

## The Intricateness of Adaptation of Literature to Film in Today's Crisscrossed World

Rommel Utungga Pasopati<sup>1✉</sup>, Fransisca Irnidianis Magdalena Suyaji<sup>2</sup>, Kheista Sasi Kirana<sup>3</sup>, Riska Dewi Ramadhani<sup>4</sup>, Kusuma Wijaya<sup>5</sup>

<sup>12345</sup> English Literature Department, Universitas Dr. Soetomo, Surabaya, Indonesia

✉ email: rommel@unitomo.ac.id

### Received:

February 24, 2024

### Revised:

April 26, 2024

### Accepted:

April 28, 2024

### Published:

May 3, 2024

### ABSTRACT

This paper investigates the realities of literature adaptation to film in today's world of literary criticism. People enjoy motion pictures and compare them with its original textual Literature. By focusing on literary criticism theories, this article explains modern to postmodern aesthetic points, especially in the era of definitions in romanticism, reflectionism and its auto, empiricism until pragmatism, and the age of language beyond communication. Through those former points, the adaptation of Literature to film brings in a wider point: the world itself. The adaptation is shown to broaden concepts and interpretations among writers, directors, and also audiences. Every aspect is so active to interpret in today's crisscrossed world that meanings vary from critical and evaluation perspectives. The adaptation is not about merely fixed definitions or even market orientations but open meanings on dialogues among realities. Any measurement from Literature or film is never enough to compare adaptation to its original form since it is located between individualities and societies. In conclusion, the adaptation of Literature should indicate that dominations must be minimized by maximizing hospitality of differences.

**Keywords** *adaptation; crisscrossed world; dialogues, interpretations; literary criticism*

---

## INTRODUCTION

The meaning of art has changed from expression to aesthetic thoughts. The concept of '*l'art pour l'art*' or 'art for art's sake' is questioned whether art is total or socially constructed. Any form of art is not definitive but appreciated through another value (Pial, et al., 2023; Souza, et al., 2023). Some say that art is worldly, while others argue that it is an existential idea. Art as a worldly thing fulfills human subjectivity in its autonomous form, while existentialists would say that human beings condition art.

Adaptation from Literature to film indicates the flourishing of art from one to another by transforming forms consumed by others by understanding values. According to Osborne and Charles (2015), art must be authentic and unique, but adaptation of art as imitation is original as art is related to the abstract and universal world. Then, art is seen as forms by art practitioners or values by aesthetic philosophers. For example, film adaptations of *Harry Potter*, *To Kill a Mockingbird*, *Filosofi Kopi*, and *Ayat-Ayat Cinta* novels are just imitations of its original form. In contrast, others still enjoy both forms in the same or different understandings. Film and Literature have developed a reciprocal relationship that strengthens one another in society rather than becoming rivals (Itafarida, 2007; Tolibovna, 2022).

Adaptation of art is also problematic in its process and product of transformations compared to the original form of art. In ecranisation, people are critical in seeing how different a second form of adaptation is from the first one (Agustina, 2015; Yu, 2020). The first one always measures the second. This comparison also comes to different results; some will argue that the originality of the first should be put to the second, while others will appreciate any creativity in making the second by interpreting the first one. According to Sartre, here are differences among conceptual-material and enjoyment-pleasure thinking in different art forms (Deranty, 2015; Itafarida, 2007).

Argumentations between forms-or-values and originality-or-creativity are interpretations on go beyond the first to the second. These problems are labeled into conditions such as good and bad, ideal and material, or even individual and social (Pial, et al., 2023; Souza, et al., 2023). Because of the labels, there is an exact background; the second form is never the same as the first one. However, why should Literature be adapted to another form, such as film? Book-readers, music listeners, and film watchers are in their own different worlds of symbolic speech (Nafsi et al., 2014:4), so why insist on transforming textual Literature to film? People will never be satisfied enjoying just a form of art, but what is the use of it? Is it just about enjoyment and pleasure or is there anything else that pushes people to do the work? The following article would like to answer those kinds of questions above.

