

# *Dschungelkind : A Novel into a Film Adaptation*

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**Abstract**— Transferring or adapting a literature into a film is called an ecranization process. Ecranization is a process of adapting or transforming a novel into a film. Ecranization process creates differences between the novel and the film adaptation. Because the whole stories in the novel cannot be found exactly the same as in the film. These differences appear because of several aspects in ecranization process, which are decreasing, increasing, and variational changing. All events that exist in the novel will run into many changes especially in plot. This matter was found also in ecranization of novel *Dschungelkind* by Sabine Kuegler into Film *Dschungelkind* by Roland Suso Richter, the object of this research. The plot was selected because it is the most important element in telling the story. In plot, there are two category events: major events (kernels) that cannot be deleted and minor events (satellites) that can be deleted as do not affect the story. This research compares plot in both works and find same events run into elements of decreasing, increasing, and variational changing.

**Keywords**—film adaptation; *dschungelkind*; plot; novel; film

## I. INTRODUCTION

Ecranization is already common in the film making. The term ecranization was first used by Bluestone [1] which means the process of transferring or deforming from a novel to a film. Based on the origin word, Eneste [2] defines ecranisation as a transfer of a novel into a screenplay or film (ecran in French means screen). The process will inevitably lead to the emergence of various changes. Limitations of duration in the presentation of a film on the big screen is one of the causes. The story presented in the novel can be enjoyed in days or even months. While the film is presented in just about one hundred and twenty minutes.

The changes that occur due to the process of ecranization can be the addition, shrinkage and variation. This causes not all that is expressed in the novel can be found in the film. According to Eneste [2], the changes may affect the absence of some story, plot, characters, background or atmosphere in the novel. This happens because the screenwriter and director choose first the information that is considered important. So what happens is the story shown in the film is not tied to the sequence of stories in the novel anymore.

The fundamental reason for the novel deserves to be lifted to the big screen due to its best-selling or bestseller. Thus, the film is lifted from the best-selling novel will have a positive effect that is able to have as many readers on the novel. As revealed in Kartika's research [3], that the audience came to the cinema not because of the film itself but due to the news of the film, the popularity of the novel, and the characters. The choice of the film producer lifting the novel story to the screen becomes a telling strategy. The novel-based film is then in demand in theaters because the audience is actually a novel reader.

There are many films taken from novels, for example famous films such as Harry Potter by J.K Rowling, The Lord of the Rings by J.R.R Tolkien and Da Vinci Code by Dan Brown. In Indonesia, the extraction began with the appointment of an Atheist novel by director Syuman Djaja who was raised from a novel of the same title by Achdiat K., then more and more when a religious novel *Ayat-ayat Cinta* by Habiburrahman El Shirazy (2008) was filmed. And finally following other works such as *Laskar Pelangi* by Andrea Hirata, *Small Letters to God* by Agnes Davonar, etc. The literary works from Germany are adapted into the film, such as *das Parfum* by Patrik Süskind and the fairy tale of *Die goldene Gans* by Brüder Grimm.

The emergence of literary works into a work that can be accepted by the public cannot be separated from the role of the reader. The reader has a prominent position as a mean of the text. Good literary works are characterized by gaps or unspecified sections or open spaces. As Iser (Jabrohim [4]) noted, the reader's activity in the process of bridging the gap or filling the open space is controlled and directed by the text itself. Filling the gap is the same as the reader's acceptance of the literary work. In the acceptance of the work, the reader may respond in the form of copying, quoting, summarizing, or even creating new works such as creating a film of literary works. The readers' diverse responses are called literary receptions.

In the novel move to the white screen there will also be a process of changing that includes plot, characterization, background, language style, or theme. Especially in the storyline that will cause the change of function. Eneste [2] states that the creative process of ecranization can be the

addition or reduction of the story of the novel story that will be appointed to the white screen. Various additions or subtractions of various variations can lead to the assumption that there is a difference between a novel-based film and the novel, due to the change in function especially in the storyline.

As described above, the plot changes also occur in the novel *Dschungelkind* or *NDK* (2006) by Sabine Kuegler who was appointed to the film *Dschungelkind* (*FDK*) by German director Roland Suso Richter in 2011. From the *NDK* that has 345 pages should be shorten only to 132 minutes into *FDK*. With such short durations, the director and screenwriter must be able to creatively decipher the long sequence of events from the novel into a thriller into the film.

The objectives of the research are: First, there are additions, shrinks and variations especially on events, plots, characters and backgrounds. *NDK* became a world best seller and has been translated into more than 25 languages. In addition, *NDK* also provides many life sciences and many lessons on how life is so far removed from modernization, honesty, and togetherness among their peers. Sabine's friendship with the *Fayu* tribe in the jungle of Papua is the core of this film [5].

