on. Most stories will have a denouement which is end up with all the problem in the story being clarified, but sometimes there also an open ending which means that the story will just conclude

with the climax without the resolving of the problem. (Nurgiyantoro, 2012: 149-156)

2.3 Theory of Adaptation from a Literary Work to be Film.

Adaptation is the translation of a novel to be fit a new destination, a new target or a new audience. Further, Linda Hutcheon defined the phenomenon of adaptation into three distinct, but inter-related perspective to refer to the process and the production. First, adaptation as a formal entity or product, adaptation is announced and extensive transposition of a particular work; it can involve a shift of medium or change of frame and therefore the context, in this case an adaptation must differ enough from the original text while still maintaining the source's fundamental ideas. Second, as a process of creation, the act of adaptation always involves (re-) interpretation, and (re-) creation. Therefore it can be said that adaptation as a process is the action of giving a new meaning to a text. Third, seen from its process of reception, adaptation is a form of inter text quality in other word, we experience adaptations as palimpsest through our memory of other word, we experience adaptations as palimpsest through our memory of other works that resonate through repetition and variation (Hutcheon, 2013: 7-8).

An adaptation of literary work does not have to capture all the nuances of the book's complexity. When it becomes to film it can be said that the move from telling to showing, therefore, it must dramatize: description, narration, and represented thoughts must be trans coded into speech, actions,

sounds, and visual images. Adaptation also makes the essential story being shortened and clarified into moving picture and the character voice. On the other word, the emphasis is usually on the visual, on the move of imagination to actual ocular perception (Hutcheon, 2013:36-40). Adaptation is how stories evolve and mutate to fit new times and different places. Evolving by cultural selection, travelling stories adapt local cultures (Hutcheon, 2013:176). On the other side, a film adaptation has to remain a work of art which could modifies the content of story in the original work in order to fulfil the audience pleasant.

Dudley (1984:98-99) claims that the main concept of film adaptation from a written text depends on three modes. Firstly, the mode of borrowing, it means that the filmmaker employs, more or less extensively, the material, idea or form of an earlier, generally successful text like the Shakespeare's work. In this case, the adaptation hopes to win an audience by the prestige of its borrowed title or subject (several characters in the story). But at the same time it seeks to gain a certain respectability, if not aesthetic value, as a dividend in the transaction. The analysis in borrowing mode needs to probe the source of power in the original text by examining the use made of it adaptation.

Secondly, the mode of Intersecting. In order to be dramatized, a novel has to be distilled, reduce in size, and thus inevitably, complexity. Another thing is, due to the limitation of film's duration, the whole story in a novel must be shortened. The analogy of intersecting in film adaptation by Bresson

as it mentioned by Dudley (1987), “The original art work can be likened to a crystal chandelier whose formal beauty is a product of its intricate but fully artificial arrangement of parts while in the cinema would be a crude flashlight interesting not for its own shape or the quality of its light but for what it makes appear in this or that dark corner”.

Thirdly, the mode of fidelity/transformation. The task of adaptation in here is to bring the spirit of the text, as though adaptation were the rendering of an interpretation of a legal precedent. The written text must be transform into a concrete visualization in film, it can be through acting, dialog of some characters, music effect and motion of pictures. In this case film adaptation must be able to intuit and reproduce the feeling of the original work.

In order to make a clear understanding, it necessarily selects the several picture or scenes which are related to the important character such as hero, society, villain in the story. This kind of analyses is called an exclusion. Otherwise, the scenes which are not related to the important character might be omitted in the picture. The roles of the person in the picture also shows how someone is depicted (Rahayu, 2015). Therefore, the parts of film must be shortened into the several scenes which related to the problem of the study in order to be explain in specific ways. Otherwise, the other scene which are not relates to the problem of study can be omitted.

2.4. Previous Studies

The adaptation study of literary work into film have been conducted by several researchers. Most of those research is concerned on the comparison of the intrinsic aspect between in original work and the film adaptation and also seeking the changes from the novel to a film adaptation.

The first study is *Fight Club: A Comparative Analysis of the Novel and the Film*, conducted by Sofie Ferklova 2011. This research concerns on the narrative style of novel and film *Fight Club*, this research found that there are some differences and similarities among the narrative style of novel and Film *Fight club*. This because the difference of the two media and what is expected from them. In the end, there are some unreliable narration which are not include in the novel, applied in the plot of film *Fight Club*.