## **METHOD**

This paper focuses on the relationship between adaptations from Literature and film. Literature to film adaptations could be done from intangible to another intangible form as seen in changing perspectives on Literature and film, from intangible to tangible form as shown in the realization of art through changing forms, from tangible to other tangible form as understood in literary adaptation on film, or even tangible to intangible form as compared in aesthetical thinking. Those changing forms are not listed in one-way action but as a plural network where everything is both subject and object in the process of telling, showing, and interacting (Ardianto, 2014; Pasopati, 2021).

Literary criticism brings in points to see everything as not always as it is seen (Atherton, 2005; Hamdani, et al., 2023). Forms are no longer monolithic as today's world is crisscrossed by each other. The history of art, from hand paintings in prehistoric times to pop culture nowadays, indicates that forms are changing and changed by space and time. Moreover, the evolution of art comes in a row with its changing values and forms; defined, meant, built, criticized and evaluated. Making literature adaptation to film varies sources, processes, and results.

Since values and forms of art cannot be easily separated as seen in intrinsic and extrinsic aspects, art reflects knowledge. That knowledge is found in how individuals and society culturally interpret widened conditions and situations on literature adaptation to film. Interpretations could come to exact definitions among thoughts, forms, and meanings, while those could also explain relations between the dominants and the subs.

The relations between interactions among people and society and adaptation in this article will be analyzed through literary criticism from the modern to the postmodern era. The modern era indicates that people and society would like to define everything in certain definitions (Habib, 2005; Tolibovna, 2022). Art is defined by qualifications and labels on certain artistic forms. Literature is realized in a film to

show the complexities of the source and the result. The film has also established itself as the most effective medium for conveying stories and narratives in the modern world (Tolibovna, 2022). On the other hand, the postmodern era shows how interactions come to complex meanings in parted ways; the realization is never about whole transformations but only through accentuation in several perspectives. The new postmodernism film theory puts its foundations in sociology, as opposed to the humanities, where empirical-phenomenological film theory has its origins (in Literature, philosophy, art history, and aesthetics) (anthropology, sociology, psychology, economics) (Tolibovna, 2022).

This article is written using a qualitative method, and the data is collected from textbooks and journals. Library research is the main method in conducting this article. Conceptualizations of theories are examined through the history of literary criticism to cover how forms are explained in the adaptation of Literature to film. The concepts then operate through conceptual aspects of aesthetic thinking.

## **FINDINGS AND DISCUSSIONS**

### **The Conditions for Adaptation of Art**

It is quite common for literary works such as novels to be adapted and studied and then adapted into films. Not only novels, folk tales, and even legends are often made into films. To adapt a form of art into another one is to go further to a different realm. Textual novels are different from audio-visual films. Concepts in human aesthetic thoughts are not the same as its realization on forms. Some argue that ideal or material concepts is the most eminent of all. This argumentation reflects how results are important in art. Indeed, results are fixed forms in sensed meanings that are widely used or enjoyed. The large number of literary works that have been adapted in the form of film makes it easier for fans of literary works to understand these literary works in other forms. They experience limitations in imagination when reading written literary works. The process of adapting literary works into film form appears to explain the specifics and characteristics more authentically and easily understood. The audience can clearly and directly understand the meaning, essence and moral message of literary works written initially in the form of film.

Meanwhile, art is beyond the products of the mind or transformations of forms; it is the intertextual mosaic conditions of human beings (Saepudin, 2012; Saputra, 2009). It is cause and effect as well as oppressor and victim. Art forms could be explained by 'how it is made', 'what it is', and 'how extent it affects the world'. Art as a condition of human beings enables it not only to be produced and consumed but also lived. Adaptation of art is understood both by reasons behind the work and discourses of transformations in the name of transpositions (Agustina, 2015; Yu, 2020).

