CHAPTER II
LITERATURE REVIEW

This chapter discusses previous related research, explanation of web novel as literary works, intrinsic elements in web novel, explanation of LINE Webtoon, adaptation of literary works and explains the theory used in this study.

2.1 Previous Research

This research is connected with several previous studies that have some similarities. The first is a study entitled "*Proses adaptasi cerpen Ningen Isu karya Edogawa Ranpo ke dalam manga Ningen Isu karya Junji Ito*". Valenzia et al. (2023) conducted this research with the aim to determine the various adaptations that the short story Ningen Isu by Edogawa Ranpo underwent in order to become the manga Ningen Isu by Junji Ito. The data used in this study are dialogue and context in short stories, as well as dialogue and visualization in manga. The study's findings demonstrate that Junji Ito employed three distinct approaches to the adaptation in the manga Ningen Isu, which is adapted from the short tale Ningen Isu by Edogawa Ranpo namely, transposition, creative appropriation, and intertextuality. The similarity of this study is that both of them use the topic of adaptation from written work to written work supported by visual elements. This study also uses the adaptation theory from Hutcheon. The difference is the object of the study.

The second is a study entitled "*Adaptasi Cerita Rakyat dalam Industri Webtoon: Studi Multi Kasus Webtoon "7 Wonders" Karya Metalu dan "Dedes"*

Karya Egestigi". This study intends to investigate the phenomenon of folklore adaptation in two study cases: "Dedes" by Egestigi and "7 Wonders" by Metalu. The creation process and the adaptation product itself will be examined. These details come from Linda Hutcheon & Siobhan O'Flynn's design of their point of view. The outcomes of reading folklore and the webcomics "7 Wonders" by Metalu and "Dedes" by Egestigi provided the data for this study. From this research, Gagas et al. (2023) obtained the results that the system that occurs in the webtoon industry has factors and even plays an active role in the creation process which then has an effect on the resulting adaptation products. The similarity of this study is that both use LINE Webtoon as the adaptation media. The theory used is also the same, namely the adaptation theory from Hutcheon. The difference is that the research conducted by Gagas focuses on how the webtoon industry influences the adaptation process. In addition, the research objects are also different.

The third is a study entitled "*Adaptasi Novel Hafalan Shalat Delisa Karya Tere Liye ke Film Hafalan Shalat Delisa yang Disutradarai Sony Gaokasak*". The study is meant to clarify the process of turning Tere Liye's novel Hafalan Shalat Delisa into the Sony Gaokasak directed film Hafalan Shalat Delisa. Linda Hutcheon's adaptation hypothesis served as the basis for this study. The ideological shift and plot adaption of both novel and film media are found and explained by this idea. The data used in this study came from the results of reading the novel Hafalan Shalat Delisa and the results of observing the film with the same title. Based on the research Hanisa et al. (2022) explained that there were

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a number of modifications made to the storyline, alterations to the characters, additions to the events, and reductions in the number of characters between the novel *Hafalan Shalat Delisa* and the film *Hafalan Shalat Delisa*. Although social ideology is changed to a more religious humanistic worldview in both works. The similarity of this study is that both use the Adaptation theory by Hutcheon as a reference. While the difference is the different research objects.

The fourth one is almost similar to the previous research because both use film as the adaptation media. The title of the research is " *Transformasi Karya Sastra ke Film: Studi Intertekstualitas pada Adaptasi 'Ayat-Ayat Cinta'* ". Using an intertextuality method, this study looks at how Habiburrahman El Shirazy's novel "*Ayat-Ayat Cinta*" was adapted into a movie with the same name. This study's primary goals are to examine how the novel's narrative and visual components are adapted for the screen and to recognize and assess the modifications made throughout the adaptation process. Erwin (2024) conclude that the supporting characters and subplots have undergone significant changes in addition to certain simplifications. To fit the film's running time and cinematic requirements, the novel's narrative description must be visually adapted. The use of intertextual elements in the film includes direct references to key dialogues and scenes from the novel, as well as visual interpretations of symbols and metaphors contained in the text. The changes made in the film were mainly driven by the need to attract a wider audience and keep the storyline tight and interesting. The similarity of this study is that both discuss the topic of adapting works from one media to another.