The second research is *The Diary of A Wimpy Kid:An Ecranisation Study*, which is conducted by Fanny Andhini Putri in 2012. Besides using the theory of Ecranisation, this research also applied the reception theory by Robert Stanton in order to find the meaning behind the differences made in the production of the film. The result of this study is beside the researcher elaborates the process of change from the novel to a film, it also tells how one text transforms while welcomed by various readers who have various experiences.

For the third is *Transformasi Novel Rebecca (1938) Karya Daphne Du Maurier ke Bentuk Film Rebecca (1940) Karya Alfred Hitchcock* which is

conducted by Dyah Ayu Setyorini in 2009. In this study, the process of transformation from novel *Rebecca* 1938 to a film *Rebecca* 1940 is explained through the basic principle of intertextuality. The aspect of story that is analyzed is the plot. In this case, the theory of Kernell and Satellite is applied to acquire the main plot and subplot in the novel and film *Rebecca* which shows several differences.

The differences of the previous studies above to this study is the object that is analyzed. Those studies discuss about the process of change from novel to film and also the comparative between the novel and film. Meanwhile, this study discuss on the adaptation of the classical western narrative structure in the *To Kill a Mockingbird* novel and film.

CHAPTER III

ANALYSIS

This chapter provides the analysis which is aimed to answer the statement of problem in the chapter 1. It discuss the plot of novel and the film *To Kill a Mockingbird* which describe the classical western narrative structure.

To Kill a Mockingbird is primarily a novel about growing up under extraordinary circumstances in the 1930s in the Southern United States. The story covers a span of three years, during which the main characters undergo significant changes. Scout Finch lives with her brother Jem and their father Atticus in the fictitious town of Maycomb, Alabama. Maycomb is a small, close-knit town, and every family has its social station depending on where they live, who their parents are, and how long their ancestors have lived in Maycomb. A widower, Atticus raises his children by himself, with the help of kindly neighbors and a black housekeeper named Calpurnia. Scout and Jem almost instinctively understand the complexities and machinations of their neighborhood and town. The only neighbor who puzzles them is the mysterious Arthur Radley, nicknamed Boo, who never comes outside. Scout is a tomboy who prefers the company of boys and generally solves her differences with her fists. She tries to make sense of a world that demands that she act like a lady, a brother who criticizes her for acting like a girl, and a father who accepts her just as she is. Not quite midway through the story, Scout and Jem discover that their father is going to represent a black man named Tom Robinson, who is accused of raping and beating a white woman. Suddenly, Scout and Jem have to tolerate a barrage of racial slurs and insults

because of Atticus' role in the trial. During this time, Scout has a very difficult time restraining from physically fighting with other children, a tendency that gets her in trouble with her Aunt Alexandra and Uncle Jack. Even Jem, the older and more levelheaded of the two, loses his temper a time or two. After responding to a neighbor's (Mrs. Dubose) verbal attack by destroying her plants, Jem is sentenced to read to her every day after school for one month. Ultimately, Scout and Jem learn a powerful lesson about bravery from this woman. As the trial draws nearer, Aunt Alexandra comes to live with them under the guise of providing a feminine influence for Scout.

3.1 The Classical Western Narrative Structure in the Plot of *To Kill a Mockingbird*.

In this novel, there are three characters who have important role in the plot *To Kill a Mockingbird*. Based on the classical western narrative, there are three character which have important role in the interrelation of each events, they are the main character, the villain, and the society. Thus, the researcher applies those 3 character such as Atticus Finch and Scout Finch as the main character, Robert Ewell as the villain, and the Jem Finch, Dill Harris, Tom Robinson, Boo Radley as the society.

Based on the oppositional structure, those three character have the role in every part of story. The first opposition is the main character. Atticus is even-handed throughout the story. He is one of the very few characters who never has to rethink his position on an issue. His parenting style is quite

unique in that he treats his children as adults, honestly answering any question they have. Scout says that Atticus uses this approach not only with his children, but with all of in Maycomb. And yet, for all of his mature treatment of Jem and Scout, he patiently recognizes that they are children and that they will make childish mistakes and assumptions. Ironically, Atticus' one insecurity seems to be in the child-rearing department, and he often defends his ideas about raising children to those more experienced and more traditional. The second opposition is bad/good characters, Atticus is a good character because he often helps the Tom Robinson, while Robert Ewell is a bad character, it can be seen from the conflict made by Robert Ewell for example he accused a black man raping a white woman. Third opposition is weak/strong ability, Atticus Finch is a powerful hero.

