

LITERARY ADAPTATION'S EFFECTS ON PLOT AND CHARACTER IN DR. ZHIVAGO: AN INTERTEXTUAL STUDY

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ABSTRACT

This research try to reveal what are the elements of plot and characters that are retained, exaggerated and glossed over along with literary adaptation process. This research is an inter textual studies with Qualitative Descriptive analysis. Dr. Zhivago is a story with Russian revolution background about the struggle of a doctor in finding his lost love, identity, and the essence of life. This study will specifically compare the novel and film in terms of plot and character. The writer wants to reveal which elements that retained and whether there is any distortion or exaggeration in plot and character as a result of the process of literary adaptation. The writer will analyze the novel and the film as source of data. Through the analysis, it can be concluded that most of the elements are retained, but there are a number of distortions and exaggerations in the plot and character as a result of the process of literary adaptation from novel to film. Obvious distortions described in the plot is the elimination of political background plots at that time. This is because, at that moment, most of political films were strongly opposed and banned. Intertextuality emphasizes the distortion compensated in the film through some other elements such as pictures, music, and others. Similar things happen to the characters where some of the characters are exaggerated when they are potrayed in the film. For example General Yevgarf Zhivago is potrayed as a true hero in the film, but as a minor character in the novel. The distortion is the compensation of the elimination of several political characters. The purpose of the distortions of some characters in the film, which are the minority during the revolution, is to avoid political incorrectness. The distortions and exaggerations of the plot and character turn to affect the overall plot and theme of the story. When the novel is adapted into a film, Dr Zhivago turns to be a romance with the background of the Russian revolution, whereas in the novel, the main concern of the author is on the impact of the revolution to oppressed minority.

Keywords: Intertextual studies, Dr. Zhivago, Literary Adaptation

INTRODUCTION

Our daily life cannot be separated from literary works, we love excitement; we love to be entertained by literary works, and one kind of literary work is novel. According to E.M.Forster (1927:129), "novel is one of fiction prose which tells a way to reveal explicitly, or explain anything directly". Novel is a text that can be influenced by society and culture. Although novel is a fiction it doesn't mean that it is only imagination of the

author. It is an expression of life which is combined with imagination and expression of the author; it is also supported by her/his experiences about the life. The author freely moves the plot that makes novel is included as a fiction. Plot and character in a novel are very important because they are related each other and the main function of plot is to represent a character in action. According to Forster (1927:131) "some characters are the driving forces behind some plots,

and the plots would simply collapse or become non-existent without them". In other words, he stresses that conceiving plots without characters is impossible. Plot is very important in fiction, although not often noted, characters are also crucial to the plot.

Jacob and Saini K.M (1980:24) stated that "A novel is a story with various measurements". What meant by measurement here is that a story with complex plot, theme, various character, and various setting. However, the variety may be specific to one aspect of the novel. One of famous novel with various measurements with complex characters and plot is Dr Zhivago.

Although the story was written in the 1910s and 1920s, *Doctor Zhivago* was not completed until 1956. The novel was rejected because of Pasternak's political viewpoint (incorrect in the eyes of the Soviet authorities: they think he portrays the cruelty of communism regime). Then the novel firstly published in Italy, quietly in Russia, then later translated into English and published in England. Later, Dr Zhivago the novel has been translated into 18 Languages, and spread throughout the world. He was awarded the Nobel Prize for Literature in 1958 for his novel, Dr. Zhivago. Pasternak refuses the award under intense pressure from Uni Soviet's authorities, but later in 1989 the noble medal, formally awarded to his son. He was so depressed after his works was abandoned and finally died in May 30, 1960 because of natural causes.

Following its success, Dr Zhivago the novel was adapted into film in 1965. Doctor Zhivago the film is a 1965 drama-romance-film directed by David Lean and based on the famous novel of the same name by Boris Pasternak. David Lean is a maestro in creating box office film and nominated as best directors many times. Dr Zhivago talks about human's life and destiny, though the

story takes places in the Russia revolution and the civil wars.