Film adaptation is commonly known as screened Literature or screened writing. Film adjustments can be characterized as interpretation, transposition, and diversion of composed writings from a textual source such as books, sonnets, brief stories, and plays into the cinematic mode. The definition of adaptation is being expanded from "transport of form or content from the area of one media-specific setting to another" to "a negotiation that takes place across the preliminary borders of the two or more works included in the process" (Rahmoun, 2020; Tolibovna, 2022)

There is a concept called intermedia transposition involving the art of words and visual art. It goes alongside intermedia reference when an artist wants to build the structure of their work by using a reference from another piece of art created in a different medium (Souza, et al., 2023; Tolibovna, 2022). For example, the film of *Ada*

*Apa Dengan Cinta* by Rudi Soedjarwo refers to books that Rangga read which will affect the structure of Soedjarwo's film. Transforming narrative is the most fundamental part of the adaptation from Literature to film. It needs its bridges, composed of screenwriters, directors, and actors. How they deliver the narratives will consider the film's outcome and how the audience sees the art (Yu, 2020).

Adaptation is a complex and multifaceted process that involves transforming a literary work into a different medium, such as cinema or film (Oza, 2024). The adaptation from literature to film can be explained by examining backgrounds and products. Modernism wants to find a definitive art form, while postmodernism wants to reflect art through social matters. These two comprehensions may differ, but they can be used as a continuation or discontinuation. Indeed, postmodernism could not arise by excluding modernism and in reverse. Traditions come as reasoning for how art is realized, known, or even constructed. The reasons are closely related to timelines of history where people and art relate to each other with cultural aspects in their crossed worlds (Tolibovna, 2022). Four traditions combine with the adaptation of art: romanticism, reflectionism, materialism, and language.

*First*, romanticism reflects the idea that a form is never fixed at all. Being romantic is defined by Hegel by indicating two other aspects, symbolic and classic as the logical progressions from substance to subject (Habib, 2005; Tolibovna, 2022). Symbols do not find its true form but only through conceptual thoughts, while classic keeps its form fixed for a long time. In art, being romantic also means finding essence by becoming existential. This is why people adapt art forms beyond good and bad artworks (Atherton, 2005; Osborne & Charles, 2015). Forms are bodies; concepts are souls applied to anybody; forms are flexible, while concepts are fixed. Simple self-identities will always represent mediations and externalizations as the second stage (Habib, 2005; Hamdani, et al., 2023). For example, religions are about fixed dogmas and doctrines but can also be realized in artistic forms. Films about religious leaders and prophets may exemplify how faith is adapted. Religions are things and its Literature and film are religious ones.

*Second*, reflectionism means a thought that contains both criticism and auto-criticism as literature adaptation to film is socially used to spread messages. Art is not for itself but for society. This tradition consists of normal and critical thoughts. In normal conditions, the adaptation of art is intended to give moral messages on everyday life. For example, film and drama adaptations from *Cinderella*, *Hamlet*, *Lutung Kasarung*, and *Sangkuriang* would like to share messages on love, madness, despair, or even oppression. In critical conditions, sharing messages excites, awakens, or even provokes people's consciousness about a certain event. It is beyond imaginative fairy tales through human social existence (Wartenberg, 2015). For instance, plays of *No Exit* by Sartre and *Caligula* by Camus or even films about *Soekarno*, *Gie*, *Pemberontakan G30S/PKI*, and *Soegija*, are examples of critical conditions to awaken consciousness as well as to remind people of such history. It also deconstructs the meanings of certain structures to evoke people to listen and understand.

*Third*, materialism is an idea traced from empiricism in emphasizing matters and realizing sensed things. Empiricism is also called realism, which shows conformity between concept and reality. The contrasts are seen through transformations or imaginations and adaptation or originality. Adaptation in empiricism is to realize conceptual thoughts to sensed realities. Today, sensed realities vary from printed texts to electronic ones and celluloid stocks to digital projects (Wartenberg, 2015). Empiricism then evolved to pragmatism in performance. Artists made something and

showed it to people through technology and information. Many operas were opened to put Shakespeare into plays, and singers and bands made their albums by putting it to film's soundtracks or even paintings inspired by textual conditions. Adaptation of art in the era of pragmatism was performative but also extensive in through concepts and perceptions among writers, directors, and audiences (Snyder, 2011:206).