See the following table :

The Classical Western Narrative Structure In the Novel To Kill a Mockingbird.

PLOT	The function of classical western narrative structure	The classical Western Narrative Structure To Kill a Mockingbird
Exposition	The hero enters a social group	We heard something in Miss Rachel's garden, we found a boy sitting looking at us.
	The hero is unknown to the society	A mysterious man is not known by society.
	The hero is revealed to have an exceptional	Miss Caoline fisher found out that I could already read, and this upset her.

	ability	
	The society recognizes a difference between themselves and the hero.	Atticus said that he was defending a negro, by the name Tom Robinson.
	There is a conflict interest between the villain and the society	Atticus Finch was trying to show that since Mayella was mostly beaten on her right side, it had to be a left-handed person who did it.
	The villain is stronger than the society	Atticus knew that he would not win the trial and would scorned by the community but bravely and confidently he took the case
	There is a strong friendship or respect between the hero and the villain.	This function is not applied in the novel of To Kill a Mockingbird
	There is a strong friendship or respect between the hero and the villain.	This function is not applied in the novel of To Kill a Mockingbird
Climax	The villain endanger a friend of the Hero	Robert Ewell attacked Scout and Jem as they walked home from a Halloween party at school late on night.
	The hero fight the villain	Atticus struggled to maintain that Tom was innocent of his allegations.
Resolution	The hero loses	Tom Robinson had been shot when he tried to escape from jail.

Based on the table above, not all function in the classical western narrative structure is depicted in the novel *To kill a Mockingbird*. The function of classical western is not found in the plot *To Kill a Mockingbird* novel. In the novel *To kill a Mockingbird Book*, the relation between Atticus Finch and Robert Ewell not explained of the story. Obviously, the function there is a strong friendship or respect between the hero and villain is not happened in the plot of *To Kill a Mockingbird Book*.

To know the depiction of the classical western narrative structure in *To Kill a Mockingbird Book* novel. The plot has been mentioned in the table, then it is explained according to the function in the classical western narrative structure.

3.1.1 The Hero Enters a Social Group

In the western classical narrative structure, it was started by an event that defined the hero enters the society. the first function was described by a man (Dill Harris) who approached Scout and Jem.

See the following data :

One day during the summer when I was six and Jem was nine, we were playing in our neighborhood as usual. We heard something in Miss Rachel's garden. We found a boy sitting looking at us. He said, "I'm Charles Baker Harris. I can read." "So what?" I said. Jem wanted to get a better look at him so he said, "Why don't you come over, Charles Baker Harris." "Folks call me Dill, " he said, struggling to fit under the fence. Dill told us he was from Mississippi, but was spending the summer with his aunt Rachel. He had seen a bunch of movies, 3 so he described them to us, and we spent the next days acting them out. He was very creative, and

always had good ideas. We eventually got tired of recreating Dracula and other stories. That's when Dill's fascination with the Radley house began.(p.3)

Based on the data above, It was explained that a man came to Scout and Jem. She came from Mississippi, but she always spent the summer with her aunt. Dill Harris is a visitor to Maycomb every summer, then he befriends Jem and Scout. Dill has a curious character for something, this is reflected when he starts to wonder about Radley house.

3.1.2 The Hero Is Unknown to the Society

The second function in classical western narrative defines the society do not recognize the hero. A mysterious man who never leaves the house.

See the following data:

The Radley house had sagging shingles, and a drooping porch. The grass was too high and the paint had turned gray and dingy. Even in the long, hot summer, the doors were shut up tight. There was a rumor that it was haunted. People said "Boo" Radley went out at night and peeped in people's windows. That he breathed on flowers and they froze instantly. They said he committed little crimes in the night but not one ever saw him.

The history of the story is that Arthur, "Boo", got into a bad crowd in high school. They swore, fought, and got into real trouble when they locked a court officer in the outhouse (bathroom). Boo's father was so strict that the judge let him take Boo home, and no one had seen him since. Years later, the story goes, Boo was making a scrapbook out of articles from the Maycomb Tribune when he stabbed his father with a pair of scissors, and kept right on cutting.(p.3)

Based on the data above, Boo Radley or Arthur which is the name of the better known Boo by the children is Jem and Scout's neighbor who lives in Radley House, as long as sending him into a mysterious person and choosing to stay indoors. He knows that Boo has a very brave character making him help Jem and Scout from an attack by Mr. Ewell on Halloween party night. The most courageous thing done by Boo is made him Produce the souls of the children Back compilation is attacked. This is evidenced at almost at the end of the story. Tate knows what Boo did to help the children.