In the film there were some changes which lead another conception about the story. This film was rejected because of Pasternak's political incorrectness: the author more concerned with the welfare of the state than the welfare of the individual person. The film version of Doctor Zhivago is faithful to the novel in general; the basic plot remains the same. However, many of the subplots (the novel's historical/political settings) were eliminated. Many reviewers have criticized the film in particular for reducing the scene of World War I to a five-minute narration, and edited Zhivago's service with the Partisans part, which took up seventy pages of the novel.

Having discussed the novel, the writer wants to conduct a study to reveal what aspects of plot and characters in Dr Zhivago the novel retained in the film. If there are any distortions or exaggeration, how these two things may affect the other aspects of the fiction, since plot and characters are important to the story.

Using Intertextuality, the writer tries to reveal what aspects of plot and character that are retained to the film. Intertextuality is a theory in which a literary work is created based on previous literary text. This theory believes that there are some aspects in one literary works similar to another text. When we coined about intertextuality, it cannot be separated from the literary adaptation. During the process of adaptation there are some exaggerations and distortions that might affect the theme of each literary text. The writer is going to check if there are any aspects of fiction glossed over and it will focus on plot and characters.

THEORETICAL FRAMEWORK

Intertextual

Intertextuality is a theory that claims that a literary work is not only the product of

a single author but also its relationship to other texts and to the structures of language itself. According to Fowler (2000:127), Intertextuality is closely related to reading practice, meaning the reception and what said as intertext depends on the readers. A single character, for example, might be read as the product of multiple intertextualities with other characters from previous works.

When Julia Kristeva invented the term 'intertextuality,' she noted that there are three aspects involved beside the text under consideration; the author, the reader, and the other exterior texts. Kristeva writes:

Horizontal axis (subject-addressee) and vertical axis (text-context) coincide, bringing to light an important factor: each word (text) is an intersection of word (texts) where at least one other word (text) can be read. In Bakhtin's work, these two axes, which he calls dialogue and ambivalence, are not clearly distinguished. Yet, what appears as a lack of rigour is in fact an insight first introduced into literary theory by Bakhtin: Any text is constructed as a mosaic of quotation; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double (1986: 66).

Related to literary adaptation the writer is at the same time a reader: The writer's interlocutor, then, is the writer himself, but as the reader of another text. The one who writes is the same who reads.

The analogy of intertext can be simply described like this; If I read the word 'house,' but I have never seen a house nor read anything about houses, then I cannot understand what a house is. So, if I read or write a story about a house

without having any context for 'house', the story will have no meaning for me. Related to this matter, in literary works this view also happened. What is told by a story is possibly already told by previous works to give a description about a thing. The only thing that may differentiate them only exaggerations and distortions. If literary text is exaggerated, it means the aspect of it is blown over, and the text has a distortion while it has many reductions in some aspects of fiction. Exaggeration and distortion are deviations from expected and normal proportions.

Literary Adaptation

Adaptation is not a new phenomenon at all. Intertextual studies show that most stories are derived from other stories. According to Julia Sanders (2006:20) the adaptation is proper when a specific work of literature is retold in a multimodal medium – a film. Deborah Cartmell proposes three broad categories of adaptation:

- (i) Transposition
 - (ii) Commentary
 - (iii) Analoguep
- (Cartmell and Whelehan 1999: 24)

Intertextual studies have showed us that even the seemingly original story has its precursors, a fact that somehow reduces the absolute authority of the source text in an adaptation process, which in this case specify into exaggeration and distortions.

For Kristeva, (1984: 60) transposition is the signifying process' ability to pass from one sign system to another, to exchange and permutate them; and representability the specific articulation of the semiotic and the thetic for a sign system. On the surface, all screen versions of novels are transpositions in the sense that they take a text from one genre and deliver it to new audiences by means of the aesthetic conventions of an entirely different

generic process (here novel into film). However, many adaptations, of novels and other generic forms contain further layers of transposition, relocating their source texts not just generically, but in cultural, geographical, and temporal terms.

METHOD

The research method of this study is descriptive analysis combined with descriptive comparative method using intertextuality approach. The writer uses intertextuality because this research is about to give a comparison of the plot and characters between Dr. Zhivago the novel and Dr. Zhivago the film.

The data are taken from the website: http://rapidshare.com/files/227080299/dr_zhivago.pdf, and are analyzed by putting them in the comparison tables of plot and characters in the novel and the film.

