



**THE CHANGES EVENTS OF ADAPTATION FROM *THE PAINTED VEIL* NOVEL  
BY W. SOMERSET MAUGHAM INTO FILM BY JOHN CURRAN**

**THESIS**

**Dini Hastiyantini**

**140110101021**

**ENGLISH DEPARTMENT  
FACULTY OF HUMANITIES  
JEMBER UNIVERSITY**

**2018**



**THE CHANGES EVENTS OF ADAPTATION FROM *THE PAINTED VEIL*  
NOVEL BY W. SOMERSET MAUGHAM INTO FILM BY JOHN CURRAN**

**THESIS**

Submitted to English Department

Faculty of Humanities, Universitas Jember, in partial fulfillment of the  
requirement for the degree Sarjana Sastra in English Studies

By

Dini Hastiyantini

140110101021

**ENGLISH DEPARTMENT  
FACULTY OF HUMANITIES  
JEMBER UNIVERSITY**

**2018**

**DEDICATION**

This thesis is dedicated to my loveliest parents, Santoso and Nuroni,  
and also my brother, Dani Imam for the love, faith,  
and prayer they have given me in my life.



**MOTTO**

**It's not whether you get knocked down, It's whether you get up**

**(Vince Lombardi)**



## DECLARATION

I declare that this thesis entitled “**The Changes Events of Adaptation from *The Painted Veil* novel by W. Somerset Maugham into Film by John Curran**” is in original writing. The analysis and research contained in this thesis have never been done for any degree or publication. I also validate that sources utilized and supports received in the process of writing this thesis have all been acknowledged.

Jember,  
The writer,

Dini Hastiyantini  
140110101021

**APPROVAL SHEET**

Approved and examined by the Examination committee of English Department,  
Faculty of Humanities, Universitas Jember.

Jember, .....2018

Chairman,

Secretary,

Dr. Ikwan Setiawan, S.S., M.A.  
NIP. 197806262002121002

Irana Astutiningsih, S.S., M.A.  
NIP. 197407052005012001

The Members :

1. Dr. Eko Suwargono, M. Hum. (.....)  
NIP. 196511061993031001
2. Hat Pujiati, S.S., M.A. (.....)  
NIP. 198009082005012001

Approve by the Dean,

Prof. Dr. Akhmad Sofyan, M.Hum.  
NIP. 196805161992011001

## ACKNOWLEDGEMENT

My praises and gratitude to Allah SWT for His merciful that lead me to finish this study. I also would like to thank all the people who have accompanied, supported and given their contribution to me during my study.

1. Prof. Dr. Akhmad Sofyan, M.Hum., the Dean of Faculty of Humanities, Universitas Jember.
2. Dra. Supiastutik, M.Pd., the head of English Department, Faculty of Humanities, Universitas Jember.
3. Dr. Ikwan Setiawan, S.S., M.A., my first advisor and Irana Astutiningsih, S.S., M.A., my second advisor, who have guided me to finish my thesis.
4. All of my lecturers of the English Department, Faculty of Humanities, Universitas Jember, who have educated me to get a better understanding of meaningful and valuable knowledge during my study.
5. All staffs of Faculty of Humanities.
6. The Library Officers of Faculty of Humanities and the Central Library of Universitas Jember.
7. My dearest parents, Santoso and Nuroni who never tired of supporting and send me a beautiful motivation and prayer for the goodness of my life.
8. My loveliest sibling, Dani Imam B. for his love, faith, and advises.
9. My grandparents and my big families who always supporting me and teach me the important of life.
10. Debby Feronika, Risa Maknuna, and Mega Wrida Silvia who always create a meaningful friendship and supporting me in my everyday, also become my alarm to complete my thesis.
11. Chusnul Andriyani, Adinda Wahyu Nur Khalifa, and all my friends in English Literature 2014 who never failed to amuse me when the thesis begins to puzzle me.
12. Novel Verdiyanto who give me in matureness process during in my relationship.
13. Mr. Gatot and Jingga Klana who give me a joke and understanding general material about culture, and also help for relaxing in my thesis writing.

14. Kiki Rofiqoh who help me to give suggestion, and understanding material to write down my research.
15. All the members of English Department 2014, the crew of *The Seagull* drama performance 2017 who have given me remarkable experiences and unforgettable memories in my life.
16. Yenny Febriana and all of the members of UKM PAMADIKSI 2015-2017 who teach me better understanding of bureaucracy in every event that have had held and become my second family in Jember during my study.
17. All my friends that have contributed for my thesis that cannot be mentioned one by one.
18. My Almamater.

Jember, August 2018/Dini Hastiyantini



## SUMMARY

**The Changes Events of Adaptation from *The Painted Veil* novel by W. Somerset Maugham into Film by John Curran;** Dini Hastiyantini, 140110101021; 46 pages; English Department, Faculty of Humanities, Universitas Jember.

This research analyze of the adaptation from intrinsic events of *The Painted Veil* novel and film. The transformation between the novel and film bring up the different ideology, because novel and film are different media. According to Hutcheon, adapters have motives to adapt the literary work.

Qualitative research is used in this analysis since the object of analysis are novel and film with comparative method. The data are in the form of sign through words or sentences and images. The data are divided into primary and secondary data. The primary data are taken from narratives structure in novel and images in film that present the changes of adaptation. The secondary data are taken from some books, literary review which related to the topic discussed, such as thesis, and literature journal.