In the contemporary era, materialism comes to be related to quantities rather than qualities. Many films are made based on best-seller novels, sci-fi films are made to realize people's imaginations, and the concept of artists has shifted to celebrities. Money and profits are the main returns today by assessing material's revenue. Indonesian movies are colored by religious and horror films but without giving a chances to other values. This condition is called mainstream ideas by supply and demand on market aspects (Snyder, 2011:201). These mainstream ideas mean that the producers and directors keep reusing and repeating the same old concept from an old movie, which has become a template. Some of them do not consider the text's plot or creative aspects. Instead, they focus more on the cinematography or the money-making itself (Tiwahyupriyadi & Ayuningtias, 2020). However, that does not mean a film focusing more on the cinematography is less artistic. It just points out how different the textual Literature and a film can be. Because in a film, it does not only focus on the textual source, it shows off other aspects in the film itself, including music, cinematography, acting, visual effects, and much more. This might affect how some aspects will be shown less or if the audiences focus only on one thing.

Being mainstream is absurd in the tragic conditions of humanity. However, this condition also encourages independent people to give alternative art to common sense, especially through an awakening of human true nature without exploiting literature (Saepudin, 2012; Saputra, 2009). Independent films and labels are oppressed by being different from mainstream ideas. Counter-arguments are made to widen perspectives about such issues. Those were made to shift understanding from simulation theory to involve people's emotion to thought theory to make people think about how they got involved (Wartenberg, 2015). *Senyap* and *Jagal* are examples to counter-*G30S/PKI* film made only by textual sources. Films about degenerating environments and important people who struggle for such national independence also come to be realized to rival love-themed films.

*Fourth*, traditions of language are listed from language as structured entities, communication-used, and cultural ideas. As a structured entity, language in the adaptation of art is so intrinsic that it consists in the concepts and is ready to alter the forms from figurative language to images (Rahmoun, 2020; Richards, 2001). Any form of art is equal to the other, which is normal in translation. As the same structured entities, the first and second forms are seen in crisscrossed conditions to be applied to each other. Somehow, the motives of language translation are so pragmatic without a deeper understanding in interpretation (Itafarida, 2007; Oza, 2024). Therefore, sometimes art adaptation also includes exaggerated dramatizations to excite the audience out of socially critical attitudes.

For example, Indonesian electronic serial cinema *7 Manusia Harimau* was adapted from a novel by Mutinggo Busye. The serial adopted the novel into the modern era with adjustments to reflect the conditions. Meanwhile, this adaptation ignored the values of the novel by putting more celebrities to figure out the plot and to excite ratings and fans. It is called the duality of producers and big moneymakers (Seaton, 2014; Snyder, 2011). The language between the novel and its realization on electronic cinema is so different that the audience does not get the message but

pleasure on the act itself. The audience is the main subject in adapting literature to film (Deranty, 2015; Pasopati et al., 2022). Another tradition of language is communication as tools and inter-cultural dialogues. As tools, the adaptation of art is a scene to exercise language. Language is a tool for human communication by using art as a medium. For example, promotional advertisements on public service bridges government's policies and people. In *Kita Versus Korupsi* in 2012, people were informed about how corruption happens in everyday life so that people could build a sense of anti-corruption.

As inter-cultural dialogues, adaptations of art bridge different realities among societies and aspects of textual and audio-visual. The bridges are interpretations of the conditions themselves. Many films adapted from such literature in a region may be understood in other regions, such as the struggle in Orwell's *Animal Farm* and the spirit of coffee in Lestari's *Filosofi Kopi*. The last tradition is language as cultural ideas. In this part, language is art itself with no separations at all. Language is the world lived by human beings; art is human itself. Changing forms are meant to be so symbolic in Lacan ideas by giving more intention to the real (Habib, 2005; Tolibovna, 2022). From Literature to film, humans imagine symbolic issues to make it real in its ultimate meanings. Psychoanalysis sees art and language as non-fixed conditions so that any adaptation of forms is possible to happen. As long as people live in a language, the adaptation of art will always be the medium (Ardianto, 2014; Pasopati, 2021). People will never stop thinking about sharing and giving to others about anything.