This study discusses the difference of events between *NDK* and *FDK* by looking at the sequence of events in *NDK*. Then categorize the kernel and satellites in observing the process of ecranization ie shrinkage, addition and variation.

## II. METHODS

The sources of the research is *Dschungelkind* novel written by Sabine Kuegler. Has 345 pages published by Knaur Taschenbuch Verlag, München 2006. *Dschungelkind* Films with Director Roland Suso Richter. Has a duration of 132 minutes. The film accessed at <https://www.youtube.com/watch?v=PGbjjNJ4nR4> starting December 03, 2015. The film was published by Manni Burghardt on September 25, 2011.

The technique used in this research is library method and descriptive analysis. The stages of analysis as follows:

### 1. In the novel *Dschungelkind* by Sabine Kuegler,

- Read and understand *Dschungelkind* novel.
- Marking parts of the story relating to the data.
- Analyzing the events that build the story and plot. Events collected are kernels and satellites.
- Entering sentence events into the table.

### 2. In the Film *Dschungelkind* by Roland Suso Richter,

- Watching and understanding the film *Dschungelkind*. Transcribe the events or dialogs in the film.
- Recording every event in the form of kernel and satellite, dialogue and context that develop plot.
- Recording plot differences and similarities in the film by paying attention to the novel adaptation.
- Entering sentence events into the table.

This study uses comparative analysis technique that is comparing two data that have been found, then we will get

event of kernels and satellites after experiencing the process of ecranization.

## III. RESULTS AND DISCUSSIONS

### A. *Kernels and Satellites Events in NDK and FDK*

The events of Sabine Kuegler's *Dschungelkind* novel are 200 (two hundred). While the events in the film *Dschungelkind* by Roland Suso Richter are 124 (one hundred twenty four). The number of kernels generated by the description of events in the novel consists of 56 (fifty six). While the number of satellites 186 (one hundred and eight) which consists of the shrinking of 114 (one hundred and twelve), the addition of 52 (fifty three) and variations of 20 (twenty) events.

### B. *Shrinking of Events in NDK and FDK*

The shrinking of events on the *FDK* that caused the difference between the adaptation novels was a cultural shock event experienced by Sabine. After Sabine decided to leave the forest where it had become part of her life, Sabine experienced a very severe culture shock.

Sabine always panics every morning because of the changing subject schedule with different classes, there is no such thing in the jungle, and the school is quite different. Because as Sabine in forest, she goes to school in the morning and finish by noon, if there is no teacher then there is no school, that simple. Sabine is also afraid to cross the street because the car in the west is going very fast. The cultural shock that eventually worsened her condition was when Sabine had a lover for the first time. Sabine was forced to sleep together with her lover, and it turns out her boyfriend already has a wife and child. Time passed, Sabine had met another man and after graduating Sabine became pregnant. Sabine went to Germany to give birth and then returned to Switzerland to marry the father of her baby. A year later he gave birth to a second child but then Sabine divorced. After that, Sabine's life was heavy because other problems keep occurring. So then Sabine gave up and tried to kill herself by injuring her wrist. Events are shown by the quotation below,

*“Ich war wie high, schnitt mich wieder und wieder, ein Handgelenk, dann das andere. Immer tiefer schnitt ich und hatte das Gefühl, ich würde damit alles retten: meine Kinder, meine Familie, mein Leben [6]”.*  
*“I was like high, cutting me again and again, one wrist, then the other. I cut deeper and deeper and felt that I was saving everything: my children, my family, my life.”*

But in the film some events about the culture shock experienced by Sabine are not presented or collapsed. In fact, almost all events that show that Sabine suffered a severe cultural shock was not shown. In the film, the narrator only says that Sabine was desperate with her new life. But with her work and effort to adjust her live like the westerners, she will gradually lost her mind about the forest. The cultural shocks that Sabine endured were not much in the film. The film convey more about Sabine's life in the forest and Sabine's friendship with the *Fayu* Tribe.

In addition, the shrinking was in the panic of Sabine on the first train ride, the discovery or expedition of the Fayu tribe, the Sabine family's visit to Jakarta, the dangers of living in the forest that cause Christian and Sabine almost losing their lives, theft by the Fayu people to Sabine's house, a holiday to Germany that took a long time due to a delayed visa so Sabine was admitted to a school in Bad Segeberg, the cultural shock Sabine experienced after living in Europe that make Sabine desperate and commit suicide.

### C. Addition of Events in NDK and FDK

The addition of events is done to make the film more interesting. For example, the relation of Sabine and Auri are tipped to fall in love. In the novels, the events of Sabine and Ohri's relation illustrates that they are as siblings. Ohri is present in the life of Sabine incarnated as a brother who loves Sabine as his sister.