3.1.3 The Hero Is Revealed to Have an Exceptional Ability

The third function in classical western narrative indicates that the hero has special ability. In the novel To Kill a Mockingbird, it is depicted by Scout can read when he was first in school.

See the following data:

Miss Caroline Fisher found out that I could already read, and this upset her. She wanted to teach me to read herself, I guess, and I think it disappointed her that I already knew how. So she got made at me!! How ridiculous! She told me that my father, Atticus, should not teach me anymore because he would do it all wrong. But I told her that he didn't teach me! So Miss Caroline said, "Let's not let our imaginations run away with us, dear. Now you tell your father not to teach you any more. It's best to begin reading with a fresh mind. You tell him I'll take over from here and try to undo the damage. Your father does not know how to teach.(p.4)

From the data above, it describes that Scout who is still a kid has shown his extra ordinary ability. She can read at first entered

school. Miss Caroline is the name of her teacher, she is twenty one years old and she is very beautiful. Miss Caroline knew that I was able to read, and this annoyed her because she wanted to teach me how to read in her own way.

3.1.4 The society Recognises a Difference Between Themselves and The Hero

The fourth function of classical western indicates that the society see something different in the hero's attitude which can bring a good influence to the society. Therefore, they respect to the hero. In the novel *To kill a Mockingbird* this function is depicted by the Atticus Finch. He said will defending a Negro by the name of Tom Robinson.

See the following data:

I asked Atticus, "Do you defend niggers, Atticus?" Atticus replied, "Of course I do. Don't say nigger, Scout. That's common." "'s what everybody at school says." "From now on it'll be everybody less one –" "Well if you don't want me to grow up talkin' that way, why do you send me to school?" Atticus looked at me amused. Atticus said that he was defending a Negro by the name of Tom Robinson. He lives in the settlement beyond the town dump. He goes to Calpurnia's church and she knows his family well. She says that they are clean living folk. There are people who say I shouldn't defend him. (p.20)

From the data above, it can be seen that Atticus told his son if he was defending a Negro. But Scout is very angry to hear that, because many people talk about it.

3.1.5 The society Does Not Completely Accept the Hero

The fifth classical western narratives indicates that not all people in the society accept the hero to be their member, even more, they distrust the hero for some reason. In the story of *To Kill a Mockingbird*, this function is depicted by the Mrs. Dubose is angry when Scout and Jem pass by her house.

See the following data:

One day, Jem and I were walking by her place when she asked us where we were going. She gave us a hard time and we tried to be nice. But then she started yelling, "Don't you lie to me! Jeremy Finch, Maudie Atkinson told me you broke down her flowers this morning. She's going to tell your father and then you'll wish you were never born! I bet he'll send you to reform school!" Jem knew that none of this was true and told Mrs. Dubose that he hadn't ruined Miss Maudie's flowers.

"Don't you contradict me!!" Mrs. Dubose yelled. "And YOU—" she pointed an arthritic finger at me... "What are you doing in those overalls?? You should be in a dress, young lady!"

Jem pulled me along and said, "Come on, Scout. Don't pay any attention to her, just hold your head high and be a gentleman.

"But Mrs. Dubose yelled, "Not only will you grow up to be nothing, but your father is defending a nigger! Your father is no better than the niggers and trash he works for!" Jem and I couldn't believe that Mrs. Dubose could be so mean and so racist.(p.27)

From the data above, From the data above, it explains that Mrs. Dubose who lives close to our house, she is a cruel woman. She lives with a nigger girl who takes care of her. Mrs. Dubose is very old, she spends most of her time in bed and wheelchair. One day as we passed her house, she scolded us because our father defending a Negro.

3.1.6 There Is a Conflict Of Interest between the Villain and The Society

The sixth function in the classical western narrative indicates that the villain wants something from the society which is very valuable. In this case, the villain will use his power no matter what. This function is depicted in novel *To kill a Mockingbird*. Atticus, who continues to find out the truth that occurred when Tom Robinson accused of raping white women

See the following data:

Atticus asked, "Do you agree with his description of Mayella's injuries?"