There are two goals from this research, first, to describe and explain what are the changes or transformation events between novel into film. Last is to find out something beyond the transformation. I use the Adaptation by Linda Hutcheon and Mythology by Roland Barthes as method to analyze the transformation and find out the ideology behind the novel and film. To do the first goal, collected data are compared using comparative method. After finding the differences of the transformation events between novel and film, Mythologies by Roland Barthes is used as bridge to find out what lies beyond the works in two different media. Moreover, Myth analysis is done to find ideologies behind the transformation from novel into film. Ideologies that have been found between novel and film will help to find something or motive beyond the adaptation.

The result of the research shows some ideologies in the novel and the film. Ideologies come out from novel are feminism, liberalism, primordialism, and humanism. Ideologies come out from the adaptation are patriarchy, liberalism, and

multiculturalism. For all ideologies in both of them bring up the cultural capital motive beyond the adaptation. The cultural phenomenon is brought out from text narratives through the habitual condition between the western and eastern thinking toward the society perspective. Meanwhile the cultural phenomenon from the film is brought out through western thinking and action to make cross relationship in tolerating and appreciating the eastern for getting legitimacy superior toward the powerfulness of superior in society, include the powerfulness of men toward the woman in patriarchy issues.

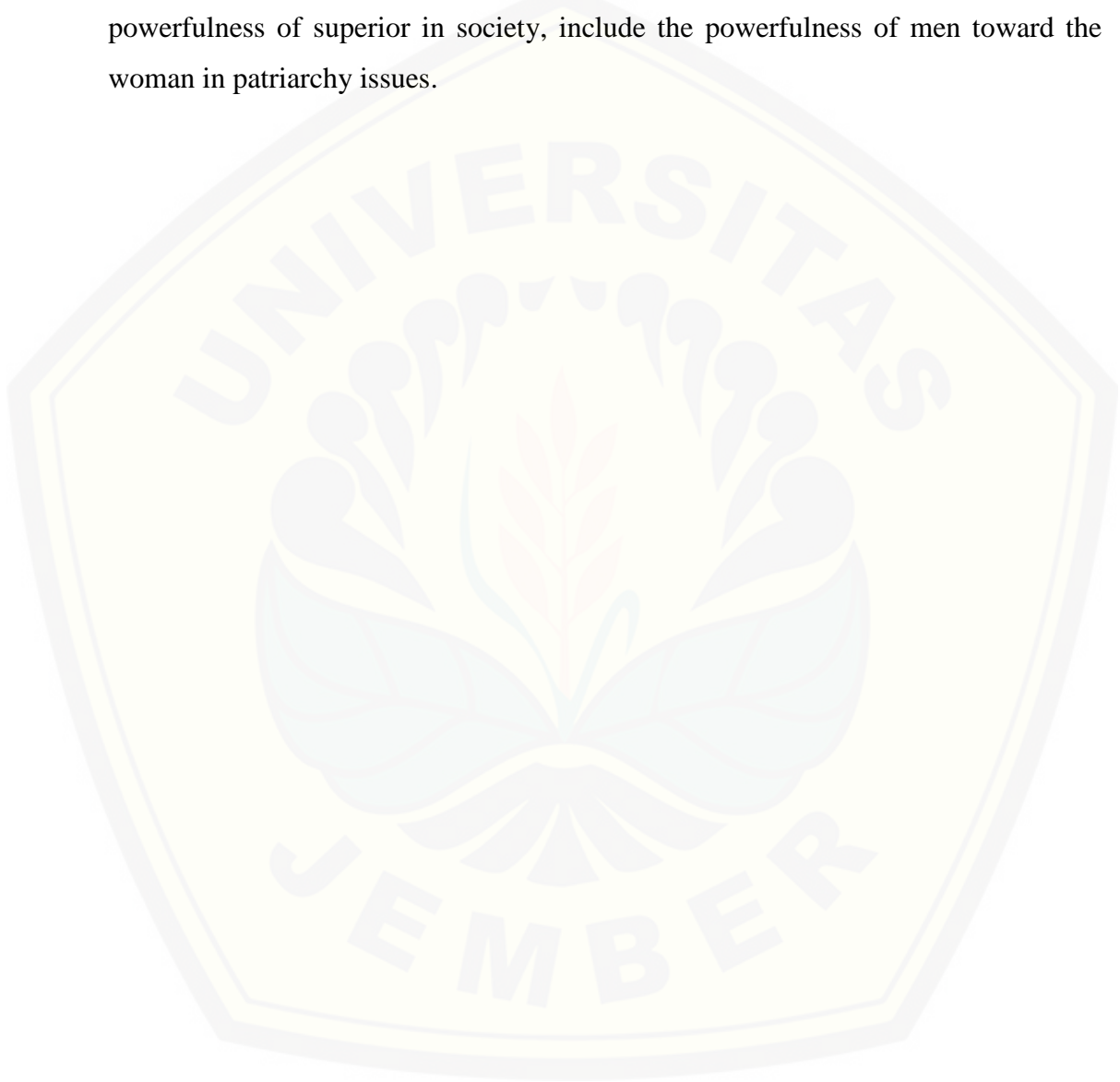


TABLE OF CONTENTS

<b>FRONTPIECE</b> .....	<b>ii</b>
<b>DEDICATION</b> .....	<b>iii</b>
<b>MOTTO</b> .....	<b>iv</b>
<b>DECLARATION</b> .....	<b>v</b>
<b>APPROVAL SHEET</b> .....	<b>vi</b>
<b>ACKNOWLEDGEMENT</b> .....	<b>vii</b>
<b>SUMMARY</b> .....	<b>ix</b>
<b>TABLE OF CONTENTS</b> .....	<b>xi</b>
<b>LIST OF TABLE</b> .....	<b>xiii</b>
<b>LIST OF PICTURES</b> .....	<b>xiv</b>
<b>CHAPTER 1. INTRODUCTION</b> .....	<b>1</b>
<b>1.1 Background of Study</b> .....	<b>1</b>
<b>1.2 Research Topic</b> .....	<b>3</b>
<b>1.3 Research Question</b> .....	<b>4</b>
<b>1.4 The Purpose</b> .....	<b>4</b>
<b>CHAPTER 2. LITERATURE REVIEW</b> .....	<b>5</b>
<b>2.1 The Previous Research</b> .....	<b>5</b>
<b>2.2 Theoretical Framework</b> .....	<b>6</b>
2.2.1 Theory of Adaptation .....	<b>6</b>
2.2.2 Modes of Engagement.....	<b>8</b>
2.2.3 The Motives in Adaptation.....	<b>9</b>
2.2.4 Roland Barthes' Mythology .....	<b>12</b>
<b>CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY</b> .....	<b>14</b>
<b>3.1 Data Collection</b> .....	<b>14</b>
<b>3.2 Data Processing and Data Analysis</b> .....	<b>14</b>
<b>CHAPTER 4. DISCUSSION</b> .....	<b>16</b>
<b>4.1 The Representation of The Transformation Events on The Differences Between Novel and Film</b> .....	<b>17</b>
4.1.1 The Changes of Character .....	<b>17</b>

4.1.2 The Changes of Setting Place.....	19
4.1.3 The Changes of Plot .....	22
a. celebration .....	22
b. visualization of Eastern's problem.....	24
<b>4.2 The Transformation of Myth Analysis of The Changes Events from Novel into Film.....</b>	<b>27</b>
4.2.1 The Changes of Character .....	28
4.2.2 The Changes of Setting Place.....	32
4.2.3 The Changes of Plot .....	37
a. celebration .....	37
b. visualization of Eastern's problem.....	39
<b>4.3 The Motive Beyond The Adaptation .....</b>	<b>42</b>
<b>CHAPTER 5. CONCLUSION .....</b>	<b>45</b>
<b>REFERENCES .....</b>	<b>47</b>

**LIST OF TABLE**

Table 1. Roland Barthes Sign's Map .....	13
Table 2. Table of Differences.....	26
Table 3. Character ideology from the novel.....	28
Table 4. Character ideology from the film.....	30
Table 5. Setting Ideology from the novel .....	32
Table 6. Setting Ideology from the film.....	34
