
**APPLICATION OF AN ADAPTATION APPROACH THROUGH NARRATIVE
COMPARISONS IN THE NOVEL AND FILM *TWILIGHT***

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*Corresponding author: yollaajeng@gmail.com**Abstract**

In the realm of fine arts, it is common for one form of art to draw inspiration from another, a process known as transformation. This research focuses on the film adaptation of literary works, examining the *ecranization* of novels into films and the use of adaptation theory to convert novel texts into visual films while preserving the essence of the novel as a hypogram. The study employs a qualitative descriptive method, utilizing close reading and close viewing techniques. It classifies the transformations using Pamusuk Eneste's *ecranization* (1991) approach and Seymour Chatman's interpretation theory (2018) of the change process in novels and films. The findings reveal that films often include additional stories to convey the setting more explicitly. Although various settings are altered, these changes are justified as it is often impractical to visually depict the atmosphere detailed in the novel. The introduction of new characters in the film aligns with the expanded plot, necessitating the inclusion of characters absent in the novel. Additionally, the visualization of characters in the film undergoes modifications, yet remains consistent with the novel's descriptions. Backgrounds are condensed to fit the film's plot, resulting in the omission of some novel locations in the film adaptation.

Keyword: transformation, *ecranization*, novel, film, twilight**INTRODUCTION**

Novels and films are two forms of narrative art, differing primarily in their transmission mediums (Hidayat & Weda, 2021). While novels convey their stories through language and words, films do so through images and sounds. This fundamental distinction means that individual interpretations of novels vary widely, whereas films present a more constrained interpretation shaped by the story and the director's vision. When adapting a novel into a film, the proximity of their narrative aspects results in a mutual influence, presenting challenges in maintaining the integrity of the original work.

Adaptation involves transforming a literary work, such as a novel, into a film (Aspriyanto & Hastuti, 2019). This process often encounters difficulties, such as condensing the novel's content to fit a film's limited runtime of 60 to 120 minutes, and converting text into visual, auditory, and dramatic elements. Consequently, modifications in the form of contraction and content development are inevitable, underscoring the director's crucial role in film production. Literary adaptations frequently aim to balance the differing perspectives of the public and the original author, though they may sometimes result in the author's dissatisfaction due to deviations from the novel's plot. Public opinion often reflects similar sentiments, perceiving differences or departures from the source material. However, adaptation is not solely oriented towards such disappointments.

Several terms are associated with the process of adapting literary works, including ekranization, musicalization, dramatization, and novelization (Kamiliya & Saraswati, 2023). Transforming a literary work (novel, short story, poetry, etc.) into a film or



television series involves converting written language into audio-visual language (images and sounds). This filmization process entails translating text or words into moving images. The adaptation of the novel "Twilight" into a film illustrates this process, resulting in various alterations, additions, and modifications that create new meanings. One notable difference between the novel and the film lies in their imaginative aspects: while the novel elicits a profound imaginative experience, the film channels this imagination differently. Additionally, differences in characterization and narrative scenes are evident. For instance, Stephenie Meyer, the author of the "Twilight" novel, makes a cameo appearance in the film, unlike in the novel where she does not directly influence the characterization.

The most significant difference between the "Twilight" novel and its film adaptation is the alteration of the storyline and scenes. Although the film retains the novel's weaknesses, it fails to capture the novel's strengths, arguably exacerbating its flaws. The tension built gradually in the novel diminishes at the film's outset. Bella's struggle with her dislike for Forks and her interactions with the Cullens appear flat. The film's tension only escalates with the introduction of the vampire trio. Comparing these works involves analyzing the author's priorities and weighing the strengths and weaknesses of each medium.

Changes in characterization, plot, and messages during adaptation often lead to dissatisfaction among both the writer and the audience. While reading a novel is time-consuming, it allows readers to engage their imagination and visualization, which can lead to disappointment when the film's visualization diverges from their expectations.

The theory of vehicle transfer and transformation is intertwined with the concept of mimesis, the imitation of reality, as debated by Aristotle and Plato (Jha, 2020). Plato argued that mimesis by artists and writers results in illusions far removed from the 'truth.' In contrast, Aristotle viewed mimesis as a creative process that produces novelty. This philosophical debate manifests in the adaptation of literary works into films, where literary creations undergo further imitation and transformation.

Based on this theoretical framework, the author is interested in studying the novel and film "Twilight." As a bestselling novel, "Twilight" is a romantic and fantasy drama that explores the love story between a human, Isabella Swan, and a vampire, Edward Cullen. The narrative follows Bella's adjustment to life in Forks, Washington, and Edward's efforts to protect her from malevolent vampires. This study aims to examine the adaptations and transformations involved in bringing "Twilight" from page to screen.