While the difference is that the theories used are different because this study focuses on intertextuality and the objects of research are also different.

The fifth is a study entitled "*Alih Wahana Cerpen "Seorang Rekan Di Kampus Menyarankan Agar Aku Mengusut Apa Sebab Orang Memilih Menjadi Gila" Menjadi Naskah Drama Karya Sapardi Djoko Damono*". The aim of this research is to examine the procedure of converting a short story into a theater script by Sapardi Djoko Damono by employing a sociology of literature approach. The theatrical script by Sapardi Djoko Damono and the short narrative *Seorang Rekan di Kampus Menyarankan Agar Aku Mengusut Apa Sebab Orang Memilih Menjadi Gila dan naskah drama karya Sapardi Djoko Damon*o serve as the study's data sources. Nur et al. (2022) presenting the results found from this research indicate that various modifications were made to the drama script in order to make it more engaging to perform. These modifications included shortening the title, altering variations, and adding plot and setting. The similarities between these studies are that they both carry the topic of adapting written works. Then for the differences, this study uses the sociology of literature approach and the objects used are also different.

Table 2.1

Conclusion From Previous Research

No.	Author	Tittle	Conclusion
1	Valenzia Lars Ashaditra and	*Proses adaptasi cerpen Ningen Isu karya*	This research concluded that Junji Ito used three various

			methods of adaptation in the manga Ningen Isu, which is adapted from the short story Ningen Isu by Edogawa Ranpo: transposition, creative appropriation, and intertextuality.
	Novi Andari (2023)	*Edogawa Ranpo ke dalam manga Ningen Isu karya Junji Ito*	
2	Gagas Nir Galing and Dr. Gabriel Roosmargo Lono Lastoro Simatupang, M.A (2023)	*Adaptasi Cerita Rakyat dalam Industri Webtoon: Studi Multi Kasus Webtoon "7 Wonders" Karya Metalu dan "Dedes" Karya Egestigi*	This study discovered that the webtoon industry's system has factors and even plays an active role in the development process, which has an effect on the the result of adaption products.
3	Hanisa Prana Bella, M. Yusuf and Syafril (2022)	*Adaptasi Novel Hafalan Shalat Delisa Karya Tere Liye ke Film Hafalan Shalat Delisa yang Disutradarai Sony Gaokasak*	This analysis concluded that a variety of changes were made to the storyline, characters, events, and character count between the novel and the film *Hafalan Shalat Delisa*. Although social ideology shifts to a more religious humanistic

			perspective in both works.
4	Erwin Ginting (2024)	*Transformasi Karya Sastra ke Film: Studi Intertekstualitas pada Adaptasi 'Ayat-Ayat Cinta'*	This study concluded that the supporting characters and subplots have undergone major alterations in addition to certain simplifications. To match the film's running length and cinematic needs, the novel's narrative description must be visually altered. The film's usage of intertextual elements includes direct parallels to major exchanges and scenes from the novel. The alterations made to the picture were primarily motivated by the desire to reach a larger audience while keeping the plot compact and interesting.
5	Nur Syawal Eka and Een Nurhasanah	*Alih Wahana Cerpen "Seorang Rekan Di Kampus Menyarankan*	The conclusion of this study indicates several changes were made to the drama

	(2022)	*Agar Aku Mengusut Apa Sebab Orang Memilih Menjadi Gila" Menjadi Naskah Drama Karya Sapardi Djoko Damono*	script in order to make it more engaging to perform. These changes included reducing the title, changing the variations, and adding storyline and setting.

2.2 Web Novel as Literary Work

Web novel is a literary work published online on a special platform or on the author's personal website and can be easily accessed using the internet. Prose genre literature as a means of entertainment and learning material can now be accessed through digital technology. Literary works that develop in the technological era through the internet media are known as cyber literature. According to Endraswara (2013) explains the definition of cyber literature, derived from the term *cybersastra*, which when traced comes from the English word cyber, which he said cannot stand alone and is bound by another word, namely cyberspace, a space in a computer environment in the meaning of a circle of several people. Cyber literature is concluded as literature that uses computer devices and the internet.