"How's that?"

Mr. Tate testified that her right eye was blackened, that she was beaten around the " "Oh yeah," said the witness. "I hold with everything Tate said."

"You do? I just want to make sure... 'Which eye her left? Oh yes that'd make it her right, it was her right eye...'"

"I holds with Tate. Her eye was blacked and she was mighty beat up."

"Mr. Ewell answered. "Mr. Ewell, can you read and write?"

"I most positively can."

"Will you write your name and show us?"

"I most positively will. How do you think I sign my relief checks?"

"Mr. Ewell wrote his name."

"What's so interestin'?" he asked."

"You're left-handed, Mr. Ewell," said Judge Taylor. Mr. Ewell got angry and didn't see what being left-handed had to do with it."

Mr. Gilmer asked him one more question."

“About your writing with your left hand... are you ambidextrous, Mr. Ewell?”

“I most positively am not, I can use one hand good as the other. One hand good as the other, he added, glaring at the defense table.

Jem got excited, “We’ve got him.”

I didn’t think so. I knew Atticus was trying to show that since Mayella was mostly beaten on her right side, it had to be a left-handed person who did it. But Tom Robinson could easily be left-handed too.(p.52)

The data above explains that the conflicts of interest which is happening is about Tom Robinson being accused of raping a white woman. Atticus asked some questions to the woman, she was confused answer. Atticus suspected Robert Ewell of raping his son, because he was left handed.

3.1.7 The Villain Is Stronger Than The Society

The seventh function of the classical western narrative indicates that the villain has big power which makes the society cannot dare to battle him. As the result of it, people in the society are afraid to him. This function is depicted by Atticus knew that he would not win the trial and would scorned by the community.

“If you shouldn’t be defending’ him, then why are you doin’ it?”

“For a number of reasons,” said Atticus. “The main one is, if I didn’t I couldn’t hold up my head in town, I couldn’t even represent this county in legislature, I couldn’t even tell you or Jem not to do something again.”

“You mean if you didn’t defend that man, Jem and me wouldn’t have to mind you any more?”

“That’s about right.”

“Why?”

“Because I could never ask you to mind me again. Scout simply because of the nature of the work, every lawyer gets at least one case in his lifetime that affects him personally. This one’s mine, I guess. You might hear some ugly talk about it at school, but do one thing for me if you will: you just hold your head high and keep those fists down. No matter what anybody says to you, don’t let ‘em get your goat. Try fighting with your head for a change... it’s a good one even if it does resist learning.

“Atticus, are we going to win it?”

“No, honey.”

“Then why

“Simply because we were licked a hundred years before we started is no reason for us not to try to win,” Atticus said.(p.20)

The data above explains about Atticus knew that he would not win the trial but bravely and confidently he took the case. Atticus took the case because for a number of reasons, the main one is, if I didn’t I couldn’t hold up my head in town, I couldn’t even represent this county in legislature.

3.1.8 There Is a Strong Friendship or Respect Between the Hero and The Villain

The eight function of the classical western narrative is not found in the plot To Kill a Mockingbird. It has been told that Atticus and Robert Ewell are not having friendship. In contrary, they are hostile. The reason is when Atticus embarrassed him in court, Robert Ewell threatened the Atticus family and he tried to kill Scout and Jem..

3.1.9 The Villain Endangers a Friend of the Hero

In the ninth function of the classical western narrative, the villain endangers a friend of the hero in purpose that the hero will come back and surrender. The function is depicted by Robert Ewell try to kill Scout and Jem.

3.1.10 The Hero Fight the Villain

In the tenth function of classical western narrative, it shows that the most intense part of the plot. the event in here indicates that after the hero knows that the villain has taken a friend of him to be a hostage, he decides to fight against the villain. For this function, it is depicted by Atticus struggled to maintain that Tom was innocent of his allegations.

See the following data:

"Gentleman," he was saying. "I'll shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sitting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of defendant. To begin with this case should never have come to trial. This case is as simple as black and white.

The data explains when it happens in court Atticus struggles to maintain that Tom is not guilty of allegations made by him, but the judges found that Tom was guilty. The courage that Atticus fought for was evident when he despairedly spoke in front of the entire audience

in the courtroom. But with his quiet calm he spoke for the audience and witnesses.