Qualitative research techniques are employed in the study to create insights about situations or problems where we would like to have more knowledge. Several qualitative techniques are used to gather the qualitative data necessary to do this study. They are as the following:

- a. Analyze each the plot and character in the novel and film through dialogue and narrative description.
- b. Classify each Plot and Character of the novel and the film based on the aspects of plot and character.
- c. Enter the classification into the table of plot and character in The film and novel
- d. Using Intertextuality, compare the plot and the character in the novel and the film and enter the comparison to the comparison table of Character and plot in the film and novel.
- e. Draw a conclusion.

FINDINGS AND DISCUSSION

The writer analyzes the plot and character in Dr Zhivago the film and Dr. Zhivago the novel. In order to analyze the plot and

character in the novel, the analysis conducted systematically through the dialogue and narration of the novel from chapter 1 until chapter 16. The analysis is also conducted systematically through the dialogue and narration in 285 pages of film scripts, or 3 hours 20 minutes duration of the film. The writer compares the analysis of plot and character in the film and the novel using intertextuality approaches and other theories. The result of the analysis simplified in the comparison of character and plot in Dr. Zhivago the novel And Dr. Zhivago the film and the table of exaggeration and distortion of plot and character and political distortion table.

David Forster (1927:130-131) stresses that conceiving story without plots is impossible. Plot is very important in fiction because story cannot be communicated if there is no plot, and plot cannot be displayed if there is no character. So they are dependent each other. Kristeva (1984:86) always stresses that intertextual studies have showed us that even the seemingly original story has its precursors, a fact that somehow reduces the absolute authority of the source text in an adaptation process, which in this case is specified into exaggeration and distortions. Regarding to this matter, the writer tried to compare each plot and characteristics in both film and novel of Doctor Zhivago to reveal which element of plot and novel that are exaggerated or distorted.

For Kristeva, (1984: 60) transposition is the signifying process' ability to pass from one sign system to another, to exchange and permutate them; and representability the specific articulation of the semiotic and the thetic for a sign system. In conclusion, all screen versions of novels are transpositions, meaning that they take a text from one genre and deliver it to new form of literary works. The exaggerations and distortions of the film and the novel

as a result of the literary adaptation are described below.

Plot

In terms of general plot, the writer found out that at least 2 distortions after the comparison, in the exposition stage: the explanation about Misha Gordon and his experience facing Yuri's father that committing suicide. The writer also found 4 different representations in the film: Lara's intention to shoot Komarovsky, Lara's effort to run away from Komarovsky, Yuri's life after his mother's death, and the searching of Yuri's daughter which revealed in the explanation stage in the film, but in the resolution stage in the novel.

The same things occurred in the Complication stage, the writer found out at least 4 distortions: the introduction of Samdevyatov, the scene of Mikulysin, Lara's meeting with Galiluin and the war scene where Yuri services the partisans. The writer also found 5 different representations in the film: the victim of the shoot in the Christmas party, Anna's Gromeko's death, Lara's life after the shoot, the scene where Yuri and Lara were serving together, and Yevgraf's first meeting with Yuri.

In the crisis stage the writer found one different interpretation: in the novel, Pasha shot himself after having a meeting with Yuri, but in the film, Komarovsky told Yuri that Pasha was arrested 5 miles near Yuriatin, took a gun from a guard and shot himself. In the falling action stage, the writer found one different interpretation: In the end, Yuri back to Moscow with Samdevyatov, meet Vassya Birkin, married with Marina and have two daughters, while in the film Yevgraf gets Yuri to Moscow, gave him a job, and buy some clothes for him.

The last, in the resolution the writer found out two different interpretations: Lara's life after she leaving with Komarovsky, the scene when Yevgraf in

solving Lara's problems, and in the film, the main problem were solved in the beginning, while in the novel, it was solved in the end. The writer also found some exaggeration in the scene about two characters which are: Yevgraf Zhivago and Komarovsky. They both have much bigger portion in the element of plot than in the novel.