Web novel, like novel in general, are literary works in prose that contain intrinsic elements. According to Kosasih (2008), the term novel derives from the Italian word novella, which means 'a small new item'. The novel evolved into a literary work in prose form. A novel is an imaginative work that depicts the entire

problematic aspect of the life of one or more characters. The novel's story begins with the emergence of the characters' problems and ends with their resolution. Web novel generally qualify as literary works. Web novels, on the other hand, are novels that are primarily published online and may contain an extensive variety of genres and styles.

Although web novel has not always received the same level of critical acclaim as traditional literary works, they have steadily increased in popularity and cultural significance in recent years, especially in East Asia. Some web novels have been adapted into successful anime and manga series, solidifying their place in popular culture. According to CCCI (2023), Webnovel.com is one of the world's largest web novel communities, has the majority of its readers from the United States, United Kingdom, and Brazil. The majority of visitors range in age from 18 to 24, with more male than female readers. Several platforms additionally let authors to engage directly with their readers, who can comment on new chapters or give suggestions. The continual interaction between reader and writer frequently results in a more engaging conversation, which a printed book cannot provide.

2.3 Intrinsic Elements in Web Novel

Intrinsic elements are those that define a literary work. This element is what makes literary works appear to be genuine literary works, whilst it is something that readers will encounter factually. This intrinsic element is needed to support the writer in analyzing the adaptation that occurs. The intrinsic element is also

what will be affected if a work is adapted to a different medium such as the object of this research. According to Pradopo (in Mira et al., 2022) said that the intrinsic elements of a literary work have concrete characteristics, these characteristics include the type of literature (genre), thoughts, feelings, language style, storytelling style, and structure of the literary work. Intrinsic elements include theme, characterization, plot, moral, setting, point of view. Like the other forms of literature, web novel also contain intrinsic elements in it.

1. Theme

Theme is the main thought, ideas, or concepts that serve as the foundation for the story. The other elements are then built based on the theme. According to Kosasih (2008) theme is a thought that guides the structure of a story's content. The story's theme includes a wide range of topics, including humanity, power, affection, jealousy, and more. The author rarely expresses themes explicitly. To identify the theme of a fictional story, a reader must recognize the intrinsic elements used by the author to develop the story.

2. Plot

Plot is the interweaving of events in a literary work to accomplish an intended outcome. The connection can be realized through a temporal or time connection. According to Kosasih (2008) plot is the pattern of story development influenced by causality. Unlike short stories, novels' plots are sometimes convoluted and full of surprises, but they can also be simple. As a result, the novel's storyline will be longer.

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3. Characters

Characters are fictional individuals who go through events or situations in the story. Characters are simply referred to as actors in the story. According to Aminuddin (in Dani et al., 2019), a character is an actor who carries out events in a fictional story so that the events are able to weave a story. Characters are those who indirectly lead readers to understand an event.

4. Characterization

Characterization is the author's way or presenting the characteristic of a character in a story. According to Kosasih (2008), characterization is the approach taken by the author of describing and developing the characteristics of the characters in a story. To describe a character's characteristics, the author can use a variety of techniques, including direct depiction by the author, physical depiction or behavior of the character, depiction of the character's living environment, depiction of the character's grammar, disclosure of the character's thoughts, and depiction by other characters.

5. Setting

Setting represents all information regarding location, time, and atmosphere. According to Suherli (in Adi et al., 2020), setting includes the place, time, and socio-cultural background used in a story. Place setting shows the location where an event occurs in the story. Time setting, also known as spatial setting, is a setting that refers to where events in the story take place. Atmosphere setting refers to the circumstances that shape the events and characters in the story.

Socio-cultural setting refers to things related to the behavior of social human life in a place that is told in a work of fiction.

