

GUILTY FEELING AND REDEMPTION IN THE NOVEL AND FILM *THE KITE RUNNER*

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Abstract

The basic difference between novel and film is that each has its own medium. The medium of film is pictures and music but the medium of novel is language. Although it is a different media but transformation from novel to film is one of the common literary works nowadays. The best seller novel or a famous novel usually will be adapted into a film. This research aims to describe and compare the novel and film *The Kite Runner*. The analysis only focuses on the guilty feeling and the redemption described in the novel, the guilty feeling and redemption portrayed in the film and how the novel is adapted into the film. The research is descriptive and qualitative research. The research objects are character of Amir, Baba and Sanaubar. In this research, the use of intertextuality of Riffaterre theory is supported by the theory of psychological in the concept of feeling guilty and redemption. The concepts are used to describe how the guilty feeling is. The result of the research are formulated as follows 1). In the novel, Amir is actually has the guilty feeling and redemption to Baba and Hassan, Baba has guilty feeling and redemption to Amir, Hassan and Ali, and Sanaubar has the guilty feeling and redemption to Hassan. 2). In the film, the characters who have the guilty feeling and redemption are only Amir and Baba, because Sanaubar is not portrayed at all. 3) Since this research is only described about the dialogue of the film, so it can conclude that the novel is well adapted into the film. The novel and the film have the same theme and same idea. So there is no conversion from novel as the hipogram to the film as the transformation. About The expansion is happened from novel to the film because there is no character as Sanaubar (Hassan's mother) portrayed in the film.

Key words: *guilty feeling, redemption, film, adaptation, intertextuality*

INTRODUCTION

Transformation from novel to film is one of the common literary works nowadays. The best seller novel or a famous novel usually will be adapted into a film. The novel and the film have been the most popular narrative modes of the nineteenth and twentieth centuries respectively, it is perhaps not surprising that film-makers have sought to exploit the kinds of response excited by the novel and have seen in it a source of ready-made material, in the crude sense of pre-tested stories and characters, without too much concern for how much of the original's popularity is intransigently tied to its verbal mode (McFarlane, 1996:8).

The basic difference between novel and film is that each has its own medium. The medium of film is pictures and music but the medium of novel is language. Thus, there could be a certain plot appeared in film but not in novel or vice versa. Many books have been made into movies since the silent picture era. Most film adaptations usually fall short of expectations, because moviegoers expect the film to follow the book exactly. That is not always possible due to time constraints, budgeting and other issues. Filmmakers do their best to follow the essence of a book. There are those exceptions where a successful book makes the transition to the silver screen magically. (Nelson, "From Books to Films")

The writer of the novel and the readers of the novel will face many differences in the film as the result of transformation process. It happens because of the limited duration of the

time. As we know that the novel consists of hundreds of pages that have to be adapted into a two-hour film. It makes the setting of time, the place or the participants and other can be different. It happened because the novel is not the same as the film. It is because a novelist describes situations with words and a film maker does it with pictures (Holden, 2007:19).

The changes that happened in the film sometimes is not only regret the audience but also the writer of the novel. Many media said that Ernest Hemingway is a writer who always regrets about his novels which are adapted into the film. But, on the other hand, Krevolin said that *The Lord of the Rings* is really a good adaptation film. The adaptation is amazing not because the film has many similarities with the novel, but it is because the film can visualize the soul of the novel greatly. (Krevolin, 2003: 78)

Oblonsky in Macfarlane's book "*Novel to Film : An Introduction to the Theory of Adaptation*" stated that "Discussion of adaptations has been devilled by the fidelity issue, no doubt ascribable in part to the novel's coming first, in part to the ingrained sense of literature's greater respectability in traditional critical circles. As long ago as the mid-1940s James Agee complained of debilitating reverence in even such superior transposition to the screen as David Lean's *Great Expectations*. It seemed to him that the really serious-minded filmgoer's idea of art would be 'a good faithful adaptation of Adam Bede in sepia, with the entire text read off screen by Herbert Marshall' (McDowell Oblonsky, 1958: 216).

Actually reading a film is just like reading a book but instead of making sense from written words, visual images and sound are combined together to construct the story. The idea is also the same, but the techniques are different. If a writer wants the reader to feel unable to put down the book, so the director wants the audience to feel that they can't turn away from the screen (Newman, 2008:2). But films can effectively change their purposes. Film images can always be redefined, either by re-positioning, adding a different commentary, or simply because the background beliefs of the audience have changed. Scenes of racist humor, cruelty to animals, or gender attitudes tacitly assumed to be shared by audiences when films were released can appear so radically strange to a contemporary viewer that a comic scene becomes tragic and vice versa.

Motion pictures are so much a part of our lives that it's hard to imagine a world without them. We enjoy them in theaters, at home, in offices, in cars and buses, and on airplanes. We carry films with us in our laptops and iPods. We press the button, and our machines conjure up movies for our pleasure. For over a hundred years, people have been trying to understand why this medium has so captivated us. Films communicate information and ideas, and they show us places and ways of life we might not otherwise know. Important as these benefits are, though, something more is at stake. Films offer us ways of seeing and feeling that we find deeply gratifying. They take us through experiences. The experiences are often driven by stories, with characters we come to care about, but a film might also develop an idea or explore visual qualities or sound textures. A film takes us on a journey, offering a patterned experience that engages our minds and emotions.