According to Snyder (2011:31), any reason to adapt from Literature to film is a combination of strategy and process of exploration and understanding. From romanticism to language ideas, literary criticism should be understood in human beings' plural realities. Film is such a disclosure for textual literature in further discursive analysis, where literature and film are bound in a world of adaptation. Furthermore, other adaptations of classic works of Literature have carried on the heritage of these legendary works of art. At the same time, some novels/stories have become famous following the release of their adaptation (Tolibovna, 2022). Interests, intentions, and critics will never leave alone the process and product of the adaptation of art. Despite certain inferiority that will come to a side after any adaptation, every side has been navigated from obstacles of words through motion pictures.

### **Literature, World, Realm, and Film**

From the above explanation, reasons why people adapt such Literature to film vary beyond definition. There are many horizons in understanding the true content of a work of art (Itafarida, 2007; Osborne & Charles, 2015). The transformation of art is language itself. People could not live without language since it shapes the world. To transform is also to live.

There are three kinds of adaptations: as a product, creation process and reception process. Adaptations that change in product form occur when there is a transposition from one literary work to another. Changed adaptation in the form of a creative process occurs when the context of the process is reinterpreted to copy the original source. Meanwhile, adaptation that is transformed into a reception process occurs because of the intertextuality in the literary work (Ardianto, 2016; Tolibovna, 2022).

The transformation that occurs when an adaptation is made to a literary work provides a lot of inspiration and does not focus on just one point. There are four keys to identifying several paradigms (Ardianto, 2016; Tolibovna, 2022). These four

paradigms help the audience clarify the adapted story's meaning and interpret the adaptation's quality. The first paradigm underlines that translation should be known to ensure that the message contained in a literary work remains the same when it is adapted in film form. The second key is pluralist adaptations when using new media conventions, such as the adaptation of a novel to film or film to stage. The third key paradigm is the transformation which functions to recreate or recreate the original form of a literary work by focusing primarily on the essence and themes of the literary work (Seaton, 2014; Souza, et al., 2023). The fourth key paradigm of transformation is materialist adaptations that tend to focus on maintaining the authenticity of a literary work, the essence of the era with the setting, costumes, characters, etc.

Today's literary criticism in a crisscrossed world presents humanity and truth beyond any representations (Seaton, 2014; Souza, et al., 2023). Such modern representation contains truth in motion pictures, although it may not be realized at all. Only by going to the field of realm and world then language among human beings be understood. It is indeed the process of identity-becoming rather than identity-being (Saepudin, 2012; Souza, et al., 2023).

Literature and film are located in different scenes, but its crossover is intertextual (Seaton, 2014; Snyder, 2011). Literature is so textual, while film is related to audio-visual content in that both locate their own complexities. Those different scenes are situated in each realm of knowledge and belief. Then, it can be said that the adaptation of any art transforms any realm into a whole world. Indeed, those terms could be mentioned as hierarchical, but today's world is very different from before. The main idea is about the revelation of the world, especially the broadened one (Deranty, 2015; Pasopati, et al., 2022).

Moreover, ideas of the world are never given but constructed by language through interactive signs between myth and reality (Rahmawati, et al., 2013; Wartenberg, 2015). In adaptation of Literature to film, human beings understand the world as plural, rooted in its fixed essential and growing existential conditions (Snyder, 2011; Wartenberg, 2015). This plurality rejects a monolithic structure of reality by proposing contextual and existential language so that the adaptation of art could be widely understood on different understandings. By saying the world as reality, perspectives could vary depending on how interpretations come to raise meanings. Novels are generally much longer texts than screenplays, yet they are written without the strict time limits of film (Hamdani, et al., 2023; Pial et al., 2023). Those can be philosophical or even money-oriented at all. Nothing comes without reason because human conditions indicate constructed actions. Philosophical aesthetics are understood in the beyond world, while money-oriented comes to be market-world.

Actions, enjoyment, and pleasure are quite reasons to be discussed. Artists in making such art may have the intention in freedom to realize their own worlds to other worlds (Deranty, 2015; Oza, 2024). Sometimes, realizing an art is not about being appreciated but about expressing feelings of the world. Expressions mean aesthetics too so pleasure comes together with art as well. That is why the world is different; some say tastes while some talk about values, but both are ways to understand the world by widening realms into beings.

