Transforming of Literature Work to Television and Film Production

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Abstract: This article discusses the development of film and television industry based on the adaptation from literature writing. The screenwriters and the producers play an important role in selecting the most appropriate and appealing piece of art (film screenplay) for public viewing. The discussion will reveal the responsibility of industry to inspire the world by emphasising the works of literature since it is comprised of tradition, cultural and assimilation of the society.

I. INTRODUCTION

Literatureor literary works refer to verbal and written works that have a wonderful view of art and have didactic elements. Typically these works are fictional and are presented in a beautiful language and creative storytelling plot. A literary work reflects the noble values in support of the essence of the story as each work has a style of thinking or known as a ‘style of thought’. Thought is produced based on the observation of the sociology of the society that aims to create consciousness. Every author deserves to apply the same didactic function, literary works as a medium of communication that aims to create consciousness.

In today's technology or better known as the Information and Information Technology (ICT) era, the involvement of the development of literature since it is comprised of tradition, cultural and assimilation of the society. Younger generations today have a variety of background, diversity in thinking and language styles. Today, there are not many young people familiar with the literary writers hence reading their works.

It is probably because literary works are not well entertained. The image of a nation in the country. The works are normally revolted and reflected with society, religion and moral values of people. Every author writes his or her literary works specifically revolted with his community. Malay literary works are very historically sensitive, religious sensitive and morally sensitive. The essence of the story comprises of fundamental elements of teaching to the benefits of younger generation. This literary work is actually in the midst of breaking through the current globalisation era as long as the text has a harmonious character and is capable of making dignified manuscripts. The value of literary novels typically meets the intellectual requirements of the rest of the novel because most of the stories presented have moral elements and criticisms to society. Literary work should not be separated from society because there is an interaction between the author and the audience. The question is, how in the current flow of this literary work can be lifted and displayed to the public?

Since this paper is focused in transforming of literature work to television and film production, it this therefore, the suitable method approach or design that is relevant to be employed is the qualitative approach of literature search and review or better known as the content analysis. Basically, qualitative studies are subjective through an interpretative inquiry process aimed at understanding social issues or issues. Various academic materials in various libraries are used to obtain research data. The academic materials are books, journals, magazines, essays and papers on the various knowledge and information needed for this study. The reading method focuses on content analysis. The study will reveal a problem and the solution to the research is the solution of the problem. This study will contribute a new idea (a contribution of a new idea) to the development of knowledge. In the field of social and humanitarian science, qualitative research is more commonly used than quantitative research that requires statistical analysis.

II. LITERATURE IN THE TELEVISION AND FILM MEDIUM

Literature is created by humans for humans in line with the concept of artwork, ‘Art for society.’ Poems, short stories, novels and dramas are literary works that are well-known. The genres of drama however, are more unique than the other genres of literature as it involves staging and society can enjoy and watch drama while entertaining rather than reading texts. The advancement of the Information and Information Technology (ICT) today creates...
a positive impact in human daily life which makes every home owns a television set. Various entertainment programs drama, singing, movie and few to mention have become very important thing in our life. In addition to print media, literary works can be delivered through electronic mediums such as television, film and radio. The effectiveness of literary literacy through the electronic medium is more effective because the percentage of reading interest among Malaysians is very low. This statement is based on writing in a local newspaper; Berdasarkan kajian yang dilakukan Perpustakaan Negara pada tahun 2005, secara purata keseluruhan rakyat Malaysia membagi waktu untuk membaca bacaan takut berbanding purata rata belumini duahan laman buku setahun, terendah antar negara di Asia.

(Based on a study conducted by the National Library in 2005, an average of all Malaysians read two books a year compared to the previous two page books a year, the lowest among Asian countries). 

(Harian Metro, 31 Januari 2011)

This situation is reflected from the modernization and transition period hence created a negative impact on the lack of interest. People prefer to watch television programs rather than reading materials. Hence, drama is the most appropriate medium to lift literary work through adaptation processes in preserving literary works in an effort to nurture the public to recognize and love literature. Literature and films, though different in terms of genres but have similarities in narrative narrative as suggested by McFarlanet (12: 199612);

...and what novels and films most strikingly have in common is the potential and propensity for narrative. And narrative, at certain levels, is undeniably not only the chief factor novels and the films based on them have in common but is the chief transferable element.

Narratives in the screenplay strips are very important to ‘bind’ audiences to follow the visual images presented. Quality literary novels should be well-filmed with cinematic quality as well as literature and movies complement each other.