Film is essentially a realist medium. When someone studies a novel, they are asked to imagine characters and settings, even when they are described in detail they will all have different pictures in their head of what they look like. In a film they are presented to us as "real". Often, the techniques used by the film-maker, camera work and editing combine to help us forget that we are watching a film. (Newman J, 2008: 40).

One of the novel and the movie that are very interesting to be studied is the *The Kite Runner*. *The Kite Runner* is a novel by Khaled Hosseini. It is published in 2003 by

Riverhead Books, it is Hosseini's first novel. This novel is one of the most moving books of the modern era, a story that has touched the lives of countless millions across the world. Published in over 30 countries and translated into 42 languages. It is the "New York Times" bestseller and International classic book loved by millions of readers.

The novel was adapted into a film of the same name in 2007. This American drama film directed by Marc Forster. His breakthrough film was *Monster's Ball* (2001), in which he directed Halle Berry in her Academy Award-winning performance as the wife of a man on death row. His next film, *Finding Neverland* (2004), was based on the life of author J.M. Barrie. The film was nominated for five Golden Globe Awards and seven Academy Awards, including Best Picture. Forster received BAFTA, Directors Guild of America, and Golden Globe nominations for his direction.

The Kite Runner tells the story of Amir, a young boy from the Wazir Akbar Khan district of Kabul, whose closest friend is Hassan, his father's young Hazara servant. The story is set against a backdrop of tumultuous events, from the fall of Afghanistan's monarchy through the Soviet military intervention, the exodus of refugees to Pakistan and the United States, and the rise of the Taliban regime).

Many people who have watched the film has pro and contra opinions. Some of them said that the film is good but some are not. Some people said it is better not to read the novel but just see the film. If we see the film without reading the novel before, we can say that the film is really great. But if you have read the novel, sometimes we will feel regret. Based on the fact, the study was intended to see the variations and changes that contained in the film especially about the guilty feeling and redemption described in the novel and film. The film is actually based on the original novel as the hipogram.

In these novel and film, we can say that the best theme is guilt and redemption. That is why the writer choose to describe it. *Guilt* based on George Kelly in Larry A Hjelle' book "Personality Theories" is the perception of apparent dislodgement of the self from one's core role structure. The guilty person is aware of having deviated from the important roles (self-images) by which he maintains relationships to others.

Guilt is an emotional discomfort that arises when we feel we have not lived up to some responsibility or that we have done something wrong. It does not mean we actually did something wrong; we just have to *think* we did something wrong. This is an important distinction. To paraphrase the great philosopher Rene Descartes; I think I did something wrong—therefore I did do something wrong—and I am guilty! But why do so many, if not all, of us think we have done something wrong in the first place? There are two levels to be explored, the psychological and the spiritual (William, 1908:58) Guilt is the source of all human conflict. The spiritual basis for guilt is a feeling of separation from our Source, God, or the Infinite. This is often taught side by side with some religious teaching which mentions a God who is basically loving and powerful, but is also judgmental. Since God knows all about us, we are punished if we are bad. If guilt is the root of all suffering, and there is some spiritual basis for guilt, let us root it out and heal it. The point is that this feeling of separation from God causes all suffering. The first step in eliminating guilt is to admit our underlying guilt to begin healing our emotions. Secondly, we must heal our relationship with God, developing our spirituality. Spiritual-psychotherapy can help. It involves releasing our feelings of separation from others and from God. In other words, true forgiveness. Meditation and prayer are invaluable tools in this process. They help us to promote spiritual values. We need to learn to release the negative emotions and negative beliefs caused by

guilt. As we make progress in letting go of negative emotions, we will forgive and develop compassion for others.

Redemption actually is the action of regaining or gaining possession of something in exchange for payment. Redemption in Christianity means an action of saving or being saved from sin, error, or evil :*God's plans for the redemption of his world*. The word redeem means "to buy out". The term was used specifically to Christ's death on the cross is quite telling. If we are "redeemed", then our prior condition was one of slavery. God has purchased our freedom, and we are no longer in bondage to sin or to the Old Testament law. But in this thesis we would like to describe the redemption in Islamic way.

Redemption is portrayed as an important theme in the text *The Kite Runner* by Khaled Hosseini. Throughout the novel, several characters attempt to redeem themselves of the sinful deeds in the past by scarification. However, true redemption requires appropriate sacrifices which are not necessarily the act of giving up something precious; but instead, it is strong determination to gain redemption that leads to one willingly sacrificing everything in order to compensate the victims.

We often hear about Redemption in Theology. Redemptions here, means to be included, through the person and life of Jesus, in God's life and love, as a matter of justice. In this way God has not only delivered us from the evils that worry us, God has acquired us for God's own Self. Redemption is much more copious than pardon for sin.