Table 7. Celebration Ideology from the novel .....	37
Table 8. Celebration Ideology from the film .....	38
Table 9. Visualization Ideology from the novel.....	39
Table 10. Visualization Ideology from the film.....	40
Table 11. Table of differences of ideology between novel and film .....	42

**LIST OF PICTURES**

Picture 1. Male character in film..... 19  
Picture 2. Kitty’s movement from Mei-Tan-Fu to England..... 21  
Picture 3. The celebration ..... 23  
Picture 4. Western research action ..... 25  
Picture 5. The action to get clean water for preventing the cholera epidemic ..... 26



## CHAPTER 1. INTRODUCTION

This is the first and basic steps to do a research. This chapter guide the researcher to present the basic reason doing a research. Introduction is divided into four parts, there are background of study, research topic, research questions, and purposes.

### 1.1 Background of Study

Transformation of technology is a form of media transposition from printed media to audio visual media (Film). This form of media transposition is commonly referred to as an adaptation from one media to another (Hutcheon,2006). Adaptation is kind of repetition works without doing the imitation from the original works (Hutcheon, 2006). The original works are form of writing fiction, like novels, poems, comics, short story, flash fiction, and so on. Most of fiction text or story of novels are able to be adapted into another media (film) as a transformation of technology.

Mary Donaldson-Evan states that the adapter's interest on film adaptation centered on the way a particular film adaptation "reproduced" a particular novel, and the film judged according to whether or they were not "faithful" to the fictional narratives that inspired them (in Rahmawati, 2013:24). It means that the adapters adapted the narratives story as form of their innovative and creativity to apply the technology with the inferior resemblance of narratives story. It based also on the Hutcheon's book *A Theory of Adaptation* which she states that "an adaptation is likely to be greeted as minor and subsidiary and certainly never as good as the original" (2006:xii).

In order to analyze this adaptation, I use novel entitled *The Painted Veil* that is written by W. Somerset Maugham. He is a British author and his novel published in 1925 or in the twentieth century. The title begin with the line inspiring him like "... the painted veil which those who live call Life" and is inspired by the Dante words lines (*The Painted Veil*:1925). This novel is adapted into film by John Curran as director in 2006 and Ron Nyswaner as a screenplay. This film sets in Shanghai -



China using background in 1925 (The Painted Veil:2006). *The Painted Veil* tells about struggle of love in Fane's household. The main characters of the story are Western people who live in Shanghai, China and having conflicts in their household. Mr. Walter Fane is Kitty's husband who being dispassionate bacteriologist. Kitty as woman main character have strong characterization to become independent woman who can get her freedom from what her dislike. Charlie gets job as the secretary colony in Shanghai and he becomes Kitty's boyfriend who become her worries about love. After the secret relationship of Charlie and Kitty are known by Walter, Fane's family decide on their choice to go to Mei-Tan-Fu village to overcome the cholera epidemics. The westernization perspective through the characterization also depicts on Western people that view the Eastern people as inferior subject and can solve the Eastern's problem when the main characters stay in Mei-Tan-Fu village to overcome the cholera epidemics. After Walter mortality and taking care the things in Mei-Tan-Fu, Kitty moves back to Hongkong and then move to England. Kitty dedicates all her life to take care her father and her embryo in her womb.