But in the film, after Sabine and Auri grow up there is an additional scene explaining that they fall in love. This can be proved in additional events, Auri and Sabine on the banks of the river eating sugar cane while joking and occasionally looking at each other's eyes filled with intimacy. Auri also gave Sabine a Walabi. While giving Walabi, Auri looked at Sabine with a different look as did also Sabine. It becomes clear that Auri wants Sabine to be her life companion when Auri shows her home to Sabine. The house is dedicated to Sabine, after Sabine finished school will be occupied by Auri and Sabine. Here is the dialog from the event.

*Sabine: Was ist das?*  
*Auri: Das ist unser Haus.*  
*Sabine: Hast du das selbst gebaut? Wenn? Wir waren doch immer zusammen*  
*Auri: Komm, lass uns reingehen. [7]*  
*Sabine: What is that?*  
*Auri: That is our house.*  
*Sabine: Did you build it yourself? When? We were always together.*  
*Auri: Let's come in.*

The adding of a romantic scene that is not in the novel is an attempt by the filmmaker to attract the attention of the audience. Incorporating the element of love into the film is a strategy for the film to gain all segments. Especially young people who are more interested in the love story.

In addition, the addition was also found in the conflict between Klaus and Doris which Doris disagreed with Klaus's choice to live with the Fayu tribe. Also on the incident the Boko chief introduced his family to the Fayu tribe, and Sabine tried to approach the Fayu children.

### D. Variation of Events in NDK and FDK

Events that experienced variations was made dramatic so different from the novel adaptation, i.e. the scene Cristian archers Sabine. The novel told that initially Christian asked for help to Sabine to attach a rope on Christian bow. But Sabine was still finishing her bow. And Christian continues to call her, finally with annoyed Sabine help Christian. Both are

already in the peak of a sense of annoyance. As Sabine finished Christian's bow, Christian played Sabine's bow. Then Sabine was angry and asked Christian to put down her bow. But suddenly Christian drew an arrow and fired at Sabine. Christian and Sabine argue a bit until Klaus comes to fetch the arrow and breaks it. The following is a sentence quotation on the NDK

*"Plötzlich spannte Christian einen Pfeil in meinem Bogen und schoss auf mich. Der Pfeil traf mich mit hoher Geschwindigkeit direkt in den Arm, bohrte sich durch bis zum Knochen [6]"*

*'Suddenly he pulled an arrow and fired it at me. The arrow hit my arm in high speed and healed to the bone.'*

The film shows the event that the first big flood occurred and Sabine with Auri rescue Sabine's animal collection. But Christian actually played the arrows and tried to archer Sabine's animals. Jokingly, Christian teases Auri by pointing arrows at him. Then suddenly releasing arrows and Auri dodge but about Sabine. Sabine fell and washed away by the flood. Christian calls Klaus, Klaus quickly saves her by boat. Sabine was already drowned but was then rescued with an arrow still stuck to the shoulder. Then Klaus took the bow from Christian. Here is the dialog:

*Christian : Papa! Papa !*  
*Klaus : Was ist denn? 'Was is happening?'*  
*Christian : Ich hab Sabine getroffen. 'I found Sabine.'*  
*Klaus : Wo ist sie? 'Where is she?'*  
*Christian : Unterm Haus. [7] 'Under the house.'*

This event experienced a shrinking in the novel and also experienced an addition in the film. The addition is quite a lot by showing a dramatic scene. Events became more stressful because Sabine was between life and death. This tense event is trying to bring the audience's curiosity so the audience enthusiastically watches the events of the moment. Thus, it can be said that this event experienced variations in the form of shrinkage, addition and because of that, these events are packed more interesting. Although it looks somewhat different from the novel DK, but still convey the essence of the event where Christian archers Sabine.

Variations are also found in the attitude of the Fayu Tribe that does not bother Sabine's family. The Fayu child who held up the bow when Sabine approaches, the event where Christian archers Sabine, that was shown very dramatically, the first time of Sabine's arrival to Switzerland was altered by the narrator's voice explaining Sabine's condition after leaving the forest. Sabine chose to return to the forest because she could not resist the longing for the forest.

## IV. CONCLUSIONS

By seeing the number of films coming from the novel. Thus, further research on films that undergo the process of ecranization is needed. And this research can be used as reference in doing further research.

The research on the ecranization of Dschungelkind novel by Sabine Kuegler and Roland Suso Richter's Dschungelkind film is limited to events and plot. Subsequent and further research can take some other objects such as the ecranization process on the other intrinsic and extrinsic elements. In addition, both works can be examined with other literary studies such as sociological literary, reception literary or linguistics, namely the transfer of language.

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