Because *The Kite Runner* is an Islamic novel and film, here the researcher would like to describe redemption based on Islamic point of view. As Since God is Almighty, He doesn't need the charade concocted by Christians in order to forgive man. In the Qur'an, God says we are all created in a state of goodness (Ar Rum:30); He has not burdened man with any "original sin", having forgiven Adam and Eve (Al Baqara:36-38; and Al A'raf:23-24) as He forgives us (Hud:90 and Az zumar:53-56). As we are all personally responsible for our actions (Al Baqara: 286 and Al An'am:164) there is no need for a humanly concocted savior in Islam; salvation comes from God alone (Al Qasas:67).

After understanding the definition of feeling guilty and redemption, now we are talk about the adaptation from novel to film. As a basic principle, adaptations have an overt and defining relationship to prior texts (Hutcheon, 2006:3). Thus, Klein defines a cinematic adaptation of literature as 'a transposition or translation from one set of conventions for representing the world to another'. In other words, adapters select a story which is then retold by using the available means of the medium in order to create a new piece of art. Adaptations actualize or concretize ideas; they make simplifying selections, but also amplify and extrapolate; they make analogies; they critique or show their respect, and so on (Hutcheon, 2006: 3).

An adaptation is a totally new interpretation of the source material, which can be compared to a 'translation' or a 'paraphrase' (Bluestone, 1957: 62), the term refers to the 'product' as well as to the 'process of creation and reception' (Hutcheon, 2006:16). In order to preserve some core characteristics of the source, adapters generally respect the basic structure, themes or characters of the story (Hutcheon, 2006 :10-13). Nonetheless, an adaptation is never the same as its source. In other words, no one mode is inherently good at doing one thing and not another; but each has at its disposal different means of expression – media and genres – and so can aim at and achieve certain things better than others (Hutcheon, 2006: 24). Overall, Cahir (2006 :97-129) mentions four aspects which guarantee a successful film adaptation, namely the communication of integral meaning and value of

literature, the cooperation of specialists, the creation of an independent and new interpretation of the source text and the apparent relationship between literature and film. Consequently, a good adaptation 'utilize[s] what is beautiful and effective from cinematic language, while retaining what is essential from the novel' (Cahir, 2006: 114).

The interesting things in adapting from novel to film are because there will be many changes and additions. The emergence of the change and the addition of measures assessed by highly moralistic. According to Linda Hutcheon, in terms of Robert Stam found there are five things which usually happened on that adaptation, they are : infidelity, betrayal, violation, deformation and vulgarization (Hutcheon, 2006: 85). To enjoy a movie, actually we should use analyze by using our mind (Boggs , 1991 : 6-8). Analysis means sifting through the part of the film to find authenticity , proportion, function and relationship with other parts . By analyzing the film we learn to appreciate the film and got deep understanding of the film. To clarify the picture of a movie can be seen from the mise en scene (Meezahn cent) and setting (Phillips , 1999: 9) . Mise en scene is derived from French which means the preparation of a performance by the director . The aspects of mise en scene includes background , the subject of the film , the players (actors) and also the background or setting of the film.

This research uses intertextuality theory. Actually the term intertextuality was introduced in 1960s. It is developed by Kristeva. In her study, Kristeva believes that every text is under influence of another discourse. She tries to explain intertextuality as the way to find the relation between one text to another (Kristeva, 1980:9). She also believes that literature was born under some conventions. Literature would never be created without the presence of the prior works which already followed the conventions and traditions. Kristeva focuses on the reader's interpretation to find the meaning based on literary convention as well as the references outside the text. Since literary work gets its significance through its contrast from the earlier text, the definition of text is also broadened. Text, in this case, can be associated to tradition, culture, drama and film, not only a written or oral text.

Michael Riffaterre also shares the idea of intertextuality by his thought in a book entitled *Semiotics of Poetry*. Riffaterre's idea is much affected by Barthes' semiotic theory focuses on the dialectics between text and the readers, and the dialectics between mimesis and semiotic to find the meaning. Moreover Riffaterre believes, in understanding literature, the readers must use two levels of reading. The first stage is heuristic reading. It starts from the beginning of the text to the end, from the top to the bottom of the page.

Based on the description above, in general, it can be concluded that intertextuality is a term that related to the creation of literary works. The writer of a certain text is much affected by the previous work he read before, and so is the reader of literary work, he sometimes connects the work he reads with the work that he known. Therefore, the knowledge of the prior read, is much needed in finding the meaning of the text deeply. For Riffaterre then unlike in Kristeva' work, intertextuality is not something that operates as an interrelationship between all text, but rather as something between specific text, through the tool of the interpretant. Intertextuality is not a free-flowing concept, but rather a structured network of text generated constraints on the reader's perceptions.

METHODOLOGY

The research approach that will be used in this research is qualitative descriptive approach because the data and the results of the analysis are in form of phenomena

description such words, phrases, sentences, statements, and dialogues within the novel “*The Kite Runner*. This research does not aim to calculate the amount of number or it does not plan to prove the hypothesis.