It was very hard to summarize 450 pages in the novel into three hours and twenty minutes in the film. In order to make the story simple, the film leaves out some of the more important parts that exist in the book. The film leaves out a huge amount of the beginning and end of the book that is important for understanding both Zhivago and more importantly Lara herself. The reason that the producer left out the part where Strelnikov / Antipov meets Zhivago a second time (the first he meets Zhivago in his train) is because in order to make the film, they left out so much background story as to how and why Strelnikov became such a political radical and why Zhivago became a poet.

Moreover, the flashback structure in the film, by Yevgraf's narration, totally ignores Pasternak's desire to reflect the unstable reality of Russia's pre and post revolutionary condition. John Tibbets (2005:102) said that as a whole, the film does not reach the poetic and philosophical complexity of Pasternak's novel. The novel was full of poetic expression of Zhivago and it was distorted when it was adapted into film, Yuri's life also full of philosophical journey which are didn't showed up in the film.

The most important thing is the Producer leaves out a large number of political views which made some historical confusion as served in table 7. The writer found at least there are two historical confusions: Events of 1905 and 1912 treated at same time in Moscow and the Lenin arrival in Moscow, provisional

government announced, civil war announced. The writer also found that at least there were 5 political plot distortions in the film. The producer decided to reduce the depiction of World War I to a mere five minute narration sequence, and a similar treatment of Zhivago's service with the Partisans, which took up nearly seventy pages of the novel. Because of this matter, the film was turned into a romance with a backdrop of the Russian Revolution.

Many adaptations, of novels and film, relocating their source texts not just generically, but in cultural, geographical, and political terms. The literary adaptation process from the novel into the film already relocating the source text in Political terms, by distorting many political events in the film. The producer's decision to leave out large number of political scene has come out for some reason. 1965 was a bad time in the West to make a political film out of Dr Zhivago and there was a political under story to it. Alexander Solzhenitsyn said that for a country to have a great writer is like having another government Andersen (2007: 57), so making a direct political film definitely wasn't a good decision at that time. The author already prove this, his works was abandoned because considered as an "anti – communism" because it contained too many political view.

The Author tried to displayed the effect of revolution to the many people, for example: Misha Gordon as representation of Jewish, Yusupka as Representation of Muslim, Samdevyatov as representation of Marxist, Nikolay and mikulitsin as a representation of white people and etc, unfortunately, this fact didn't showed up in the film. The producer decided to eliminate their scene in the film, to make the film simple, but these distortions will make this film not more than a romance with a backdrop of

the Russian revolution, which was not the intention of the author.

Character

There were also many distortions and different characterizations in the film, and also there are many fewer characters in the film than in the novel. The film focuses on five main characters: Yuri, Lara, Pasha, Tonya and Victor Komarovsky, while the novel is packed full of weird concurrences; characters disappear and reappear at random, encountering each other in the most random places. The novel described the life in revolution era through many characters and each of them have their own story about the revolution itself, which didn't appeared in the film.

As Andersen (2007 : 57) stated that the medium of the film stresses visibility: characters must be visible, which they are not in the novel. In the film audience do see Yuri visibility being a doctor and a poet: audience see him making diagnoses, binding up wounds, publishing books of poetry, reading review of his works, and writing verse as well. Related to character, mostly, the novels use indirect characterization in describing the character. In the novel, there are many philosophical views of each character, and the author only guide the reader to conclude the philosophical view of each character, but not fully describe it. Meanwhile, in the film, mostly the characterization was described directly. The film must describe the details of every character accurately and clearly, so that the audience is not confused in understanding the characterization of each character. The producer leads the audience to understand the character by simply describes it.

The book displayed that Yuri was more powerless against his destiny and Lara was a slave for Yuri (she would do anything and think that Yuri was the only hero in her life). While in the novel, Lara

noticed that Yuri was very fickle, and she also realized his powerlessness against their misery. Lara was more deeply in love with Yuri in the book than in film, and they have similarities which not revealed in the film that they were destroyed by their early life. As well as Komarovskiy who became a major character in the film, but rather a minor in the book. In the film, he was described as a cruel man that ruined Lara's and Yuri's life, but in the book, there are some part that explained his obsession to Lara not only based on sexual appeal, but also his sincerity love.