In this project, I analyze the adaptation of *The Painted Veil* from novel into film using theory of adaptation by Linda Hutcheon. This theory gives a reason to value adaptations as changing process giving effect of motive as transformation of different media from novel to film. Also an easily digestible definition of adaptation that eliminates complexities from its purview, and a holistic theory of analyzing adaptations. Hutcheon states that "a film has to convey its message by images and relatively few words; it has little tolerance for complexity or irony or tergiversations" (2006:1). According to James M. Welsh and Peter Lev states that,

"after a century of cinema, movies have changed substantially, both technologically and stylistically, but after a hundred years, mainstream cinema is still telling stories, and most of those stories are still being (or have been) appropriated from literary or dramatic sources, as much as 85 percent by some calculations and accounts. Adaptation has always been central to the process of filmmaking since almost the beginning and could well maintain its dominance into the cinema's second century (James M. Welsh & Peter Lev, 2007:xiii)." (in Ardianto 2014:17).



From the quotation above, quantitatively confirmed is the film using literature work as source of creation have big percentage value. According to Kristanto (2007), ecranization practices in the archipelago no less than 240 films were made based on novels, both domestic novels and novels from abroad between in 1927 until 2014. This number represents more than seven percent of all Indonesia films recorded in the Indonesian film catalog (in Woodrich, 2017). Seeing the number of novels that adapted to film give some questions for me to know the main reason or motive about the adaptation itself.

The result of creating adaptation is that the adapters have not given credit as original art forms. It is said by Hutcheon in her book *A Theory of Adaptation* "Adaptation is repetition, but repetition without replication" (2006:7). Hutcheon also says "contemporary popular adaptations are most often put down as secondary, derivative, "belated, middlebrow, or cultural inferior" (2006:2). It means that although adaptation derived from other texts, they are not derivative the original or source text.

In analyzing this adaptation project, the theory of adaptation by Hutcheon does not enough to find the motive or the ideology of adaptation itself. A method is needed to find the motive beyond the adaptation itself. I use myth theory by Roland Barthes to find out the relation between signs shown by the images in the film and texts in novel. Those relation of signs evoke the different ideologies or naturalization of ideologies from the novel and the film show the motives beyond its adaptation.

## 1.2 Research Topic

The topic of this study is an adaptation from novel to film as the changes of adaptation to create a new work in form of audiovisual as technology transformation in modern era bringing the main reason or motive. From telling to showing, this adaptation also gives an effect toward the viewer because the viewer have different perspective from text or novel into film unconsciously.

### 1.3 Research Questions

1. What are the changes of adaptation from *The Painted Veil* novel to *The Painted Veil* film ?
2. What is the motive beyond the adaptation of *The Painted Veil* in novel and *The Painted Veil* in film ?

### 1.4 The Purposes

This research has several purposes about the novel adaptation entitled *The Painted Veil* written by W. Somerset Maugham. First, I want to know the differences of changes events from novel into film which have been adapted. Last, I want to know and understand the proponent motive that become background the creation of adaptation itself from novel to film.

## CHAPTER 2. LITERATURE REVIEW

The second chapter provides the previous researches related to the research. The previous research are used to find the gaps of the similar research topic. It also deals with theoretical framework to analyze the data in this research. The theory is needed as an important tools to analyze the research problem. It is clear that previous research and a theory are essential in the process of making this research.

### 2.1. Previous Research in Relation to the Study

The previous research gives important contribution in writing, because it will show some references that are related to the chosen topic in the thesis. I use the thesis by Risza Dewi Rahmawati as my previous research entitled “Adaptation of “Harry Potter and The Half Blood Prince” Novel by J.K Rowling Into Film by David Yates” (2013). In her thesis, she deals with three questions which is two of her questions also shown on my thesis. On the goals of Rahmawati thesis, she get a motive or changing process from her adaptation analysis with Roland Barthes’ theory of sign as supporting theory to find the sign or motive in her analysis. She also use Roland Barthes’ mythology as supporting theory and theory of adaptation by Linda Hutcheon. Her method use comparative method which is comparing the data between the text and the film, and analyze it to find the ideology from the adaptation. The result from her thesis is the economic lures because the adapters want to have many benefit from the well-known writer.

Second previous research is journal by Jerod Ra’Del Hollyfield (2007) entitled “Writing Back With Light: Postcolonial Film Adaptations of the Literature of Empire”. He deals with explain that filmmaker from former colonized nations write back to empire by adapting the literature of their colonial oppressors for the film medium, accenting the original source material with historical and cultural references to their native countries. Citizens of colonized nations have tried to undermine the literature of empire in order to write back to their oppressors and construct national identities. The goal of his thesis expose how the filmmaker declare their national heritages through the adaptation process by using the financial

assets of the film industry to criticize the evolution of empire. He use marxist theory by Karl Marx. The theory have the relationship with economic, social system, and political system. In his thesis, the theory is studied with historical and cultural context in his research (film adaptation). Supporting theory of postcolonial studies is used to understand the historical and cultural context in film adaptation. He use qualitative method to analyze the film adaptation that he had chosen.

Third previous research is thesis by Endah Pramesti R (2013) entitled “Colonialism Towards Chinese Society in W. Somerset Maugham’s *The Painted Veil*”. She deals with three questions which are how the British colonization works during the cholera epidemic, response, and perspective Western towards the Eastern which is implied in *The Painted Veil*. She uses the library research method which are taken from library or internet. She also uses postcolonial approach to help explain the issues in novel and colonialism theory by Ania Loomba. The result from her thesis is economic domination, domination of nation, and Christianization. Those result have a line boundary between the West and the East. The line boundary makes a different nation from the other.