The Development of Film and Television Drama From the Adaptation of Novels or Literature Works

Film and drama are one of the most popular entertainment mediums including adapted works as it is visual storytelling. Adaptation is a process of transfer of text manuscripts through interpretation and transfer process; then visualized on screen whether in the form of a movie or television.

According to SohaimiAbd Aziz (2011), novel relations with the film have been widely discussed through adaptation. Casetti (82: 2004) in his article entitled Adaptation and misadaptations explains;

Within this reappearance, what matters is the development of a new communicative situation, more than simply the similarity or dissimilarity between the later and earlier events. Otherwise said, what matters is the new role and place that the later event takes on within the discursive field, more than the abstract faithfulness that it can claim with respect to the source text.

Movies and novels have different significant technique of story telling and presentation. Novels are known to only use verbal mediums but the film is more difficult as the process of visualizing the text to the screen needs to be through the screenplay blending that visualizes the visual storytelling. The adaptation of literary novels to drama or literary novels to films has been done by Western filmmakers such as Harry Potter, Twilight Saga, PS: I Love You, Lord Of The Rings, Gone With The Wind, The Hobbit and so on. Most have become phenomenon and are known worldwide and statistical studies find that 85 percent of Oscar-winning Hollywood films are based on stories adapted from novels. Harry Potter films have managed to raise US $ 90.3 million in the opening show in the United States. As a work of adaptation literature has created an impressive record. In the West, such popular literary books have been raised directly to the medium of the film aiming to entertain the audience or visually watch them and visualize their literary treasures.

The cinematic influence after the literary work was adapted is normally higher than the original manuscript. This proves that the film or drama of adaptation should visualize the image of the novel better than the original manuscript. Griffith, a famous film director in England, claimed that most of his films were lifted from novels by Charles Dickens, a great 18th-century literary writer. He highlighted the issue of social and political upheaval in England in every novel. Mostly his works were based on the conflicts of political and social issues in England as the main themes. He believes that literature plays an important role in educating society through entertainment films.

The development of adaptation literary works in Southeast Asia also shows its effectiveness and success as in Indonesia through the movie Laskar Pelangi, Ketika Cinta Bertasbih, Ayat-Ayat Cinta and to mention a few. Laskar Pelangi’s film that directed by Riri Riza was adapted from the writings of Andrea Hirata. The film has been successful not only in Indonesia but also in Malaysia. It is because the novel of Laskar Pelangi is a literature work that brings great thought to audiences. Another adaptation novel of the literary script is the novel Ca-Bau-Kan by Remy Sylado. This novel has been published by the publisher as the series Chinese Literature that describe about the life of the Chinese people in Indonesia (Batavia / Betawi) between 1918-1851 in the history of Indonesia’s independence movement (Zakaria Ariffin 2005).
The development of the Malay film began in the 1940's has produced films such as IbuTiri, Mutiara, TopengSyaitan, Bermadu, HancurHati, danTerangBulan di Malaysia. The first adaptation film in Malaysia is the Love Girl of the Jungle (1956), directed by L. Krishnan adaptation of HarunMd's novel. Amin. The success of the film, the attempt in adapting literature works to films was growing bigger in 1963 where M. Amin as the director has adapted the novel 'RumahItuDuniaAku' by Hamzah Hussein. Later, JinsShamsudin directed the movie SalahItuMengandung based on the original novel of CelakaBadanof Harun Hassan. Later Omar Rojik had directed an adaptation film titled KalauuperbaptudioDahanRapuhin 1971. Public acceptance of adaptation films has inspired more film makers in adapting literary novels to films. In 1981, the novel by A. Samad Said titled LangitPentarangia been adapted to film. Hence, numbers of novels were adapted to film until in 1983, where RanjauSepanjangJalanof Shahnun Ahmad's work had also been adopted into film.

From the 80s to the 90s, various literary novels have been adapted to the needs of audiences such as the HinggaHujungNyawa (Hasida Abu Bakar's novel adaptation), Kaki Bakar, (William Faulkner-Barn Burning short story adaptation) Jogho (from novel jurakarya S. Othman Kelantan), Buaalau-Laju-Laju (from James M. Cain novel, The Postman Always Ring Twice), Black Window Faces Ayu (novel adaptation of Raja Azmi) and Mira Edora and BicaraHati( original title Rainbow Morning) from KhadijahHashim's novel. Similarly, what Yusrw did was to include: he boldly raised the classic Malay literary script called HikayatMerongMahawangsa to be a fictional movie with great cost and using computer general image (CGI) technique. This effort should be commended in the effort to lift the literary script to a higher level than to apply commercial elements.