Bogdan and Taylor (1998:4) stated that qualitative methodologies refers to research procedures, which produce descriptive data: people own written or spoken words and observable behavior. Furthermore, they stated that qualitative reach method enable us to explore concepts whose essence is lost in other research approaches such concept as beauty, pain, faith, guilt, suffering, frustration, hope, and love can be studied as they are defined and experienced by real people in their everyday lives.

The data of this research are the personality pattern of the character, which covers the feeling guilty and redemption which is described in the novel and the film. There are two sources of data in this study. The first is a novel entitled *The Kite Runner* by Khaled Hosseini. It is published in 2003 by Riverhead Books. The second is a film of the same name in 2007. This American drama film is directed by Marc Forster.

The data collection will be conducted by using documentation technique of literature. In details, it can be seen as the steps below: (1) Close Reading, reading the novel from the beginning to the end of the story. The activity will be done to collect the data from the novel *The Kite Runner* accurately in order the data finding are objective (2) Watch the film, watching the film from the beginning to the end of the film. The activity will be done to collect the data from the film *The Kite Runner* accurately. (3) Note taking, this activity will be done to write the data dealing with: a. Identifying how are the guilty feeling of the character described in the novel and the film b. Identifying how are the redemption doing by the character described in the novel and the film c. Identifying how are the guilty feeling and the redemption are transformed from the novel to the film.

After the data is collected, the next step is analyzing the data. The techniques of analyzing the data that will be used within this research are content analysis and descriptive analysis. In detail description, it can be seen as the following description (1) The content analysis; this technique is a technique of analyzing the data that focused on searching the meaning of the data gained in the novel. (2) Descriptive analysis is a technique of analyzing the data by describing the data as they are therefore evoke clarity and understandable by the reader. (3) Analyzing using intertextuality theory to compare the film and the novel. Comparing the novel and the film is to find the difference and the similarities between these two kinds of text.

The technique of validating data in this research are : 1. Rereading, reading the novel to consolidate the data finding and followed by note taking. The novel will be read for many times 2. Rewatching, watching the film to get the authentic data and followed by note taking. The film will be watch for many times 3. Checking, checking the data, whether the data finding answers the research question or does not 4. Discussing, the result of this research will be discussed with a group of literature, then it will consulted with the advisors.

RESEARCH FINDINGS

Karen Bernardo said in his book “Characterization in Literature”:What does characterization do for a story? In a nutshell, it allows us to empathize with the protagonist and secondary characters, and thus feel that what is happening to these people in the story is vicariously happening to us; and it also gives us a sense of verisimilitude, or the semblance of living reality. An important part of characterization is dialogue, for it is both spoken and

inward dialogue that afford us the opportunity to see into the characters' hearts and examine their motivations. In the best of stories, it is actually characterization that moves the story along, because a compelling character in a difficult situation creates his or her own plot."

Therefore, before analyzing the guilty feeling and redemption which is described in the novel and the film *The Kite Runner* (TKR), the writer would like to discuss about the characters in the novel and film. The characters are almost the same between the novel and the film. They are A. AMIR : Amir is the narrator in this story, and is the character who goes through the biggest change of all. Amir also the protagonist of the story. Amir is the sensitive and intelligent son of a well-to-do businessman in Kabul, and he grows up with a sense of entitlement. His best friend is Hassan, and he goes back and forth between acting as a loyal friend and attacking Hassan out of jealousy whenever Hassan receives Amir's father's affection. Amir is a gifted storyteller and grows from aspiring writer to published novelist. His great desire to please his father is the primary motivation for his behavior early in the novel, and it is the main reason he allows Hassan to be raped. From that point forward, he is driven by his feelings of guilt as he searches to find a way to redeem himself. Ultimately he does so through courage and self-sacrifice, and he tells his story as a form of penance.

B. BABA : Father of Amir and Hassan and a wealthy, well-respected businessman. Baba believes first and foremost in doing what is right and thinking for oneself, and he tries to impart these qualities to Amir. He also never lets anyone's lack of belief in him stop him from accomplishing his goals. Although he distrusts religious fundamentalism, he follows his own moral code and acts with self-assurance and bravery. When necessary, he is even willing to risk his life for what he believes in. Yet his shame at having a child with a Hazara woman leads him to hide the fact that Hassan is his son. Because he cannot love Hassan openly, he is somewhat distant toward Amir and is often hard on him, though he undoubtedly loves him.

C. SANAUBAR : Hassan's mother and Ali's wife for a time. Though Sanaubar is infamously immoral in her youth and abandons Hassan just after he is born, she proves herself a caring grandmother to Sohrab when she reappears later in the novel.

A. THE GUILTY FEELING AND REDEMPTION DESCRIBED IN THE NOVEL 'THE KITE RUNNER'

The most obvious reason to feel guilty is that you actually did something wrong. This guilt may involve harm to others, such causing someone physical or psychological pain. You may also feel guilty because you violated your own ethical or moral code, such cheating, lying or stealing. Guilt over your own behavior can also be caused by doing something you swore you would never do again (such as smoking, drinking, or overeating). In each of these cases, there's no doubt that the behavior occurred.