Related to previous research above, it is helpful to analyze my data based on comparing the text and the film as a method used and to know the supporting theory by Roland Barthes that purpose to analyze the meaning of adaptation motive beyond the film adaptation. In order to know the historical and cultural context in film adaptation which is became postcolonial studies in my adaptation analysis.

## **2.2. Theoretical Framework**

The theoretical framework is the structure that can hold or support a theory of a research study. The theoretical framework introduces and describes the theory that explain why the research problem under study exist.

### **2.2.1. Theory of Adaptation**

In this thesis, I use theory of adaptation by Linda Hutcheon. This theory explain the adaptation itself and answer the questions which I explored in research

questions above. Hutcheon states, “Adaptation is repetition, but repetition without replication” (2006:7). Also, Hutcheon says that an “adaptation is likely to be greeted as minor and subsidiary and certainly never as good as the original” (2006: xii). It means that adaptation is re-creation process of work into audiovisual without copying the original source or as inferior work into new form on transformation media without being secondary thing.

According to Hutcheon, to be adapted into different media, the adapters have the motive for choosing the story in each case intensely. The reason for interpreting it as either a political allegory or spiritual and psychological thinking are deeply embedded in the individual histories of the adapters, as well as in the political moments in which they are writing. The adaptation itself refers to the process and the product. First, it is regarded as the product of transposition from the particular works and this transcoding can involve a shift of medium or media (a poem to a film) or genre (an epic to a novel) telling the same story from different point of view (Hutcheon, 2006:7). It means that, there is different interpretation or different point of view toward the audiences from audiovisual media and the readers as text or printed media.

Second, as a process of creation, Hutcheon states that “the movement of adaptation always involves both re-interpretation and then re-creation”. (2006:8). Re-creation and re-interpretation in this case are terms of new form or repetition story without replication the original source, meanwhile the re-interpretation of new form raised the ideology as alteration media from the viewer’s perspectives. Third, it seen from the perspectives of its process of reception. Adaptation is a form of intertextuality which is the adaptation as manuscript or piece in writing repetition original material having correlation between context through human memory toward other works or texts that resonate through repetition with variation. So, the viewer have the experience from the adapted works perspective. Those explanation above can be shortened like, adaptation can be described as an acknowledged transposition works of an enlarged intertextual engagement with the adapted work, and also a creative and an interpretive act for saving the works (Hutcheon, 2006:8).

To get adapted into different media from novel to film and genre (an epic to a novel) according to Hutcheon, adaptation deals with story in formally different



ways, and through different modes of engagement – narrating, performing, or interacting. In adapting literary works, the story argument goes “equivalences” are pursued in different sign systems for the various elements of the story: its themes, events, world, characters, motivation, points of view, consequences, contexts, symbols, imagery, and so on (2006:10). It means that to find the mythology beyond the adaptation can be seen from the various elements of the story raising the motive or ideology from that sign.

### 2.2.2 Modes of Engagement in Adaptation

Hutcheon states “a doubled definition of adaptation as a product (as extensive, particular transcoding) and as a process (as creative re-interpretation and palimpsestic intertextuality) is one way to address the various dimension of the broader phenomenon of adaptation” (2006:22). It means that the adaptation as transposition having a value or perspective for allowing people to tell, show, or interact with stories on different media. The perspective changes deal in the third mode of engagement.

First, the telling mode (a novel) dives into human imagination in a fictional world (Hutcheon, 2006:22). From this mode, it means when the readers have the idea or imagination towards the text that has been read based on their understanding of the text. Second, showing mode (plays and films) holds of human imagination through the perception of the aural and the visual (Hutcheon, 2006:22). It means that from express or showing the understanding reader’s imagination, the fantasy world transformed into film as repetition with the adapters’ point of view to get the motive beyond the adaptation itself. The film is set of story presented in the form of moving pictures and voices supported by many techniques of shooting, editing, and organizing the script, it has similarity with novel, films are also can repeatedly viewed (Rahmawati, 2013:7).

First and second explanation above is the process of changing printed literary works from telling into showing, for example from novel into film, or from poetry into song. The printed literary works transformation into the performances

must be dramatized because the media is different. It means the way author and actor describe the story is different.

Then, the transformation from showing into showing is the process of changing performance into the performances, for example like film adaptation into stage musical, TV series, Broadway musical or turn back to film again, for example *The Great Gatsby* film (2000) adapts into the film again in 2013. There are still the differences between first performances with new performance. According to Hutcheon, *A Wedding* film by Robert Altman (1978) adapts to opera by Arnold Weinstein and William Bolcom, in adaptation 48 characters are cutting into 16 singing parts, and multiplotted, diffuse, and the screen story is focused more slightly (Hutcheon, 2006:46-50).

Last, the participatory or interacting mode (videogames) immerses us physically and kinesthetically (Hutcheon, 2006:22). It means that this mode has usually called interactive which is perceiving and interpreting a direct representation of story on the stage or screen imaginatively, cognitively, and emotionally active. In addition, the interactive creates the creativity and innovation in each new form of literary works that transform in different media as development of technology.

The correlation between interacting into telling or showing mode is the result from the process of changing the works from film to the theme of place or video game to film. This happens because the first film or video game success in the worldwide, for example from this mode is like the *Alice in the Wonderland* film adapts into the games, and *The Angry Bird* games into the film (Hutcheon, 2006:50-52).

According to the explanation above, the adaptation of *The Painted Veil* by W. Somerset Maugham into film by John Curran is part of the telling into showing mode. This is because of the transformation from novel into film.