LITERATURE REVIEW

Elements of Formation of Novel Literary Works The elements are related to each other closely. The building blocks of the novel consist of themes, story facts, and tools of story (Nasheeda, et al. (2019). The facts of the story consist of characters, a plot or plot, and a setting or background. The story contains things used by the author in the selection and organization of the details of the story, such as elements of title, point of view, style and tone, etc.

Muhandra (2023) stated that there are five elements basics in fictional stories, namely themes, plots, characterizations and characterizations, point of view, setting, scene and background while the elements that others are minor (not fundamental) elements in fictional stories. Non-fiction films, for example, are documentaries, which are films that displays the documentation of an event, whether natural, flora, fauna or human. The development of the film also affects the type of documentary, another type of documentary called dokudrama appears. In docudrama, there is an editorial reality for aesthetic purposes, so that images and pictures the story is more interesting (Effendy, 2009: 3).

Ramdani *et al.* (2023) stated that films and novels have in common, namely they function as storytelling media or have narrative elements, namely plot, characterizations, setting, atmosphere, style, and the theme/message of the novel which is also contained in the film so that film and novel can be analyzed together. Perceptive film analysis is built on

the elements in the analysis of the novel.

Narrative structure according to Chatman (2018) and Nurgiyantoro (2012) explained that narrative text is divided into two parts, namely the first is distinguished into story elements (story, content) and the second is discourse (discourse, expression). Story is part of the content of narrative expression, while discourse is the formation of several points, namely (news, content) that are expressed. The discourse referred to in another section is the suggestion used to reveal the content. Or in general it can be called an element of the story. The element of the story itself is the part that will be described in the narrative text, while the discourse is a way of depicting it. To be able to understand more deeply, the following is the concept of story elements.

METHODS

The authors employed a qualitative descriptive research approach, utilizing a grounded research perspective. This approach implies that the research findings are derived from the data analysis process, which is guided by relevant theories and structured research procedures. Creswell (2018) outlines that this data analysis technique involves several steps: processing and preparing data, reading the acquired data, conducting a detailed analysis through data coding, applying the coding process, and presenting the research focus in narrative/qualitative reports. Additionally, it includes the preparation of comparison tables and the interpretation of data.

To ensure the validity of the data, the researchers used time triangulation techniques, which assess the consistency of data based on the methods or procedures of data collection. For analyzing material objects, a comparative method was employed to examine the differences between the novel "Twilight" and its film adaptation, with a focus on characters and characterizations, plot, and setting. The process involved reading the novel and watching the film, highlighting and recording significant parts, and conducting a structural analysis of both the "Twilight" novels and films. The final step was to draw conclusions from the research findings based on the preceding processes.

The primary data sources for this research were the novel "Twilight," written by Stephenie Meyer and published by Little, Brown on October 5, 2005, and the film "Twilight Part 1," directed by Catherine Hardwicke and released on December 12, 2008. The film was downloaded for analysis on February 14, 2021. The analysis steps in this research, as outlined by Creswell (2018), include data identification, categorization, interpretation, and conclusion.

FINDINGS AND DISCUSSIONS

This part describes similarities and differences structures from literary works of novels and films Twilight in discovering changes that occur in a transformation process. The criteria include reduction, addition, and modification which are based on Eneste (1991) in Karma & Saadillah (2021).

Reduction

One of the steps in the process of making a literary film is reduction. According to Eneste (1991), reduction is a process in which characters appear, actions are presented, themes are given, and the setting used is reduced. Novels that usually last for hours or days can be enjoyed in films that are 90 or 120 minutes long. This happens because the filmmakers (screenwriters and directors) have previously selected information that is considered important or marked. In addition, the technical limitations of the film are only seen once, so the humble character is used more often in the film.

Duration 10 seconds. Limited duration, so not everyone is there. in the novel was put into the film. Reduction Events from Stephanie Meyer's Twilight novel to Catherine Hardwicke's Twilight movie (2008).

Datum 1

In the book, Edward mentions that Jasper has the ability to control the emotions of people around him. In the movie, Jasper's ability is vaguely mentioned by Bella at her Birthday party, but never mentioned again.

Datum 2

In the book, Bella tells Edward that he dazzles people while they are having dinner in Port Angeles. In the movie, she never mentions it.

Based on the above statement, Bella tells Edward in the book that she blinded people while they were having dinner in Port Angeles. He never mentions it in the movie. According to Eneste (1991: 61), reduction is the process by which characters appear, the plot depicted, the subject matter given, and the setting used are reduced according to the statement above.

Datum 3

In the book, Edward invites Bella to sit with him at lunch, leaving the rest of Bella's friends jealous. In the movie, Edward never invites Bella to sit with him at lunch.