If any world is different, while artists may have realms, adapting Literature to film still leaves a gap between individualities and societies (Itafarida, 2007; Oza, 2024). That is why critical points will always come when adapting literature to film. Unfortunately, notions of essentialism, originality, and cinematic equivalents to literary techniques still dominate the field (Snyder, 2011; Oza, 2024). The audience

understands Literature or film but to make it in adaptation is different. Field of adaptation of art should go beyond textual to intertextual by not leaving texts behind. For example, a movie of *Macbeth* in 2015 brought in another balance of Literature to film adaptation. It is such language in play through visible cinematic concepts.

Saying about a world indicates such presuppositions about its consciousness of it. Novels are often adapted into feature films, but the differences between the two media usually require dropping sections of the source text from the movie script (Oza, 2024; Pial et al., 2023). No world is given by itself but related to human beings. According to existentialists, the human being is “more” than what it is; not only does the human being know *that* it is but, based on this fundamental knowledge, this being can choose *how* it will “use” its own being, and thus how it will relate to the world (Deranty, 2015; Shankarappa, 2022). There will always be such a standard based on literature and film, but its acceptations are not forever meanings, and it is always ready to have rejections.

World is understood in non-linear meanings. Textual Literature may have plots and actors, but film also indicates music and theatrical conditions. Adaptation of art enables people to see interactions. The world could be known with a great circle where every realm is stated among facts and fiction inside (Litz et al., 2008; Rahmoun, 2020). Meanwhile, the world is also seen as another part of big realms. It is never static to say whether the world and realm are inside or outside of another.

Out of static meanings, adaptation from Literature to film is flexible enough for the world to realize the potency of intertextuality in textual Literature (Snyder, 2011; Hamdani, et al., 2023). This flexibility reflects a world that is not like usual but crisscrossed like a network or rhizome. Film is a complex, simple world where every side is related inside and to make it from a text is beyond the room itself. There is no need for literature and film to be scientifically theorized, and adaptation is a way that has been shown before (Shankarappa, 2022; Wartenberg, 2015). Meanwhile, seeing a crisscrossed world does not mean having a new world as a combination of those two. Somehow, there is domination. Texts may also affect motion pictures and in reverse (Itafarida, 2007; Hamdani, et al., 2023). Despite its fixed form in motion pictures, textual understanding may or may not inspire the film itself. It is because the place is the film while the text is its inspiration. Meanwhile, this thought may also come to an open condition; as some food on a plate, two of them are situated in a dish, be related but still different, be consciously separated, and be unconsciously united.

What should ultimately be understood in adaptation are differences beyond definitions. Differences are appreciated in ambiguities of meanings on heterogeneity (Atherton, 2005; Pasopati, et al., 2022). We will see adaptation as a living bio-growth growth rather than a fixed product to keep it in an ambiguous situation. Adaptation should not close any chances for any differences. They are there and always be there. Differences should always be measured as the growth of human beings or else they will annihilate human beings (Litz et al., 2008; Rahmoun, 2020).

As seen in literature adaptation to film, there is no way that texts will be all taken to motion pictures. Artists will always leave something out of texts and take some things to be produced in films. Surplus meanings will always be left as chances of living the differences, especially through non-similarities between textual and contextual ones. For example, the movie *Into The Heart of The Sea* in 2015 inspired by *Moby Dick* actually contained values of possessions but examined more graphic illustrations than it should. The plot was unclear because celebrities are the main focus



as actors. The *Moby Dick* itself is not nicely drawn, so that how Ahab possessed him is in disguise too.

Surplus meanings are drawn through direct experience on texts, motion pictures, and adaptations. Direct experience is how people consume and produce things between mind and reality as the desire to conceive the world (Deranty, 2015; Shankarappa, 2022). To consume meanings is to produce interpretations as well; adapting Literature to film is an investigative medium to understand meanings (Wartenberg, 2015). As a phenomenon, adaptation of Literature to film should be seen in its own form in imagination. It cannot be taken apart from literature and film, but language bodies approach it. Through language, realm and world as well are crisscrossed with each other in traditions of thoughts (Rahmoun, 2020; Richards, 2001). It is not just about how concepts perceive things but how intertextual ideas widen the adaptation field.