3.1.11 The Hero Loses

The eleventh function in the classical western narrative, it shows that finally the hero is no longer being a special one in the society and the story end up with a happy ending. The function is depicted by Tom Robinson had been shot when he tried to escape from jail.

See the following data:

*Maycomb was interested by the news of Tom's death for perhaps two days. To Maycomb, Tom's death was typical. Typical for a n****r to cut and run. Typical of a n****'s mentality to have no plan, no thought for the future, just run blind first chance he saw. Funny thing, Atticus Finch might've got him off scot free, but wait --? Hell no. You know how they are. Easy come, easy go. Just shows you that Robinson was legally married, they say he kept himself clean, went to church and all that, but when it comes down to the line, the n****r always comes out in 'em. (p.28)*

The data above explains that Atticus actually wants Tom to be patient, but he commits suicide. for two days Maycomb was interested in Tom's death.

3.2 The Plot of The Classical Western Narrative Structure In The Film *To Kill a Mockingbird*.

In the film *To Kill a Mockingbird* begins from a small boy named Dill Harris who originated from Meridian. Dill is a creative person, they spend time together every day. suddenly someone passes Scout's house, he is Mr.

Radley. a cruel father. he has a son named Boo Radley, no society knows where Boo is. Boo is always inside the house, he just comes out at night. one day Jem invites Scout and Dill peek Boo's house continue Atticus who is appointed to defend a man who in charge of raping white women. many people talked about the decisions that Atticus took, even Atticus, Scout and Jem's son heard from his friend's roar that his father was defending black.

The principle of adaptation has made the classical western narrative in the story of the film *To Kill a Mockingbird* being different from the original work. it can be seen from the table in below.

3.2.1 The Hero Enters a Social Group

In the this film, the function of hero enters social group is depicted by a man-cub from Meridian approached Scout and Jem.

Based on the intertextual, it is a mode of modification. The reason is the film *To Kill a Mockingbird* has changed but not completely from the depiction of the hero enters the social group. In the novel *To Kill a Mockingbird*, Dill swearing at the garden, who pay attention to scout and Jem. Dill is not directly approached Scout and Jem.

See the following data:

Dill Harris : I am Charles Baker Harris, call me Dill. I am from Meridian, Mississippi and I am spending two weeks next door with my aunt Stephanie.

This scene tells about Dill Harris is trying to be closer to Scout and Jem. He told to Jem and Scout if each summer to spend time with his aunt Rachel. He said many have seen the movie. Dill is very creative and always had a great idea. The appeal of Dill with Radley's house at the start. The road passes near Radley we play them will do and follow Radley headed home. They noticed her always deserted, and the public does not know the whereabouts of his son.

3.2.2 The Hero Is Unknown to the Society

The scene in film of To Kill a Mockingbird which indicates that the hero is unknown to the society is depicted by Boo Radley. Based on the intertextuality, this scene is a made of haplology. It is because the film of To Kill a Mockingbird was cut a little story in the depiction of the of the hero is unknown to the society.

See the following data:

Jem : There goes the meanest man that ever took a breath of life

Dill: why is he the meanest man?

Jem: well, for one thing, he has a boy named Boo, that he keeps chained to a bed in the house over yonder. Come on

See, he lives over there, Boo only comes out at night

When you're asleep and it's pitch dark.

When you wake up at night, you can hear him.

Once I heard him scratching on our screen door.

But he was gone by the time Atticus got there.

This scene tells A Boo who never gets out of his house, and the public does not know where he is. He eats raw squirrels and all the cats he can catch. There's a long, Jagged scar that runs all the way across his face. His teeth are yellow and rotten. His eyes are popped, and he drools most of the time.

3.2.3 The Hero is revealed to have an exceptional ability.

This scene tells about Scout. Scout tells what happened at school to Atticus, he was scolded because he was able to read on the first day of school. and Scout did not want to go to school because of the incident.

See the following data:

Atticus : Scout, Scout!

Scout : not going back

Atticus : now, now

Scout : Atticus, I'm not going back to school anymore.

Atticus : Scout, Its just the first day

Scout: I don't care. Everything went wrong. My teacher got mad as the devil at me and said you were teaching me to read all wrong. And to stop it. Then acted like a fool and tried to give Walter Cunningham a quarter when everybody knows Cunningham won't take nothing from nobody. Any fool could have told her that.