A.1.1 AMIR'S GUILTY FEELING

Amir always remembers what had happened to Hassan. He knows he is a coward. And he could not forget it. He horrified by the atrocity that is about to occur. He watches, frozen in fear, as Hassan is raped by Assef, the leader of a group of anti-Hazara racists. *I was grateful for the early-evening shadows that fell on Hassan's face and concealed mine. I was glad I didn't have to return his gaze. Did he know I knew? And if he knew, then what would I see if I did look in his eyes? Blame? Indignation? Or, God forbid, what I feared most: guileless devotion? That, most of all, I couldn't bear to see.(TKR:89)* Amir does not

ask anything to Hasan. He hopes Hasan did not know that he knows what had happened to Hasan.

Amir realizes what he did was wrong to Hassan the minute it happened. Amir knew he was a coward. Whereas when Amir was in trouble he always needed Hassan to protect him. Hassan would protect Amir, but Amir never did the same for Hassan. For example on page 60 he asks Hassan if he would eat dirt for him and Hasan said he would do it if Amir asked him. Amir often teases Hasan, expose his ignorance. As stated in page 31, Amir asked about a word that Hasan did not know the meaning. He said to Hasan that everyone in his school knew the meaning of the word. But then Amir is feeling guilty about it later. So he would try to make up for it by giving him one of his old shirts or a broken toy. Amir would tell himself that was amends enough for a harmless prank.

Amir's guilty feeling to Baba can be described as Amir's guilt for not being manly enough and Amir's guilt on his mother's death. Amir's father, Baba, was described as a strong and great man in Kabul. All that he did just to make Amir as strong as him, who used to winning at everything he sets his mind to. *Real men didn't read poetry- -and God forbid they should ever write it! Real men--real boys--played soccer just as Baba had when he had been young.*(TKR: 21). Amir could hardly understand about his Baba. It seems that all that he did in his life just another sin he has. He is sure that his father might think that marrying a poet was one thing, but fathering a son who preferred burying his face in poetry books to hunting was not how Baba had envisioned it. (TKR:21)

Amir for years has blamed himself for the death of his mother. Amir believes that Baba also blames him for her death. Throughout his entire life, Amir has been vigorously jealous of those that could maintain a close relationship with his father. *Because the truth of it was, I always felt like Baba hated me a little. And why not? After all, I had killed his beloved wife, his beautiful princess, hadn't I? The least I could have done was to have had the decency to have turned out a little more like him. But I hadn't turned out like him. Not at all* (TKR: 21) Once, Baba told Amir that a great crime in this whole life was theft. He told him that every other sin was a variation of theft (TKR : 20) A killer was stealing a life, a liar was stealing someone's right to the truth, so on. Then, by those words, Amir understood that Baba might hate him because of he was stealing his wife's life.

A.1.2 BABA'S GUILTY FEELING

Baba's guilty feeling most is his guilty feeling to Amir. Baba thinks that Amir would grow as a weak man. He is afraid that Amir could not take over his business.

"A boy who won't stand up for himself becomes a man who can't stand up to anything."(TKR:25) *"If I hadn't seen the doctor pull him out of my wife with my own eyes, I'd never believe he's my son."*(TKR:25) Baba also has guilty feeling to Hassan. Actually Hassan is his son but Baba never told it. To camouflage it, Baba took care of Hassan as his own son.

Baba's guilty feeling when he could not love Hassan as openly as a father and with Amir who Rahim Khan calls "...the socially legitimate half, the half that represented the riches he inherited and the sin-with-impunity privileges that came with them"(page 301). Amir is also often jealous to Hassan because Baba always remembered Hassan wherever they are. Amir does not know that it is how Baba redeems his guilty feeling to them. Baba also felt the guilt and he felt sad when Ali left. Although Baba said that he has forgiven Ali

and Hassan, but they still decided to go. It made Baba sad, even he cried. For the explanation above we can conclude that Baba's guilty feeling are to Amir, Ali and Hasan.

A.1.3 SANAUBAR'S GUILTY FEELING

At a young age she had given birth to Hassan but left him and her husband Ali. *Hassan lost his less than a week after he was born. Lost her to a fate most Afghans considered far worse than death: She ran off with a clan of traveling singers and dancers (TKR: 7)*

She never took care of Hassan. She decided to go, left the baby without feeling guilty. No one also was really surprised when Sanaubar eloped. *Sanaubar had taken one glance at the baby in Ali's arms, seen the cleft lip, and barked a bitter laughter. "There," she had said. "Now you have your own idiot child to do all your smiling for you!" She had refused to even hold Hassan, and just five days later, she was gone. (TKR: 13).* But she came back looking for Hassan, when she has already old. *"I have walked long and far to see if you are as beautiful in the flesh as you are in my dreams. And you are. Even more." She pulled his hand to her scarred face. "Smile for me. Please." Hassan did and the old woman wept. "You smiled coming out of me, did anyone ever tell you? And I wouldn't even hold you. Allah forgive me, I wouldn't even hold you." (TKR: 228)* From the explanation above, we know that Sanaubar has realized her fault and she wanted to redeem it.