The crisscrossed world also means something to another in a simultaneous and crossover action (Oza, 2024; Snyder, 2011). Moreover, it is a dialogue among realities. Adaptation bridges literature and film into understanding without eliminating others. Once a side is eliminated, one-way action will happen and omit meanings. Dialogues indicate consciousness of one from another; it can speak for itself but it never talks outside of others. Dialogues will raise evaluations that enrich the privileges of the texts without leaving fidelity (Richards, 2001; Snyder, 2011). Every kind of dialogue can be seen by maintaining traditions of its own and others. Interpretations never leave their own form since going to another place is just a purpose outside the background. When people criticize an adaptation, values of Literature are taken to film as its other form. The film will then be measured by textual form, limited by a surplus of meanings. It is a dialogue, but it is not crisscrossed well. The film could also measure its complex aspects in literature, which is as difficult as before.

Others argue that a film adaptation is changed to fit (literally adapt). The film must be accurate to the effect (aesthetics) the theme or the message of a novel and that the film must introduce changes, if necessary, to fit the demands of time and two maximize faithfulness along one of those axes (Richards, 2001; Shankarappa, 2022). In this point, comparisons among others in the adaptation of art indicate audience, makers, and language as sides who speak. The audience gives attention to originality and adaptation. Makers have their own realms to be realized. Language relates, understands, and lives conditions of the aesthetic of human beings. Every aspect has its own meaning that will leave many surpluses to be applied to others. This surplus cannot be avoided at all, but it could be understood in criticism, especially through unity, above any separations among emotions and sensations (Richards, 2001; Shankarappa, 2022). Criticisms are reflections of a crisscrossed world. In a world where everything may be so related, to give criticism is also to make opportunities for others. That is the way to see a realm from another realm's eyes.

Live experience (*Erlebnis*) is important in eminent criticism (Atherton, 2005; Osborne & Charles, 2015). People may take a big point in reflecting on other things, but it is still their own. Any criticism needs to be further understood instead of eliminated. Once a side tries to curb, domination erases freedom and omits meanings to be ordered in definitions. The essence of dialogue is not to nod but also to deny. To have meaning is about ethical responsibilities toward others and towards oneself (Deranty, 2015; Tolibovna, 2022). If it is closed, then it is merely a definition. That is not dialogue in today's crisscrossed world since is a world where subjects find themselves through the existence of others.

## CONCLUSION

The adaptation of literature to film is never so definitive. Meanings will always surface when talking about textual and motion aspects. Therefore, the reasons for people to adapt could vary, too. Some people do it to be romantic and find other forms. Some others would like to share messages as seen in the revolution; some others are so pragmatic in the money-making process, while others state it in everyday life through language.

Meanwhile, people adapt Literature to film to share how dialogues interpret words. Dialogues play a big role in understanding differences in today's crisscrossed world. Language should be open to things beyond definitions to explore meanings through aesthetic ideas. Humanity in social relations should be examined in adaptation, especially hospitality, beyond domination.