6. Language Style

Language style refers to the author's unique way of organizing and conveying thoughts and feelings in written form. According to Kosasih (2008), the use of language helps to establish a persuasive tone or atmosphere, as well as to create dialogue that demonstrates character relationships and interactions. The writer's ability to use language carefully can result in an atmosphere that is frank or satirical, sympathetic or irritating, objective or emotional. Language can help to create an appropriate atmosphere for scenes of terror, love, war, despair, or hope.

7. Point of View

Point of view refers to the way the author presents the story. This means that the point of view refers to the perspective from which the reader read the story. Dani et al. (2019) stated that point of view is essentially a strategy, technique, strategy, which the author deliberately chooses to convey ideas and stories. Point of view is divided into two, the first is the first person point of view which usually uses the pronoun 'I' and the second is the third person point of view which usually uses the pronoun 'She/He'.

8. Message

Message is the idea that the author wishes to convey to the reader. This element is usually embedded by the author in two ways: implicitly and explicitly.

According to Kosasih (2008) a message is a moral teaching or didactic message that the author wishes to convey to readers through their writing. As a result, reading two or three paragraphs is insufficient, the reader must read the entire text.

2.4 LINE Webtoon

Webtoon is a combination of the words 'web' and 'cartoon', that implies cartoons or comics that can be viewed online by a website. According to Will Eisner (in Daffa, 2023), a webtoon is a digital comic format which provides some advantages, including being a low-cost alternative to printed comics, providing a direct reading experience, serving as a forum for creators to conduct extensive exploration with the infinite canvas, and utilizing computer equipment in its production.

JunKoo Kim discovered LINE Webtoon, which was first launched in South Korea in 2005 through the NAVER portal site. At the time, the comics industry in South Korea was in a state of decline with several publishers closing their operations due to the country's economic crisis. JunKoo Kim, the founder of LINE Webtoon, was looking for a way to get new and original comics to readers for free. According to Acuna (in Annisa, 2020), after monitoring and studying human behavior, the LINE Webtoon reading portal was developed. LINE Webtoon used to be referred to as NAVER Webtoon, which was modified to incorporate the name of the company that published the application, Naver Corporation. Naver Corporation is South Korea's largest technology, information, and communications company, with products including search engines, messaging

applications, videos, and digital comics. NAVER Webtoon partnered with LINE Corporation in 2014 with the goal of the global market. LINE Corporation is a Japanese technology company that operates in South Korea as LINE Plus Corporation. This collaboration led to in the successful launch of LINE Webtoon in several countries.

2.5 Adaptation of a Literary Work

An adaptation, which is also known as a derivative creation, is a new creation that is based on one or more existing work. This adaptation can occur in a literary work when a literary work is translated into another language or into another form of medium such as from a novel adapted into a movie. Hutcheon (2006) stated in her book *A Theory of Adaptation* that literary works are adapted into films, as well as other media such as poetry, drama, songs, and so on. In the book, she conveys her opinion regarding adaptations:

"Adaptation is repetition, but repetition without replication. And there are manifestly many different possible intentions behind the act of adaptation: the urge to consume and erase the memory of the adapted text or to call it into question is as likely as the desire to pay tribute by coping." (Hutcheon, 2006)

A lot of things can happen in the process of adapting a work. Especially if the adaptation is executed in different medium like from a written form to a non-written form, the way it is conveyed will be different. Things that can happen include reducing or adding to the original story's content, adding or subtracting characters, changing the ending, and it's not uncommon nowadays for several

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adaptations that only use the title and names of the characters while changing the majority of the plot.

There are several reasons underlying the adaptation process, such as having an emotional closeness to the work to be adapted, the desire to preserve the work to be adapted, the work to be adapted is already famous, selling well in the market (best seller), and attracting the interest of many people, so that the audience is already familiar with the story. Therefore, with this familiarity or closeness advantages the commercial aspect by making it easier to find parties who willing to fund or produce the work (Krevolin, 2003).

2.6 Adaptation Theory

Adaptation is a creative process that involves interpreting and recreating, it requires a certain level of creativity and improvisation in order to revive ideas that still seem to be relevant to the current state of society. Hutcheon (2013) added that the failure of an adapted work does not lie in its dissimilarity to the adapted text but rather in the lack of creativity and skills to capture the integrity of the text.