### 2.2.3. Motive in Adaptation of *The Painted Veil* novel and film

As transformation media from text to stage, Hutcheon says that “there are four motives on the process of adaptation” (2006:86-94). It means that the

adapters make their re-creation from text to stage to give motives on the process re-creation itself.

### 1. The Economic Lures

The adapters desire to adapt a work because they want to have the benefits from their adapted work as their initiative form. The advantages here mean that they can get much money from on it. Like (Brady 1994; xi; his italics) quoted in Hutcheon's book *A theory of adaptation* said that, "an adaptation is an *original screenplay* and, as such, is the sole property of the screenwriter" and thus a source of financial gain" (Hutcheon, 2006:87). The benefits sometimes come from the profits of the work being adapted. Hutcheon says that,

what does happen as a result of the particular economic structure of the film world – big money = big stars, and big directors is that the screenwriter becomes a decidedly secondary or tertiary figure, but so does the often unknown writer of the adapted text. Film option fees for novels are small, because so few works are actually made into films. Well-known writers will make lost of money (often million). (Hutcheon, 2006: 88).

As explained above, the structure of economy effects is important to certain the literary work that being adapted into film or other different media. Thus, it is no surprise that economic motivation affects all stages of the adaptation process (Hutcheon, 2006:88).

### 2. The Legal Constraints

Adaptation may have legal consequences. The adapters may find the financial are more than balanced in some cases by worries about legality (Hutcheon, 2006:88). The adapters make some changes on the plot of story in order to avoid the rules of law. Those changes usually bring the motive beyond the adaptation to get legal authorization. Hutcheon states that :

"Adaptation are not only *spawned* by the capitalist desire for gain; they are also *controlled* by the same in law, for they constitute a threat to the ownership of cultural and intellectual property. This is why contracts attempt to absolve publishers or studios of any legal consequences of an adaptation" (2006:89).



It means that when the adapters adapt their work, they must consider not only about getting the adapted work but also they must regard about the consequences of the law. Based on this fact, the adaptation addressed by the law as a derivative work.

### 3. Cultural Capital

The adapters get their work from the cultural capital. Hutcheon says that today there are many filmproductions that want to get benefit from their adapted work from cultural phenomenon that has occurred. Hutcheon states that,

“Film historians argue that this motivation explains many early cinematic adaptations of Dante and Shakespeare. Today’s television adaptations of British eighteenth and nineteenth century novels may also want to benefit from their adapted work’s cultural cachet. Relate to this desire to shift cultural level is the pedagogical impulse behind much literary adaptation to both film and television”. (2006:91-92).

The adapters adapt their work because of the capital fund from cultural phenomenon. Using the cultural background of the source to be adapted, it will arise some impacts to their adapted works. The desire of shifting cultural level above is when the adapter’s interest for creating film adaptation, the adapters want positive culture based on pedagogical impulse behind much literary adaptation. According to Hutcheon that one of the largest markets for these adaptations includes students of literature and their teachers. They want to learn their material using the cinematic imagination through film or television.

### 4. Personal and Political Motives

Hutcheon said that the adapters must have their own personal motives for their adapted work. The adapters do not only deal with their works but also take a position in their work. According to Hutcheon that Postcolonial dramatist and anti war television producers have likewise used adaptation to articulate their political positions (2006:94). In addition, Hutchen also states that,

This kind of political and historical intentionality becomes the great interest in academic circles, despite a half-century of critical dismissal of the relevance of artistic intention to

interpretation by formalist, New Critics, structuralist, and poststructuralist alike. What still remain suspect are other kinds of more personal and thus idiosyncratic motivations, despite the increased focus on individual agency in feminist, postcolonial, ethnic, and queer studies (Hutcheon, 2006:94).

In other words, before making an adaptation, the adapters regard deeply about personal as well as historical and cultural condition for the adapter's reasons getting political position toward the adapted works in society context.

All the information above is not only as an the adapter's interest for making film, but also to know the importance of learning adaptation. Through the media and genre are one way to show accurately all of these economic, legal, cultural, political and personal motives and intention in the process of adaptation. However, to get reasons or motives beyond the adaptation that have correlation with the ideologies have been found using Barthes' mythology, and it is should be regarded seriously using adaptation theory.

#### 2.2.4. Roland Barthes' Mythology

In analyzing the process of adaptation from novel into film it is not enough using theory of adaptation by Linda Hutcheon. It is because in her theory does not provide the methods to find out what lies beyond adaptation from novel to film. Therefore, a method is needed to find the ideology that become motive beyond the adaptation. During the process of transformation especially from the telling into showing mode it represents different representation from text to stage. In this case, the different representation will be analyzed by theory of sign Roland Barthes' mythology.

Term of Roland Barthes' Mythology is communication system in the form of dennotative signifier as its base that purposes to bring the message or ideology to viewers or readers in an understanding of scientific narration or naturalization ideology in society (Setiawan, 2014). The narrative events is contextual as practice of signifier to naturalize the understanding of society's discourse in the same of conceptual thinking properly. Also, myth in here is the naturalization understanding of ideological discourse towards the signs or many things that have entrenched in society. Cited in Barthes words:

Myth is a type of speech .... of course, it is not any type: language needs special conditions in order to become myth: we shall see the in a minute. However, what must be firmly established at the start is that myth is a system of communication, that it is a message. This allows one to perceive that myth cannot possibly be an object, a concept, or an idea; it is a mode of signification, a form ... the object of its message does not define myth, but by the way, in which it utters this message: there are formal limits to myth; there are no 'substantial' ones. Everything, then can be a myth? Yes I believe this, for the universe is infinitely fertile in suggestions... (Barthes, 1957: 107).