In the film the producer developed Yuri as a strong character but then destroyed and became powerless during the revolution. Young Yuri was described as a weak child in the book, as a result of the condition in his early life. The film showed up that his ideology was shaped because of Komarovskiy and his traumatic childhood. In the book his ideology was shaped during his meeting and conversation with some people who didn't exist in the film, and encouraged him to be strong. Misha Gordon, which not exists in the film, revealed Yuri's view of some minorities, like Jewish. Misha knew for sure that Yuri was defenseless through the misery of his life; he is unable to make a better world for his family and people he loved, because revolution did not give him any chance to improve his life.

From his dialogue with Nicky Dudorov, Yuri understands about atheism, and he concludes that revolution didn't support Nicky's life as an atheist. Yuri as a "counter revolution" which is the minority at that time, agrees with the revolution, but did not agree of the idea of building a new man. His term about minority and revolution change throughout the story, because he encountered many people who give him another point of view of the political issues at that time. These minor

characters that have great contribution in shaping Yuri's political view were eliminated in the film to avoid political misunderstanding.

Mischa Gordon, Nicky Dudorov, Nikolai Nikolayevich Vedeniapin, Anfim Yefimovitch Samdevyatov and Avercius Mikulitsin enriched Yuri's political knowledge in the novel. Unfortunately, Soviet censors construed some passages as anti-Marxist. There are implied criticisms of Stalinism and references to prison camps (GULAG) as revealed by Kostoied Amoursky and Samdevyatov, that's why the film eliminated this two characters. In the train to varykino, many acquaintances which not displayed in the film, for example Yuri's meeting with Samdevyatov who became a hero in Yuri's life. Samdevyatov is a Marxist, through his characterization and dialogue with Yuri, something that revealed is Yuri did not agree much with Marxist, he was disagreeing with samdevyatov point of view. It was the reason why The film had to eliminated some character, to avoided wrong political point of view like the book have.

The fact that he was a "counter revolution" didn't show up in the film. He and his family considered as a "counter- revolution" and it has come out for some reasons, he never wanted to be a counter revolution and this fact never explained in the film. As well as General Pyotr Nikolayevich who was a white army didn't showed up in the film. Through Pyotr, Yuri understands about the reason of revolution and the meaning of counter-revolution. The whites were treat as the minority and against active anti-Bolsheviks, such as Cossacks as revealed in the train in varykino scene. White Terror was racial and political, against Jews, anti-monarchists, and Communists which mean that the whites hate and against people that helped Yuri's life. Yuri learned about the reds through Pasha, he is a revolutionary

amateur and a military leader; his ultimate fall from grace is because he is not a true Bolshevik. He becomes a merciless individual over the story. Through him, Yuri knew that although pasha already dedicated his life for revolution, it doesn't enough, the revolution demands more than that.

In the book, Strelnikov was very poor when he was raised, and his father was prisoned for being a political radical. Zhivago, on the other hand, had a father who was very wealthy, though he was driven into poverty and alcoholism by Komorovsky. Each of them is a symbolic of three parts of Russian society, the poor, by Strelnikov, the upper classes, by Zhivago, who is the son of a man who was wealthy, but who had his wealth destroyed by his relationship with Komorovsky, and the legal system, the government bureaucracy, no matter what kind of government exists, is represented by Komorovsky. All three are fascinated by Lara, the child of a foreign French woman and all three are in some way destroyed by their relationship with her. This representation of Russian society didn't clearly describe in the film.

Looking at Zhivago too romantically comes out the movie, but in the book Yuri was very fickle. In the book, he was deeply in love with Tonya, his wife, and Lara, his mistress, but he also shared his love and was in a "common law marriage" with Marina, and has two children. The similarity between three of them is, Yuri successfully made them feel that he loved and faithful to each of them. The film stresses that Yuri was really in love with Lara, and even it was described that his love toward Tonya unlike a lover. It was just like love from brother to a sister, and he never shared his love but to Lara only. Tonya always thinks that Yuri is a responsible person for his family, while in some point he is actually not. In the film Yuri much more influenced by what happened in his early

age, it makes him very fickle to make a decision and he also fickle about his feeling. In the end his fickleness was responsible in made him and people whom he loved ended up in misery.