Hutcheon (2013) defines adaptation as the process of adapting and interpreting a previous text into a new text, which can refer to three things: First, it is the transformation of a known work from one form to another, resulting in a tangible product (process of transposition). This transposition process is viewed as a formal form or product, whereas adaptation is a change and expansion of a specific work. Transposition to another medium, or even moving within the same one, always means changes (reformatting) and there will always be both gains and

losses. Transposition involves a series of creative choices made by the adapter, who selects and changes elements of the source material to fit a new medium or context. These transformations can include changes in plot, characterization, setting, style, or even cultural references. Transposition allows the adaptation to take on a life of its own, separate from the original work, while still maintaining a meaningful connection to it.

Adaptation also includes the process known as transcoding, which is a conversion involving a shift in medium, such as poem into film, or genre, such as an epic work into a novel, or a change in frame and context, such as retelling the same story from a different point of view, which can lead to very different interpretations. Transcoding in adaptation involves a compromise between fidelity to the source text and the demands and possibilities of the target medium. This act is seen as a productive and creative act, where adaptation becomes a form of intertextuality, inviting dialogue and interpretation between the source text and its adaptation. This allows the exploration of new possibilities and interpretations, contributing to the ongoing evolution of the source text and the adapted work. Aside from transcoding, there is also a process known as transposition, which refers to a shift in essence from the real to the fictional, from historical or biographical records to fictional narratives or dramas.

Second, it is a creative method (process of creation) that involves reinterpretation and recreation. Interpretation is the giving of an impression, opinion, or theoretical view of an interpretation, while reinterpretation is the process, method, or act of reinterpreting an existing interpretation. Meanwhile,

recreation is a term that is often used to refer to activities carried out to repeat, renew, or reinterpret something that already exists. As a creative process, adaptation always includes (re)interpretation followed by (re)creation, which is additionally referred to as appropriation and preservation of work.

Third, as seen through the reception process, adaptation is a type of intertextuality of literary works with various repetitions. As a result, adaptation is a non derivative derivation work that comes second but is not secondary. Intertextuality is a concept that refers to the relationships and references between different literary texts. The term is used to describe how a text can connect, borrow from, or respond to another text in a more or less explicit way. In intertextual studies, a text can contain references or influences to other texts in the form of direct quotations, paraphrases, imitations, or even puns.

2.7 Comparative Literature

The field of comparative literary studies has long developed in Europe and America, resulting in two categories of study: the French and American study. Despite their shared focus on comparative literary analysis, the two studies have fundamentally different approaches. In the French study, comparative literature refers to a study of two or more literary works that focuses on aspects of the literary work itself. The scope of comparative literature in American study is not confined to comparing one literary work with another, but can also compare literary works with human creations in other fields. As a result, comparing literary works to works outside of literature can be referred to as comparative literature if

the two are compared systematically and the works outside of literature have a logical connection. According to Stallknecht (1961) comparative literature studies do not have to be comparative on every page, or even in every chapter, but they must be emphasized and implemented in a comparative manner overall. Testing, emphasis, and implementation require objective and subjective assessments. As a result, there are no strict guidelines for what can and cannot be used in this study.

According to Wellek and Werren (1949), there are three definitions of comparative literature. First, research on oral literature, especially regarding folklore themes and patterns of distribution. Second, research on the relationship between two or more literary works and the research material is the influence and fame of the great work. Third, literary research in all world literature or universal literature. The comparative literary analysis in this research is what appears if a literary work in written form is adapted to media that combines written and visual forms. Whether the presentation of the contents of the work be less detailed or will it even be easier for readers to understand because it is supported by visual element. According to Henry (in Stallknecht, 1961), comparative literature is the study of literature that exists outside the borders of a specific country, along with the relationship between literature and other fields of knowledge and belief, such as art (e.g. painting, sculpture, architecture, music), philosophy, history, science-social sciences (e.g. politics, economics, sociology), science, religion, and so on. In in simple terms, comparative literature is the study of the relationship between literary works and other forms of human expression.