Barthes explains that myth is type of speech. Speech here is kind of message. He explains that the speech consists of modes of writing and not only in written discourse, but also in photography, cinema, sport, shows, publicity, all these can serve as a support to mythical speech as connotation sign. Barthes states that there are three-dimensional pattern which he has described such as; the signifier, the signified, and the sign. In this case, myth is unusual system that is constructed from a semiological chain which existed before it (a second order semiological system). In the first sign system becomes the signifier in the second. Myth wants to see in them only a sum of signs, as a global sign, the final term of a first semiological chain (Barthes, 1957: 113).

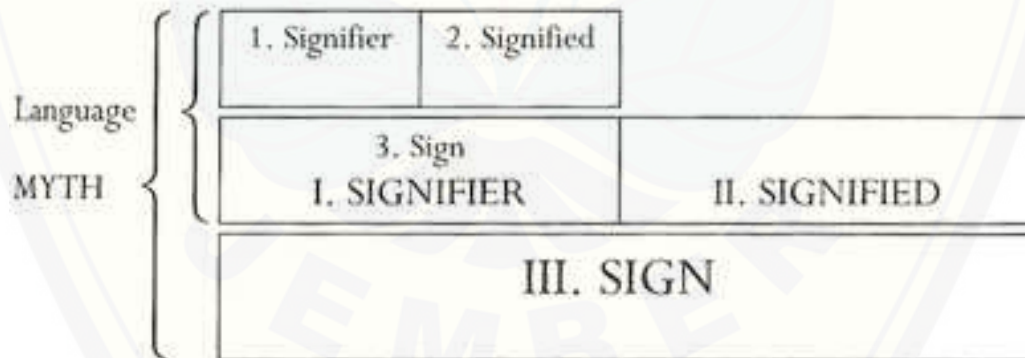


Table 1. Roland Barthes' sign map (1957: 113)

From the diagram above, the second order signification is what Barthes refers to as myth. It is also usually called as connotation. The meaning in term of the first order of signification is dennotative. Further, the second order of signification must arise from the experiences or interrelationship and the association (connotation) that we have learnt with signs in society.

## CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY

This chapter consists of three subchapters talks about the type of the research while the second one explains how the data are collected. The data processing and the data analysis in the third subchapters are used as the explanation about how the data processed.

### 3.1. Data Collection

The documentary technique is used in this research for collecting the data. In this research, the data are divided into two kinds. Those are primary and secondary data. The primary data are taken from narrative text in novel *The Painted Veil* and image that shown in film as source of the data in form of sign. Meanwhile, the secondary data are taken from some sources like articles, books, journals, and websites to find the other information related to the topic. The secondary data are concern with the social background of the story.

### 3.2. Data Processing and Data Analysis

After collecting the data, the next step is categorizing the data. I do close reading the text in novel and observation the film as primary source of data to find some information related to the topic in form of sign. The data are categorized based on analysis requirement in all elements of the story like characters, setting, characterization, plot, and so on from novel and film. After all the data from both of them are categorized, I begin the data analysis using comparative method which is comparing the data between novel and film to find out what kind of the changes that have been made by the film production.

After comparing the data, I get the differences from novel into film adaptation. The transformation is in intrinsic events and this differences are in terms of the changes of character, the changes of setting place in the end of story in novel and film, the changes of visualization of western's thinking againts the eastern's problems solving, and the changes of celebration.

After knowing the changes from novel into film adaptation, I analyze each data that have been categorized using Roland Barthes' mythology as the first step of analysis to find out the meaning of sign from text and film adaptation. This analysis focuses on signs or symbols in narrative story in novel like paragraphs or dialogues and visualization the image in film as its dennotative basic. In order to know the naturalization of signs, it tells through natural discourse that happen in society normally, and connect the social context that occurred in story at the time as the correlation between the signifier and concept of the signifier in second order signification system. Then, ideologies of sign are found as result from its correlation. After I found the ideologies from novel and film, it is known the motivation beyond the adaptation of *The Painted Veil* based on ideologies that have been found. This ideologies are connected and conformed into the motive in creating the film adaptation which is suggested in theory adaptation by Linda Hutcheon as last steps of the data analysis.



## CHAPTER 5. CONCLUSION

The existence of intrinsic events in adaptation of *The Painted Veil* by W. Somerset Maugham into film by John Curran show the differences. The type of mode of engagement for this kind of adaptation is telling to showing, because this changes from the printed literary works into the shows of visual media. During the process of transformation, differences happen because the adapter has motive behind the adaptation. The motive that is used by the adapters must be found using the data related with the topic and suitable theory.

The analysis finally comes into the resolution. The motive that has been found behind the adaptation is the cultural capital. It means that the adapter adapt the literary work, they want get benefit from their works. The benefit is that they can get some impacts to their adapted works in cultural studies through audiovisual. After the ideologies from the film have been found, the motive beyond the adaptation is found too. According to the analysis of each element, in the novel there are four ideologies in each event, such as; liberal feminism, liberalism, primordialism, and humanism. For the liberal feminism ideology, in the novel is shown by the feminin role in women perspective. Meanwhile the liberalism, primordialism, and humanism ideology are shown through the representation of cultural phenomenon between the East and the West perspectives.