Based on the statement in the novel above, Edward invites Bella to lunch, which makes Bella's other friends jealous. In the film, Edward never invites Bella to lunch. According to Eneste (1991:61), reduction is the process by which characters appear, the plot presented, the theme given and the setting used are reduced, and this is supported by the statement above.

Addition

Addition are things that are shown in the film that are not in the novel. This can be found in the narrative structure of novels and films in events, characters, locations and narrators. Additions are made by the Director for certain reasons. These reasons are: (1) the additions made are considered important material from a cinematic point of view; (2) the additions made are still relevant to the story as a whole; and (3) for other reasons. The addition of events from the Twilight novel into the Twilight film can be seen in the events shown in the film that are not in the novel. The addition of events occurs because the events added are still relevant to the story as a whole. Additional events from the novel Twilight by Stephanie Meyer to the film Twilight by Catherine Hardwicke (2008).

Datum 1

In the book, there is no Waylon Forge. In the movie Waylon Forge is at the diner. Victoria, Laurent and James kill him when he is fixing his boat. Also, Waylon is wearing a shirt that says "Kiss Me, I'm Irish" which Victoria is later seen wearing.

Based on statement above, there is no Waylon Forge in the book. Waylon Forge is at the diner in the film. When he is repairing his boat, Victoria, Laurent, and James murder him. Waylon is also wearing a shirt that says "Kiss Me, I'm Irish," which Victoria later wears. According to the preceding statement, additions are things shown in the film that are not found in the novel. In novel and film narrative structure, this can be found in events, characters, settings, and the narrator. This type of addition had an effect on the character in the plot story.

Datum 2

Bella and Charlie don't eat at the diner. Instead, Bella cooks the meals at home. In the movie, they eat at the diner a lot.

Based on statement above, Bella and Charlie never go to the diner. Bella, on the other hand, prepares the meals at home. They eat a lot at the diner in the movie. According

to the preceding statement, additions are things shown in the film that are not found in the novel. In novel and film narrative structure, this can be found in events, characters, settings, and the narrator. This type of addition had an effect on the plot's setting and main events.

Modification

Modification events from Stephanie Meyer's *Twilight* novel to Catherine Hardwicke's *Twilight* movie (2008)

Datum 1

Carlisle's car—which Alice, Jasper and Bella use to escape from James—is said to have dark tinted windows. In the movie the car they escape from doesn't seem to be tinted at all.

Based on statement above, Carlisle's car, which Alice, Jasper, and Bella use to flee James, has dark tinted windows. The car from which they flee does not appear to be tinted at all in the film. According to the preceding statement, the third possibility in the film adaptation process is modification. Changes in aspects from literary works to film aspects, according to Eneste (1991: 65), affect changes in the results of language or words in films with audiovisual images.

Datum 2

When Bella goes to meet the Cullens, Emmett and Rosalie are not there. At the scene where they prepare Bella's Italian dish Rosalie and Emmett are present.

Based on statement above Emmett and Rosalie are not present when Bella goes to meet the Cullens. Rosalie and Emmett are present in the scene where they are preparing Bella's Italian dish. According to the preceding statement, the third possible outcome of the film adaptation process is modification. Changes in aspects from literary works to film aspects, according to Eneste (1991: 65), also affect changes in the results of language or words in films with audiovisual images.

Datum 3

When Bella goes to the Cullen house, she is wearing a khaki skirt and a dark blue blouse. In that scene Bella is wearing jeans, a green top and a jean jacket.

Based on statement above, Bella is dressed in a khaki skirt and a dark blue blouse when she visits the Cullens. Bella is dressed in jeans, a green top, and a jean jacket in that scene. According to the preceding statement, the third possibility in the film adaptation process is modification. Eneste (1991: 65) asserts that shifts from literary works to films can have an impact on how language or words are used in audiovisual works.

CONCLUSION

Character reduction occurs naturally in the film adaptation process, especially when the plot does not accommodate numerous characters. Conversely, additional characters are introduced to align with the expanded plot of the film. These added characters, who are not present in the novel, help to support the film's supplementary narratives. Modifications in the visualization of characters also take place to suit the film medium, though these visualizations remain consistent with the novel's descriptions.

Similarly, the setting undergoes adjustments. Background shrinkage is necessary to fit the film's plot, resulting in the exclusion of some novel locations. Certain scenes are omitted, focusing instead on shots deemed essential. These selected shots effectively represent the novel's story. Additionally, new settings are introduced in the film to support the additional narratives, enhancing the overall plot. Despite these changes, the essence of the novel's settings is maintained, ensuring that the modifications do not stray

significantly from the original descriptions.

Changes to the backgrounds and settings are made thoughtfully, ensuring they align with the narrative and atmosphere depicted in the novel. These alterations are designed to maintain the coherence and integrity of the original story, providing a faithful yet cinematically appropriate representation of the novel's world.

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