## REFERENCES

- Agustina, A. (2015). Karya Adaptasi; Sebuah Pemiskinan atau Pengayaan Ide? *Jurnal Institut Seni Indonesia Yogyakarta*, 1-24.
- Ardianto, D. T. (2014). Dari Novel ke Film: Kajian Teori Adaptasi sebagai Pendekatan dalam Penciptaan Film. *Panggung*, 24(1), 16-24.
- Atherton, C. (2005). *Defining Literary Criticism*. New York, USA: Palgrave MacMillan.
- Deranty, J. (2015). *Existential Aesthetics*. plato.stanford.edu/entries/aesthetics-existentialist/.
- Habib, M. (2005). *History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell.
- Hamdani, F. N., Marharendra, A. M., Kusuma, A. W., & Pasopati, R. U. (2023). The Intertwinements of Information and Literacy in Contemporary Culture. In *Proceeding of International Seminar Enrichment of Career by Knowledge of Language and Literature* (Vol. 11, No. 1, pp. 225-243).
- Ita farida, S. (2007). Adaptasi dari Karya Sastra ke Film: Persoalan dan Tantangan. *Masyarakat, Kebudayaan dan Politik*, 20(2), 149 – 156
- Litz, A. W., Menand, L., and Rainey, L. (eds.). (2008). *The Cambridge History of Literary Criticism*, New York: Cambridge University Press.
- Nafsi, G., S, Hasanuddin W., & Zulfadhli, (2014), Ekranisasi Novel Cintaku Untuk Si Mata Indah Karya Sri Rokhati ke Film Habibie & Ainun Karya Sutradara Faozan Rizal. *Jurnal Bahasa dan Sastra Universitas Negeri Padang*, 2 (3), 15-18.
- Osborne, P. & Charles, M.. (2015). *Walter Benjamin*. plato.stanford.edu/entries/benjamin/.
- Oza, P. (2024), *Adaptation Theories In Literature – Shakespeare Into Film and Cinema*, St. Andrew's College, University of Mumbai, 1.
- Pasopati, R. U. (2021). The Chronicles of Blame Culture in Digital Populism in Indonesia. In *The 1st International Conference on Language Linguistic Literature and Education (ICLLLE)*.
- Pasopati, R. U., Pujimahanani, C., & Azzahra, A. A. (2022). The Death of Expertise as Indicated through Donald Barthelme's The Balloon. *British (Jurnal Bahasa dan Sastra Inggris)*, 11(2).
- Pial, T. Salim, S. Pethe, C. Kim, A & Skiena, S., (2023), *Analyzing Film Adaptation through Narrative Alignment*.

- Rahmawati, R. D., Basuki, I., & Pujiati, H. (2013). Adaptation Analysis of Harry Potter and the Half-Blood Prince Novel by J.K Rowling into Film by David Yates. *Artikel Hasil Penelitian Mahasiswa Universitas Jember, I* (1), 1-5.
- Rahmoun, O. (2020). *Film Adaptation Between the Pride of Literature and the Prejudice of Inferiority*, AWEJ for Translation & Literary Studies, Volume 4, Number 1.
- Richards, I. A. (2001). *Principles of Literary Criticism*. London, England: Routledge.
- Saepudin. (2012). Global-Lokal: Adaptasi Budaya Film Internasional. *Makna FKSB Unisma, 3* (1), 28-43.
- Saputra, H. S. P. (2009). Transformasi Lintas Genre: Dari Novel ke Film, Dari Film ke Novel. *Humaniora, 21* (1), 41-55.
- Seaton, J. (2014). *Literary Criticism from Plato to Postmodernism: The Humanistic Alternative*. New York: Cambridge University Press.
- Shankarappa, S. S., (2022), *The Critical Study of the Cinematic Adaptations of Chetan Bhagat's Novels*, Swami Ramanand Teerth Marathwada University, Nanded, 3.
- Snyder, M. H. (2011). *Analyzing Literature- to-Film Adaptations: A Novelist's Exploration and Guide*. New York: Continuum.
- Souza, G. T. C. de, Schettini, F.; Pires, A., Forcatho, F.. (2023) *From Literature to film, from film to series: some remarks on the intermedia/intersemiotic transit around itchcock's Psycho*, Revista Brasileira de Estudos de Cinema e Audio-visual.
- Tiwahyupriadi, D., & Ayuningtyas, Y. (2020). *Indonesian Horror Film: Deconstruction of Repetitive Elements of Indonesian Urban Legend for Cultural Revitalization, Creativity, and Critical Thinking*. *KnE Social Sciences, 4*(12), 115–125.
- Tolibovna, S. R. (2022), *Noteworthiness of Film Studies and Adaptation in Literature*.
- Wartenberg, T. (2015). *Philosophy of Film*. plato.stanford.edu/entries/film/ .
- Yu, A. (2020). *Discussion of the Artistic Aesthetic Transformation between Film and Literature from the Perspective of Adaptation*, *Journal of Language and Teaching and Research*, Vol. 11, No. 6, pp 1005-1010.