Instead of adaptation of film from literary work, television drama is also not excluded. In 1964, television drama was first introduced by Radio Televisyen Malaysia (RTM) after black and white television was created. Hence, a realistic drama was triggered without the foundation of realism. This situation exists from the purbawara tradition to citrawara leaving stage drama world. Since the release of the first television drama named Tetamu Malam, created by Norzah published on November 13, 1964, the development of television drama has been increasingly encouraging. Besides, Keluarga Tompel drama series, Telatah Mak Mah, Potret Pekerti, Jiran and also 'Drama Minggu Ini' slot has spurred the development of television drama in Malaysia. After several years later, a special drama was produced in the 'RTM Theater' series. At that time, the family drama such as Keluarga Opah and PJ got a place in the hearts of the audience (Saad Halim Said Nong, 86-87: 1988).

Television broadcasting media has been acknowledged as a medium of information delivery. Television can be used by the government to explain, stimulate the mind and attention of the people. Through the broadcast materials, television drama is not just as an entertainment in the form of stories but also as a message channel to the public. RTM is always keen to present quality materials and shows through dramas. One of them is by lifting literary works to be adapted into a drama because the drama raised from the literary script is a sociological reflection of society; serves as a life reflection of the imagery of universal life symbolism.

RTM dramas has been collaborating with Dewan Bahasa and Pustaka (DBP) such as the novel Hujan Sudah Teduh (Zaharah Nawawi), Mufarakah (Rahman Shaari), Senjakala (Bahruddin Kahar), Saudagar Besar Dari Kuala Lumpur (Keris Mas), Jaringan (Rosmini Saari), a short story named Cahaya Pada Jiwa (Faisal Tehrani), Sanggheta (Azizi Hj Abdullah) and Seorang Tua di Kaki Gunung (Azizi Hj Abdullah). Around 2000 to the millennium era, the adaptation of literary works to the dramatic and filming work were not much. The phenomenon of adaptation is not new. This is said by the country famous film critic, Ku Seman Ku Hussain;


(Utusan Malaysia, 22 July 1999)

The development of drama and film adaptation has long been a place in the hearts of the audience. Traditional literary stories have also been adapted to the screen. Among them, the animated of film Putih published by Fine Art Animation directed by Rashid Sibir. The film was the adaptation of Bawang Putih Bawang Merah folk tale. Some of the other Malay folk tales that were adapted were Si Tanggang, Badang, Batu Belah Batu Bertangkup and Bawang Putih Bawang Merah. However, the filmmakers must be careful in lifting a script to fulfill the will and quality of an adaptation drama. Through the examining of the state films industry, young people are more competing in mild stories whereas literary works are much better and have high moral values. According to Dr. Anuar Rethwan; Industri filem kita malang kerana kebanyakannya dihasilkan hanya untuk memenuhi kehendak pasaran yang diikutkan golongan muda sedangkan kita perlu mengangkat karya sastera bermutu seperti novel ke layar perak sebagaimana penggat di Barat dan Jepun lakukan. Walaupun Barat dan Jepun menghasilkan banyak filem komersial, mereka tetap tidak lupukan karya-karya sastera,” (Utusan Melayu, 6 Oktober 2013)

Audience requirements affect the production of a drama or film product. Literary novels for example, are not popular with young people compared to popular novel and this cause a competition of literary novels in film production because most of filmmakers seek earnings based on ticket sales on board. This situation gives the popular novel a great deal to be adapted compared to literary novel because there is a platform for them (ready-made market) among the readers.
combined with favorable audience commercial value elements such as the theme of love. Underpinning this issue, all members of the community, especially artists such as authors, directors, publishers and related members should unite in playing the role of lifting literary works into the era of globalization to make the drama a priceless social document on nation-building.

III. ROLES OF TASKFORCE ON PRODUCING FILM OR DRAMA

Producers are the creative individuals who have the language acumen in solving various problems in life. They deliver works to the view of public. When a script is visualized, the views on the work can be distinguished differently through explicit and implicit. Audiences or people are born into different educational backgrounds. Most audiences prefer to see stories that are explicitly delivered while a large number of literary works are implicit; invites readers to think and interpret by individual understanding. All information is not delivered directly. This is what distinguishes literary and non-literary works in terms of the quality of the story. Quality literary works should be adapted to film and television drama to familiarize the work to the audience. This scenario plays the role of the creators, especially writers, directors and publishers in a bid to fulfill the dream of a country to raise dignified manuscripts.

