A COMPARATIVE STUDY OF THE PRINTED AND HYPERTEXT NOVEL *10:01* BY LANCE OLSEN

by

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SATU KAJIAN PERBANDINGAN NOVEL *10:01* BERCETAK DAN HIPERTEKS KARYA LANCE OLSEN

ABSTRAK

Dalam era pascamoden, kesan daripada pengaruh timbalbalik antara novel bercetak dan media digital, telah menghasilkan antara naratif dengan persekitaran interaktif sehingga dapat melahirkan genre-genre baru seperti cereka hiperteks. Pengarang seperti Lance Olsen telah mengadaptasikan novel bercerita pascamodennya yang bertajuk *10:01* kepada cereka hiperteks yang bersifat digital dengan tajuk yang sama. Adaptasi ini telah menimbulkan beberapa persoalan; begaimana struktur naratif cereka hiperteks ini berbanding dengan yang novel bercetak yang dihasilkannya? Seterusnya, apakah pengalaman estetik yang dialami oleh pembaca yang membaca kedua-dua bentuk cereka itu? Bagi menjawab persoalan-persoalan ini, kajian telah mengenalpasti dua objektif. Pertama: menganalisis persamaan dan perbezaan struktur naratif antara novel pascamoden yang bercetak dengan cereka hiperteks yang berbentuk digital. Kedua meneliti pengalaman estetik pembaca yang membaca kedua-dua bentuk cereka berkenaan. Kajian ini, adalah satu kajian perbandingan yang berasaskan kepada teori genre yang mengkaji perkembangan genre novel bercetak kepada novel hiperteks yang menggunakan medium digital. Kemudian teori hiperteks yang merupakan ekstensi kepada pascastrukturalisme digunakan untuk membandingkan struktur naratif kedua-dua bentuk cereka ini. Seterusnya, pengalaman estetik pembaca pula akan dianalisis dengan menggunakan teori skema di mana perhatian diberikan kepada bagaimana unsur-unsur mutimedia telah memberi kesan kepada pengalaman estek pembaca. Kajian ini mendapati bahawa setelah transformasi dilakukan terhadap novel bercetak

10:01, beberapa ciri-ciri cereka pascamoden dikekalkan dalam cereka hiperteks *10:01* tetapi dalam gaya yang berbeza. Kedua-dua novel, iaitu bercetak dan digital ini memperlihatkan persamaan dari segi desentaraliti, multivokaliti dan keterbukaan teks, namun berbeza dari segi intertekstualiti dan multilinearlitinya. Kajian ini juga mendapati perbezaan struktur naratifnya telah membawa kesan kepada perbezaan pengalaman estetik. Didapati bahawa cereka hiperteks *10:01* yang bersifat interaktif dan ditambah dengan penggunaan multimedia telah menjadikan cereka hiperteks ini lebih kompleks. Kewujudan pelbagai pautan dan unsur-unsur mutimedia dalam ruang digital ini telah memberi kuasa kepada pembaca untuk membuat pentafsiran dalam mod yang lebih terbuka dan keterlibatan. Hal ini telah meningkatkan pengalaman diorietasi, interaktiviti dan keterlibatan (engagement) pembaca dalam konteks pengalaman estetiknya.

A COMPARATIVE STUDY OF THE PRINTED AND HYPERTEXT NOVE... *10:01* BY LANCE OLSEN

ABSTRACT

In the postmodern era, the mutual impression between printed literature and digital media has embedded narratives into interactive environments and new genres like hypertext fiction are created. Lance Olsen has adapted his postmodern printed novel entitled *10:01* into the hypertext version which is in the digital form. Considering that both novels are postmodern literary works by the same author this adaptation has produced certain questions; how can the narrative structure of the hypertext fiction be compared to the printed one? The second question that arises is how can aesthetic experiences be different in the reading processes of both versions? To answer these questions, this study identified two objectives: first, analyzing similarities as well as differences between the narrative structures of the postmodern printed novel *10:01* and its hypertext fiction. Then, the second objective is to analyze and compare the aesthetic experience of reading both texts. This comparative study applied the genre theory to study the development of the printed novel into the digital novel. Further, utilizing the hypertext theory as an extension of poststructuralism to compare the concepts of narrative structures and readers in both novels has expanded the discussion. Lastly, the supplementary theory of schema is brought into play for analyzing reader's mental process and his/her required characteristics while meaning making within multimedia elements and experiencing immersion and engagement.

By close readings and outlining some particularly narrative strands and multimedia elements this study concluded that postmodern characteristics are retained in both novels, but they are preserved in different styles. The findings illustrate that, both versions have rather similar decenterality, multivocality, and