A.2.1 AMIR'S REDEMPTION

"There is a way to be good again," is a quote from Rahim Khan that comes up repeatedly throughout *The Kite Runner*. This story revolves around Amir, the protagonist, who tries to seek forgiveness and redemption after living twenty six years with unatoned sins.

When Amir was twelve, he witnessed his loyal servant and friend, Hassan, get raped in an alley. Amir was too coward to intervene and stand up for his dear friend. Later, Amir betrayed Hassan by framing him and forced him to leave their house. These events shaped the rest of the novel as Amir tried to be good again by returning back to Afghanistan and saving Hassan's son, Sohrab from danger. Amir also achieved his atonement through the letter that Hassan wrote to him. Even though Amir doesn't deserve to achieve atonement, a good friend like Hassan tells him how grateful he was to have a friend like Amir. Hassan also talks about his family in the letter. The fact that Hassan still appreciated their friendship was atonement for Amir. As Hassan said in his letter *:And I dream that someday you will return to Kabul to revisit the land of our childhood. If you do, you will find an old faithful friend waiting for you (TKR:236)*

By risking his life to get Sohrab out of Kabul, Amir confronts his own cowardice and in one stroke redeems himself and his father for their own past in sins against the Hazaras. When Amir finally returns to America, still mending from the brutal beating at the hands of Assef, the Taliban commander, his father-in-law wonders why all this trouble for a Hazara boy. Amir stands up to the General for once and tells him never to call Sohrab that in his presence again. As a result he didn't get his redemption but he got his redemption when he saved Hassan's son Sohrab.

A.2.2 BABA'S REDEMPTION

Baba began to atone for his sins when he made the mistake of betraying his best friend Ali. As a result of his actions he became overfilled with guilt and thought that doing good deeds for others would atone for his sins. He gives money to people to start their businesses, to help with their family, he even gives money to the homeless people, and he builds a great orphanage for the children of Kabul, Afghanistan. Baba offers donations to the charity in an attempt to free himself from guilt to Ali, Hassan and Amir. In the late 1960s, when I was five or six, Baba decided to build an orphanage. I heard the story through Rahim Khan. *He told me Baba had drawn the blueprints himself despite the fact that he'd had no architectural experience at all (TKR: 13)*

Baba gives so much attention to Hassan then Amir, since Hassan is actually his son not Ali's. Baba had never forgotten Hassan's birthday and he treated him no different than he did Amir even if Hassan was his servant. *"It's an unusual present, I know," Baba said. "And probably not what you had in mind, but this present will last you forever." (TKR: 35)*

At the end Baba did redeem himself. He let Amir have a great life and he let him marry a girl he really loved, Soraya. As we know that Baba goes to America with Amir and gave up everything in Kabul so that Amir can live a successful life in the US. He gets a suckish job selling junk and works at a gas station. Baba gets ill later on but refuses treatment then starts to deteriorate slowly but painfully. Baba with all the sacrifices made feels that he is able to purify himself from the filth.

A.2.3 SANAUBAR'S REDEMPTION

In order for Sanaubar to be redeemed she had to give her son, Hassan, an opportunity to meet and get to know his own mother. In the middle of the summer, that a woman covered in a sky blue burqa knocked on the front gates one morning. When I walked up to the gates, she was swaying on her feet, like she was too weak to even stand (TKR: 227)

She atones for her sins by becoming part of Hassan and his family's life. She spent the rest of her life with Hassan. Rahim Khan used to look outside his window and see Hassan and Sanaubar "picking tomatoes or trimming a rosebush, talking". Sometimes, I would look out the window into the yard and watch Hassan and his mother kneeling together, picking tomatoes or trimming a rosebush, talking. They were catching up on all the lost years, I suppose. (TKR: 229)

After Hassan's wife got pregnant for the second time, Sanaubar helped Farzana deliver her baby in 1990 (page 229). Sanaubar cared for him and helped him grow until he was four. She sewed clothes for him, built him toys from scraps of wood, rags, and dried grass. When he caught a fever, she stayed up all night, and fasted for three days. She burned isfand for him on a skillet to cast out nazar, the evil eye. By the time Sohrab was two, he was calling her Sasa. (TKR: 230). For Sanaubar to redeem herself she had to make a last entrance into Hassan's life. Hassan did forgive her because he, his family, and Rahim Khan buried her under the pomegranate tree. The pomegranate tree was especially significant to Hassan because that was where he and Amir would play when they were little. Even though Hassan, Farzana, and Sohrab had only known Sanaubar for a few years they grew to love her. Although not staying with Hassan for even a decade, Sanaubar was redeemed and atoned for her sins. When she died, the internal wound inside of Hassan had already healed. The loss was hard on Hassan--it always hurts more to have and lose than to not have in the first place (TKR: 230)

B. THE GUILTY FEELING AND REDEMPTION DESCRIBED IN THE FILM “THE KITE RUNNER”

B.1.1. AMIR’S GUILTY FEELING

In this film, we can understand that Amir’s guilty feeling is to Baba and to Hassan. From the dialogue, we know that Amir’s guilty feeling to Baba because he thought that he killed his mother.