Yuri's life, focusing on Yuri and Lara's numerous encounters and farewells. In fact, while omitting a number of characters and scenes important for the novel's development, Lean and Bolt add episodes such as Yuri and Lara's first encounter on the streetcar and Yuri's last sight of Lara in a Moscow street, to simply frame the romantic story. Furthermore, according to John Tibbets (2005:102), the film's emphasis on the love story undermines the overriding philosophical theme of the novel—the creation of a new cosmic order—which constantly recurs in the philosophical thoughts of Pasternak's characters.

In the book the character like pasha, Yuri, Samdevyatov, and Misha Gordon was described as a hero. Unfortunately these characters were so unheroic, so passive and unchanging in the film. The writer also found that there is an exaggeration in the film, the brother played by Alec Guinness in the film, is a major character in the older film, but is a rather minor character in the book. The book simply says that he was a powerful man in revolution era, and he only help Yuri at some point, while another character appeared to help Yuri besides him. The producer decided to make Yevgraf as a major character in the film, because he become one of the most important characters in the book, just like Mischa Gordon, Nicky Dudorov, Nikolai Nikolayevich Vedeniapin, Anfim Yefimovitch Samdevyatov and Avercius Mikulitsin with General Zhivago in the 1965 version, to make film simpler.

Komarovsky were ruining Yuri's life all along the story in the film, but the book simply says that he's not the only person that responsible for Yuri's misery. The book explained that Yuri also caused

misery of his life, his powerlessness to change his destiny make him lost people he loved. The book explains about the ideology behind Komarovsky's name, it's from "Komarov" which mean mosquito, a bloody insect. He was an opposite of Yuri (the meaning of Yuri is =Life), he was powerful and always able to get what he wanted. There is a similarity between them, they not get what they wanted: Lara, the only thing differentiates them is Komarovsky never gave up to struggle until he was end up alone.

Having analyzed the data, it can be concluded that most of the element of plot and character were retained, but there are some distortions and exaggerations as a result of literary adaptation from novel to film. Intertextuality emphasized that the distortion was compensated in the film through some other elements such as pictures, music, and others. Perhaps we can look at the relationship between book and film in much the same way: the written word is certainly unbeatable in many respects, but the film undoubtedly has its means of compensating by replace many existing text that were eliminated to other element of film like images and music.

In terms of general plot, the writer found out that at least there are 7 distortions and 13 different interpretations in the film. The most important thing is where the producer left out a large number of political views and found at least five distortions of plot that made some historical confusion. The literary adaptation process from the novel into the film already relocated and distorted many political events to the film. When it is adapted into a film, Dr Zhivago turned to be a romance with the background of the Russian revolution, whereas in the novel, the main concern of the author is on the impact of the revolution to the minorities.

The film focuses only to five main characters: Yuri, Lara, Pasha, Tonya and Victor Komarovsky, while the novel is packed full of odd concurrences; characters disappear and reappear at random, encountering each other in the most improbable places. The film distorting some minor characters that are have contribution in shaping the ideological and political view of the main character. This is because each character that was eliminated contained their own political point of view which may cause some political incorrectness at that time.

CONCLUSION

This study is conducted through the intertextuality approach. It uses theory of character, novel, and literary adaptation to analyze the novel. From the result of study, it is hoped that the readers will be more aware and have an analytical thinking while watching a film that is based on a novel because sometimes there are some exaggerations and distortions as a result of literary adaptation process. For instance, the Dr Zhivago the film which is a literary adaptation from the novel in the same title proved that during the literary adaptation process there are some fiction elements which are distorted and exaggerated and they are specified into plot and character. These exaggeration and distortion might affect the whole theme of each of literary texts.

It is also hoped that the result of the study enriches the study of literature and becomes a useful references for henceforth study, especially study of intertextuality and literary adaptation. The Literary adaptation is a process that exists in society. It is a process which is the existing literary work is delivered into a new form of literary works. The literary adaptation process usually makes the new form that is exaggerated or distorted from the existing text, and this is may affect the whole theme of each literary texts.

Therefore, the study of intertextuality of literary adaptation is needed because literary adaptation is common in our daily life and the process also may affect the whole theme of each literary text. This issue is still possible to be analyzed further in different contexts to enrich the literature study. As a result, many people would be aware and realize that exaggeration and distortion during the literary adaptation process might affect the whole theme of each literary text.

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