This scene tells if Scout does not want to go to school anymore, Scout cries to Atticus. He tells me if his teacher is angry with him because everything he read is wrong.

3.2.4 The Society Recognizes a difference between themselves and the hero

This scene tells about Atticus defending a niggers. Atticus told Scout the reason he defended niggers.

See the following data:

Atticus : Anyway , I'm simply defending a negro, Tom Robinson. Scout, there are some things that you're not old enough to understand just yet. There's been some high talk around town to the effect that I shouldn't do much about defending this man.

One night Judge taylor came to Atticus's house, One night Judge taylor came to Atticus's house, and he pointed Atticus as a black male lawyer accused of raping a white woman. And one day Scout learned that Atticus was defending niggers and he was very angry.

This scene tells that Atticus defend a niggers who is accused of raping a white woman. Scout knows Atticus defends a nigger from his friend, to make him fight. when Atticus arrived home, Scout asked Atticus the truth he was defending a nigger. Atticus began to give understanding and tell Atticus, a nigger was not wrong and should be defended.

3.2.5 The Villain Endanger a Friend of The Hero

This scene tells, when Scout and Jem come home from a party event, suddenly someone pulls up Scout's leg and drops his body.

See the following data:

Scout: All of a sudden somebody grabbed me, knocked me down on the ground. Jem found me then. Then Mr. Ewell, I reckon, grabbed him again and Jem hollered. Then somebody grabbed me. Mr. Ewell, I guess

somebody grabbed him, then I heard someone panting and coughing and I saw someone carrying Jem.

This scene tells that Scout and Jem are in danger, when he walks home from a party event. When Scout was on the road, Jem suddenly heard a voice following him from behind but Scout did not hear it. They are back on track, and Scout hears a sound if anyone follows. It turns out it was Robert Ewell, who dropped Scout's body to the ground. Jem attacked him, suddenly someone helped Scout and Jem and immediately carry Jem who was lying on the ground was brought to his home.

3.2.6 The Hero Fight the Villain

This scene tells about Atticus fought to keep Tom innocent of the charges, but the judges found that Tom was guilty. The courage that Atticus fought for was evident when he despaired spoke in front of the entire audience in the courtroom.

See the following data:

Atticus: Has had to put his word against two white people's. The defendant is not guilty, but somebody in this Courtroom is. Now, gentlemen, in this country, our courts are the great levelers. In our courts, all men are created equal. I'm no idealist to believe firmly in the integrity of our courts and in our jury system. That's no ideal to me that is a living, working reality. I am confident that you gentlemen will review without passion the evidence that you have heard, come to decision, and restore this man to his family.

This scene shows that Atticus defend Tom Robinson from Robert Ewell who accused him of raping his son. Atticus dare to defend him for believing Tom Robinson is innocent, from the results of witnesses who have sworn before the judge all the evidence states it Tom Robinson is innocent.

3.2.7 The Hero Loses

In the final film To Kill a Mockingbird, it is said that Atticus lost to the battle in court. Atticus was disappointed with the jury's decision, but Atticus told Tom that he was was going to do anything. he will make a letter of appeal to the court.

See the following data:

Maudie : What's the matter, Atticus?

Atticus: Tom Robinson is dead, they were taking him to abbotsville for safekeeping. Tom broke loose and ran. The deputy called out to him to stop, Tom didn't stop. He shot at him to wound him and missed his aim killed him. The deputy says, "Tom just ran like a crazy man". The last thing I told him was not to lose heart, that we'd ask for an appeal. We head more than a good chance.

This scene tells about the dead of Tom Robinson. When the judge said that Tom Robinson was guilty, Tom was disappointed and he tried to escape from prison. The officer told him stopped but he did not stop, so Tom was shot by the officers.

CHAPTER IV

CONCLUSION AND SUGGESTION

In this chapter, the researcher would like to present conclusion and suggestion of this study. Thus this chapter is divided into two parts. Firstly, the researcher presents the conclusion of the study adaptation in the western classical narrative structure in the novel and film of *To Kill a Mockingbird*. Secondly, the researcher presents the suggestion regarding to this study.

4.1 Conclusion

From this study, it can be concluded that the adaptation of novel *To kill a mockingbird* has done re-creation and re-actualization of the classical western narrative structure in the novel of *To Kill a Mockingbird*. Re-creation can be seen from the genre of film, the film of *To Kill a Mockingbird*.