Amir : “He hates me because I killed her. My Mother”

Rahim Khan : “ Amir, don’t ever say such a thing.”

Amir also has guilty feeling to Hassan. He kept this feeling along his life. Going to Pakistan to meet Rahim Khan and read Hassan’s letter make Amir very sad and wanted to redeem his fault.



B.1.2 BABA’S GUILTY FEELING

Baba’s guilty feeling to Hassan and Amir is because he never talk to them that actually they are brothers. Baba gives so much attention to Hassan then Amir, since Hassan is actually his son not Ali's. Baba had never forgotten Hassan's birthday and he treated him no different than he did Amir even if Hassan was his servant.

Baba : “It's his birthday, he can have any kite he wants.”

Kite Seller : “Here they are. Take your pick.”

Hassan : “I want that one”

Baba : “ We'll take it. A good choice”

Baba did not tell to Amir that Hassan is actually Amir’s brother. When Amir knew about it from Rahim Khan, Amir was very upset.

Amir :”My father,for all those years,lied to me.”

Rahim : “Please think All that a man had back then was his honour, his name, and if people talked...

Amir :”He lied to me. He lied to both of you”

But the fact make Amir realized that he should do something to save Sohrab. Because Sohrab is his own nephew.

B.1.3 SANAUBAR’S GUILTY FEELING

There is no people who act as Sanaubar in this film. Sanaubar did not appear in the film. So the writer cannot describe about the Sanaubar’s guilty feeling.

B.2.1 AMIR’S REDEMPTION

Amir’s redemption to his Baba is by making his Baba proud of him, as stated in the dialogue :

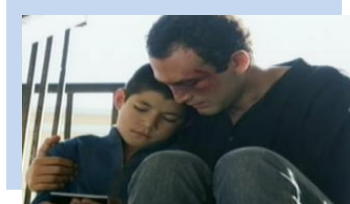
Hasan : “I think you’re going to make Agha Sahib very proud today”

Amir : “You think so?”

Hassan : ”InshaAllah”

Amir : ”InshaAllah”

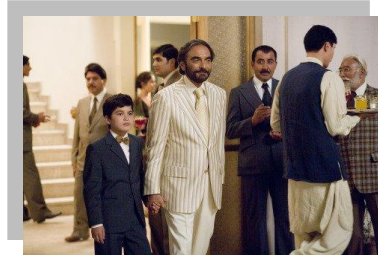
Actually Amir hoped Hassan was angry with him, as he did nothing when Assef raped him, but Hassan was not. It could help Amir to do his redemption. As Amir hit Hassan by using pomegranate. *“What would you do if I hit you with this? What would you do? Hit me back! Hit me back! Hit me back! You’re coward.”*



By going to Pakistan to meet Rahim Khan is also Amir’s way to get his redemption.

B.2.2 BABA’S REDEMPTION

Baba accepted his failures and began to atone for his sins right when he abandoned Hassan, and not so much as forgot about him but hid it from Amir. The guilt over time had slowly been eating away at Baba that he had done things to make up for it. Baba had never forgotten Hassan's birthday and he treated him no different than he did to Amir even if Hassan was his servant. His generosity also was a form of redemption, He is helping people to make him feel good about himself.



When his sickness is deadly and he refused to go into Chemotherapy, he had probably felt this was a way of getting back at himself or to reach atonement. Baba had passed away before he could even tell Amir and with Amir hearing this from Rahim Khan it made him upset with Baba.

B.2.3 SANAUBAR’S REDEMPTION

As stated above that there is no cast as Sanaubar, so the writer cannot describe about Sanaubar’s redemption.

C. THE ADAPTATION OF THE GUILTY FEELING AND REDEMPTION FROM NOVEL TO FILM

First, the writer would like to describe the character who have the guilty feeling and redemption in the novel and the film *“The Kite Runner”* The writer would compare what

happened to the film based on the sequence and what stated in the novel based on its page. The guilty feeling and redemption in the novel is well adapted into the novel. Some of the dialogue in the film is almost have the same meaning with the film. For example the sentence below is stated in the novel page 24:

"You know what always happens when the neighborhood boys tease him? Hassan steps in and fends them off. I've seen it with my own eyes. And when they come home, I say to him, 'How did Hassan get that scrape on his face?' And he says, 'He fell down.' I'm telling you, Rahim, there is something missing in that boy."

In the film the dialogue is almost the same :

"You know what happens when the other kids tease him?

Hassan steps in and fends them off. And when they come home, I say to him, "How did Hassan get that scrape on his face?" He says, "He fell down." There's something missing in that boy.