Writer

The writer is the earliest and the most important individual in adapting literary work to the screen. The writer needs to act creatively in their work with the story that are creative and innovative so that the resulting work can keep fresh and alive all the time. According to Webster (1990), writers are known as a factor in the process of creation of literary works, which play a role in producing literary texts. The tendency of producing popular novels is primarily the cause of a lack of scientific materials such as quality literary works. The lack of literary works like novels lead to a lack of materials to adapt to drama or film. The author should be sensitive towards the development of the drama and film that meet the interests of the writer. Thus, a career as a writer is a professional and difficult. That's why in Malaysia there are still a lack of creative writers who are able to write a big works and also trying to translate them in the form of screenplay.

Director

The director is the most important individual in the process of visualizing scripts to the screen. The adaptation script generated by the writer will be in the hands of a director. This is where the director should intelligently visualize the script and suit with content of the novel so that the work of the adaptation is successfully visualized. Directors are likened to 'audience points' because they have to visualize the picture to be understood by society. As well as the writer, not many directors are really capable of directing drama or film adaptation. Names such as U-Wei Hj Shari and Zakaria Ariffin (just to name a few) were prolific directors during the 80s and 90s who dared to lift literary scripts to films and dramas. Around 2000 and this millenial era, not many directors really tried to make adaptation dramas. The emergence of new generation and young directors who are fond of being indie, experimental, and light-weighted filmmakers led to the absence of a junior director.

Publisher

Publishers are entrepreneurs, businesses in publishing drama or movie products for profit purposes. Most of the story themes are still low and far behind compared to the other countries. High publishing costs cause the publishers refrain to feature literary works in the drama. The average television station pays RM 90 000 to RM 110 000 for a telemovie production with an estimated cost of around RM 75000 to 85000 within seven days of filming. Cast actors, filming crews and all the costs are incurred by the publishers with a fee that is still existence from 1997, although the country is nearing the 2020 vision.

IV. THE ROLE OF PUBLIC INSTITUTIONS

Local literary works have their own strengths and they can be featured in the audience. The progress of a country lies in the existing literature as the literature forms the nation's civilization. The transformation process of text narrative transfers to visuals is not an easy thing to do since it requires creative expertise and creativity. It is not easy for filmmakers to transfer texts to images to interpret to the audience if they have no knowledge and expertise and support of public institutions, especially the government. The role of public institutions such as education institutions, broadcasting bodies (television stations) and statutory bodies is required to further extend the process of adaptation of literary works to the screen.

Education Institutions

Producers such as good authors and directors are not born from uneducated individuals. Writers and directors are professionals, acting as artworks for audiences. Public and private education institutions should play a role in extending creative courses and film-related courses.

In Malaysia, there are not many universities that really focus on filming and theoretical and practical writing. Naturally, more educational institutions are organizing film courses so that more quality graduates are born to enliven and spur the world of filmmaking.

Broadcasting Body

The presence of various television stations like Radio Television Malaysia (RTM), Media Prima and Astro with entertainment shows and dramas show the drama medium of interest to the community. Over the course of this decade, only RTM Television Drama Unit dare to raise literary works adapted to television drama. The cost of the debit spent is also quite large, and it makes it difficult for literary novels to be played into drama. RTM's efforts as a state television station need to be continued and made follow by other television stations such as Media Prima and Astro.
Statutory body

Dewan Bahasa dan Pustaka (DBP) always welcomed the novel of his publication to be screenplay. In early July 2014, DBP and Media Prima signed a Memorandum of Understanding (MoU) to adapt the quality of national literary works as film or television drama. DBP has published many high-quality literary works, especially by a strongly-minded Sasterawan Negara (SN), but has difficulties in bringing their work to society. The adaptation process is a complicated work. The government should allocate funds for the course of exposure to the process of adaptation of the work. The National Film Development Corporation (FINAS) plays an important role in organizing such courses so that the artist gets exposure in more detail.

V. CONCLUSION

The development of film and television drama adaptation has been accepted by the people as early as the 60’s. Employees are artists, producing works to share with the community. The duties of employees such as authors and directors, especially in adapting literary scripts should be viewed and encouraged. They carry out social responsibility to the nation, are sensitive to the development of society and believe that the literary script is a community educator. Through the medium of television and film drama these literary works can be entertained with entertainment as well as absorbing pure values. Malay literature should not be abandoned, it must move in line with the era of circulation. The advancement of modern technology especially in visual broadcasting should be used as best as possible to elevate the script of this adaptation literature so that the present generation can understand and recognize the Malay literature. From this discussion, it can be concluded that the work of the adaptation literature has a positive impact and brings the public’s eminence. A drama is seen as a reflection of society on human life that the drama of adaptation of literary works is a way for us to see literary works as sociocultural documents reflecting the times of the day.

REFERENCES