The differences can be seen from the description of the classical western narrative structure in the novel *To Kill a Mockingbird* and the film *To Kill a Mockingbird*. In the novel, there are 11 functions of the structure of classical western narrative that have reflected the plot of Atticus Finch who helped a negro who has accused of raping a white woman . It means that only one function is not used in Atticus's plot to help. Meanwhile, in the film *To Kill a Mockingbird*, there are only 8 functions of classical western narrative structure, it means that the film *To Kill a Mockingbird* has interested 6 functions of classical western narrative structure.

Meanwhile, the classical western narrative structure which build the plot of the novel *To Kill a Mockingbird* is started by 5 functions which are explained in the exposition. Those are the hero enters a social group, the hero is unknown to the society, the hero is revealed to have an exceptional ability, the society recognizes a difference between themselves and the hero: the hero is given special status, there is a conflict interest between the villain and the society, the villain is stronger than the society. The climax is happened when the villain endangers a friend of hero, therefore the hero fights the villain.

Meanwhile, the classical western narrative structure which build the plot of film *To Kill a Mockingbird* is started by 3 functions which are explained the in the exposition. Those are the hero is unknown to the society, the society. In the climax, it is described by the villain endangers a friend of the hero, the hero enters a social group, the hero fight the villain.

In addition, the novel *To Kill a Mockingbird* and the film *To Kill a Mockingbird* has indeed reflected the western belief about the structure of narrative heroism. Yet, in the process of adapting the novel *To Kill a Mockingbird* into the film *To Kill a Mockingbird* especially in the plot which reflects the narrative of hero, it has involved the textual transfer of a single paragraph in the novel into the dialog structure which combine with the dramatic codes in the film. Through this kind of process, the film *To Kill a Mockingbird* has re-actualized the narrative hero saves society from oppressive villain which is reflected by Atticus saved a negro oppression in the novel *To Kill a Mockingbird*. Therefore, it can be said that the film *To*

Kill a Mockingbird is not a copy of Atticus story in the novel *To Kill a Mockingbird*, but it is more likely refashion or recreate the story of Atticus in the novel *To Kill a Mockingbird*.

4.2 Suggestion

After doing this study, the researcher recognises there are several limitation and weaknesses. Those might be found in the analysis of this research because it is based on the researcher's interpretation and explanation to the area of adaptation literary work to film. therefore, this research is impefect in discussing about the adaptation in the novel and film *To Kill a Mockingbird*.

However, the research expects that this research will give some contribution to the further reseacrh which have field. The research hopes that, for the furher research of adaptation, can provide more information about adaptation from literary work to film or other work. also, the further research might be able to expand the study of adaptation and finding on the meaning behind the differentiation that happens in the process of visualizing the text to the film.

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APPENDIX

The Classical Western narrative structure in the Novel and Film *“To Kill a Mockingbird”*

NO	The function of classical western narrative structure	The Classical Western narrative structure in the novel To Kill a Mockingbird	The classical western narrative structure in the animated film To Kill a Mockingbird
1.	The hero enters a social group	We heard something in Miss Rachel’s garden, we found a boy sitting looking at us.	Dill Harris approached Scout and Jem, and he introduced himself
2.	The hero is unknown to the society	A mysterious man is not known by society.	A boy named Boo Radley who never got out of his house.
3.	The hero is revealed to have an exceptional ability.	Miss Caroline fisher found out that I could already read, and this upset her.	Scout tells Atticus, if he does not want to go to school.
4.	The society recognizes a difference between themselves	Atticus said that he was defending a negro, by the name Tom Robinson	Scout fight with Cecil Jacobs because Atticus defend niggers.

	and the hero.		
5.	There is a strong friendship or respect between the hero and the villain.	This function is not applied in the novel of To Kill a Mockingbird.	This function is not applied in the Film of To Kill a Mockingbird.
6.	The Villain endanger a friend of the Hero	Robert Ewell attacked Scout and Jem as they walked home from a Halloween party at school late on night.	Suddenly someone catches Scout, and drops to the ground.
7	The hero fight the villain	Atticus struggled to maintain that Tom was innocent of his allegations.	Atticus said, Tom Robinson do not wrong
8.	The hero loses	Tom Robinson had been shot when he tried to escape from jail.	Tom is dead, Tom broke loose and ran