We could find another example, in Amir's guilty feeling to Baba in page 21, Amir said that :*After all, I _had_ killed his beloved wife, his beautiful princess, hadn't I?* In the film, we could find that the dialogue has the same meaning :*He hates me because I killed My mother.* In novel page 20, Baba told Amir that a great crime in this whole life was theft. He told him that every other sin was a variation of theft, killer was stealing a life, a liar was stealing someone's right to the truth, so on.

"Now, no matter what the mullah teaches, there is only one sin, only one. And that is theft. Every other sin is a variation of theft. Do understand that?" "When you kill a man, you steal a life," Baba said. "You steal his wife's right to a husband, rob his children of a father. When you tell a lie, you steal someone's right to the truth. When you cheat, you steal the right to fairness. Do you see?"

The same dialogue happened in the film :

Baba : "There is only one sin. And that is theft. Every other sin is a variation of theft. Do you understand that?"

Amir : "No, Baba jan."

Baba : "When you kill a man, you steal a life. You steal his wife's right to her husband, his children's right to a father. When you tell a lie, you steal someone's right to the truth. There is no act more wretched than stealing."

When Amir wanted Hassan to hit him using pomegranate, the description is almost the same. In the novel stated that : *I hit him with another pomegranate, in the shoulder this time. The juice splattered his face. "Hit me back!" I spat. "Hit me back, goddamn you!" I wished he would. I wished he'd give me the punishment I craved, so maybe I'd finally sleep at night. Maybe then things could return to how they used to be between us. But Hassan did nothing as I pelted him again and again. "You're a coward!" I said. "Nothing but a goddamn coward!"*(TKR:77)

The dialogue in the film is described below:

"What would you do if I hit you with this?"

"What would you do?"

"Hit me back!"

"Hit me back!"

"Hit me back!"

"Hit me back."

"You're a coward"

“Blood's good for the trees”

The only difference between the novel and the film is that in the film there is no Sanaubar, Hassan's mother. Whereas in the novel we can find that Sanaubar is described well. So the writer could not describe about Sanaubar's guilty feeling and the redemption in the film *The Kite Runner*.

DISCUSSION AND SUGESSTION

We should appreciate the difficulty of a book adaptation. They are two completely different media. Film is a visual medium, film must tell their stories visually –editing, deep focus, lighting, camera movement, and nifty specials effects are what really count (Kozloff, 2000:4) . Books are far more encompassing and dimensional which accounts for their luxury and wonderful ability to transcend the words that describe it. Joseph Conrad, a British novelist, said as stated in Sapardi Djoko Damono's book “AlihWahana” that: “My task which I'm trying to achieve is, by the power of the written word, to make you hear, to make you feel – it is before all, to make you see” (2012:119) Conrad wanted when we read his novel, we would see all the things happened in his novel. In the other hand, Griffith, a filmmaker, said that: “The task I'm trying to achieve is above all to make you see.” So, both of them have the same task, to visualized their novel or their film.

In this study the writer described the guilty feeling and redemption of the characters in the film “The Kite Runner” based on their dialogue. As Kozloff said in her book “Overhearing film dialogue” that film dialogue is distinguished from dialogue in novels by the absence of literary narrator who could explicitly summarize or interpret the characters' speeches or even render interior views of the characters' minds and emotions. Moreover, the difference between reading words printed on a page and hearing them spoken aloud by actors is immeasurable (2000: 17).

The guilty feeling and redemption in the novel and in the film is described differently. Some of the dialogue almost the same but many of dialogue is also different. The character is also change. In the novel we could find the Sanaubar but in the film, Sanaubar is dissapeared. We should understand that it is also due to the simple fact that making a film based on the decisions of the filmmakers made during the adapting process.

CONCLUSION

The adaptation from novel to film is usually different. Some moviegoers will regret if they hope that the film will be the same as the novel. In this study, the novel is also not well adapted into the film, some of the dialogues are the same but some of the dialogues are not. The characters also change. The transformation of the film is not faithfully based on the novel.

Many things in the novel *The Kite Runner* are different and not well adapted into the film. For example : The rape of Hassan was described in full detail in the novel but in the film the rape of Hassan is not shown, only implied. In the novel, Sohrab attempted suicide but in the film it didn't happen. Hassan has a harelip but in the film he doesn't Hassan has a gypsy mother who leaves and reappears later but not in the movie. In the novel, Amir has problems with the Embassy regarding the adoption of Sohrab. But in the film he simply puts the boy on the plane and takes him home with him without any difficulty. The fight between Assef and Amir is quite violent. Amir is left in the hospital for weeks to recover. Amir wasn't

hurt badly enough to require a stay in the hospital but it doesn't happened in the film. And still many other differences happened in the film.

This thesis covers only the guilty feeling and redemption described in the novel and film *The Kite Runner*. The writer also tries to describe how is the novel transformed into the film. It could not give a good description because the writer only described the felling based on their dialogue in the film, not based on the expression or the acting of the character. Therefore it is suggested for the analyst who wants to study about this novel and film *The Kite Runner*, they could analyze about the Mise en scene of the film or about the farming.

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