For all the ideologies that shown in the novel, it is different from the film adaptation. From the film, the ideologies are patriarchal, multiculturalism, and liberalism. Those ideologies show the cultural phenomenon in the society that are influenced by cultural perspective, in which the cultural phenomenon is built to hegemony the audiences in social perspective toward the society between the East and the West. So that, the purpose from the adapter to create the adaptation is cultural capital in which to get some impact from cultural studies or show the cultural phenomenon between western and eastern through audiovisual that includes the patriarchy and cultural issues that show the superior and inferior terms in social condition of society.

Finally, this research comes to the end. I hope this research will help other student who have the same theories or same objects as mine. Furthermore, it is hoped for the next researcher and find other motives or conclusion about the adaptation of *The Painted Veil* novel into film by John Curran.



## REFERENCES

- Ardianto, Deny Tri. 2014. *Dari Novel ke Film: Kajian Teori Adaptasi sebagai Pendekatan dalam Penciptaan Film*. Surakarta: Universitas Sebelas Maret, Vol. 24 No. 1, Maret 2014.
- Barthes, Roland. 1957. *Mythologies*. New York. Noonday Press.
- Curran, John. 2016. *The Painted Veil*. Bob Yari Productions: Warner Independent Pictures.
- Djajanegara, Soenarjati. 2000. *Kritik Sastra Feminis*. Jakarta: Gramedia Pustaka Utama.
- Hollyfield, Jerod Ra'del. 2007. *Writing Back With Light: Postcolonial Film Adaptations of The Literature of Empire*. The University of Tennessee, Knoxville. Retrieved from [http://trace.tennessee.edu/cgi/viewcontent.cgi?article=1278&context=utk\\_gradthes](http://trace.tennessee.edu/cgi/viewcontent.cgi?article=1278&context=utk_gradthes) (accessed on 26th March 2018)
- Horrocks, Robert James. 1994. *The Guangzhou-Hongkong Strike, 1925-1926: Hongkong Workers in an Anti-Imperialism Movement*. England: The University of Leeds.
- Hutcheon, Linda. 2006. *A Theory of Adaptation*. Great Britain: Routledge.
- Ishomuddin. 2011. *Islam dan Ideologi – Ideologi Modern*. Malang: Bayumedia Publishing.
- Ismail, Ahmad Munawar, dkk. 2015. *Pengaruh Pemikiran Humanisme Dalam Pendidikan Psikologi dan Sosiologi*. Retrieved from <https://ejurnalfp.files.wordpress.com/2015/08/pengaruh-pemikiran-humanisme-dalam-pendidikan-psikologi-dan-sosiologi.pdf> (accessed on 18th October 2018)
- Johnson, Ben. 2007. *The 1920s in Britain*. Retrieved from <https://www.historic-uk.com/HistoryUK/History of Britain/The-1920s-in-Britain/> (accessed on 15th October 2018)
- Leon, Raul. 2015. Retrieved from <https://www.powercube.net/other-forms-of-power/gramsci-and-hegemony/> (accessed on 19th September 2018)
- Lewis, Jone Johnson. 2017. Retrieved from <https://www.thoughtco.com/liberal-feminism-3529177> (accessed on 5th, August 2018)
- Lubis, Eva Riyanty. 2011. *Apa itu Plot ?*. Retrieved from <https://evariyanty.wordpress.com/2011/11/19> (accessed on 5th august 2018).



- R, Pramesti Endah. 2013. *Colonialism Towards Chinese Society in W. Somerset Maugham The Painted Veil*. Semarang: Universitas Diponegoro.
- Rahmawati, Risza Dewi. 2013. *Adaptation of Harry Potter and The Half Blood Prince Novel by J.K Rowling into Film by David Yates*. Jember: Universitas Jember.
- Said, Edward. 1979. *Orientalism*. New York: Vintage Book.
- Setiawan, Ikwan. 2014. *Eksnominasi Politik Dalam Narasi: Konseptualisasi Pemikiran Mitologis Roland Barthes dan Implikasi Metodologisnya Dalam Kajian Sastra*. Jentera, Volume 3, Nomor 1, Juli 2014.
- Setiawan, Ikwan. 2016. *Patriarki: Masyarakat, Budaya, dan Negara Dalam Kuasa Lelaki*. Retrieved from <http://matatimoer.or.id/2016/04/05/patriarki-masyarakat-budaya-dan-negara-dalam-kuasa-lelaki/> (accessed on 1st September 2018).
- Somerset, Maugham. W. 1925. *The Painted Veil*. Great Britain: C. Nicholls & Company Ltd.
- Viera, Bacova. 1998. *The Construction of National Identity – On Primordialism and Instrumentalism*. Human Affairs, 8, 1998, 1, 29-43. Slovakia. Retrieved from <https://www.sav.sk/journals/hum/full/hum198c.pdf> (accessed on 6th August 2018)
- Wasino. 2011. *Multikulturalisme Dalam Perspective Sejarah Sosial*. Semarang: Universitas Negeri Semarang. Retrieved from [https://kebudayaan.kemdikbud.go.id/bpnbyogyakarta/wp-content/uploads/sites/24/2014/11/Multikulturalisme\\_Wasino.pdf](https://kebudayaan.kemdikbud.go.id/bpnbyogyakarta/wp-content/uploads/sites/24/2014/11/Multikulturalisme_Wasino.pdf) (accessed on 9th October 2018)
- Woodrich, Christopher. 2017. *Adaptasi Novel ke Film: Praktik Ekranisasi di Nusantara, 1927-2014*. Retrieved from [www.cinemapoetica.com](http://www.cinemapoetica.com) (accessed on 14th October 2018)
- Wollstonecraft, Mary. 1792. *A Vindication of The Rights of The Women*. Retrieved from <http://pinkmonkey.com/dl/library1/vindicat.pdf> (accessed on 17th October 2018)