

CHAPTER I

INTRODUCTION

The first chapter of this study covers several subchapters, such as the background of the study, research questions, objectives of the study, significance of the study, and scope and limitation of the study. The background of the study section explains the topic being discussed and the reasons why the writer choose the topic. The research questions serve to direct the focus of the study by being represented by the questions, while the objectives of the study section explain the purposes of the study. The significance of the study where the writer gives the reason why this study is important. Additionally, the scope and limitation section explains the specific research area being studied and recognizes the limitations of the study, allowing for a more focused and in-depth analysis.

1.1 Background of the Study

Adapting novels into films has become a common phenomenon in the world of literature and cinema. Since the early days of cinema, many literary works, especially novels, have been adapted for the big screen to reach a wider audience. According to Mariani (2024, p. 1), adaptation has become a key term for new methods of storytelling in the ever-evolving multimedia world that relies heavily on technological advancements, while expanding the interconnectedness between old and new methods and media in the process of creating and consuming “texts” (in the broadest sense). Adaptation always begins with the source text; it is impossible to separate the study of film adaptation from the literature itself.

This adaptation phenomenon has become the subject of numerous among academics. Especially with regard to the relationship between literature and cinema (Tariq, 2014, p. 11). Film adaptation itself is an interesting issue, widely discussed and defined by literature and film experts. According to Srikandi (2020, p. 9), some scholars argue that novels and films are two separate works that should be considered separately and not compared, even if the film's story is taken from the adapted novel. Furthermore, they emphasize that both the novel, as the original source, and the film, as an adaptation, have unique characteristics that make them distinct.

A screenwriter adapting a play might use an existing work of art only as a basis, viewing it from the perspective of his art as if it were raw reality, and ignoring the form that has previously been attached to the work (Balazs, 1953, p. 263). In the adaptation process, screenwriters do not always copy the original work in its entirety but rather adapt its content and meaning to suit the film medium. The original work becomes a source of inspiration rather than a rule that must be followed exactly. Therefore, adaptation can create a new work while still keeping elements of the original. A film adaptation is often considered successful if it maintains the main plot, characters, and setting, even with some changes (Safitri, 2025, p. 31). Film adaptations often face a tension between maintaining fidelity to the literary text and making the necessary adjustments to make the work as a visual film (Dhotre & Yeole, 2025, p. 91). According to Anandhi M & Nirmala (2024, p. 161), Filmmakers often shorten, add, or remove parts of a story to make a film more interesting while keeping the main meaning of the original work. Therefore, adaptation is not about copying every detail, but about choosing important elements and adjusting them to fit the film. Dudley Andrew is one of the researchers who has extensively discussed film adaptation and provided a crucial theoretical framework for this study. He explains that adaptation is not simply about copying a literary work into a film but also involves a creative process with various choices and approaches. To explain this idea, Andrew introduces three modes of adaptation: borrowing, intersection, and transformational fidelity. These modes are still commonly used in studies of the relationship between literature and film.

One of the most important and influential series of novels that has been successfully adapted for the big screen is *The School for Good and Evil* by Soman Chainani. This novel is often considered a seminal work in the development of contemporary young adult fiction. The series was first published in 2013 and consists of several books, including *The School for Good and Evil*, *A World Without Princes*, *The Last Ever After*, *Quests for Glory*, and *A Crystal of Time* as well as *sequels* and *spin-offs*. The first book, *The School for Good and Evil* tells the story of two best friends, Sophie and Agatha, who live in the small village of Gavaldon. Every four years, two children are kidnapped and sent to a mysterious school called

The School for Good and Evil. Sophie, who dreams of becoming a princess, is certain that she will be accepted into the School for Good. Conversely, the gloomy Agatha is prophesied to be sent to the School for Evil. However, when the time comes, Sophie is placed in the School for Evil and Agatha in the School for Good. The story then evolves into an adventure filled with conflict, magic, friendship, and questions about the true meaning of “good” and “evil.”

The novel *The School for Good and Evil* was also adapted into a film. The film finally arrived on Netflix in 2022, titled *The School for Good and Evil*. However, like many other novel adaptations, critical reviews were mixed. While the film attracted attention thanks to its imaginative graphics and outstanding cast, some critics felt it did not fully capture the depth of the original novel's story and characters. Barnes (2022) states although better known for his comedies, director Paul Feig successfully adds a unique touch to this teen fantasy tale. The result, despite some shortcomings in visuals and song selection, remains a delightful watch, especially for fans of the fantasy genre.

In this study, the writer is interested in analyzing the adaptation of the novel *The School for Good and Evil* by Soman Chainani which was adapted into a film in 2022. Although *The School for Good and Evil* did not directly inspire other films, the similarity of themes and fantasy elements makes this film often compared or recommended to audiences who enjoyed *The School for Good and Evil*. This research focuses on adaptation of the novel *The School for Good and Evil* which has been adapted into a film, to see how far the original work and the film version match. The film to be analyzed is *The School for Good and Evil* (2022). The reason for choosing this film is because compared to other novel adaptations it is considered successful in presenting a fantasy world and complex characters and has received widespread attention even though it still attracts criticism.

This study analyzed how the film *The School for Good and Evil* (2022) successfully adapted the original novel, despite the difficulty of adapting fantasy novels to the big screen. The theory used in this study is Dudley Andrew's (1984) theory of film adaptation. This theory is suitable for assessing the extent to which a film can represent the original work while maintaining its aesthetic appeal as a work distinct from the novel. Although adapting *The School for Good and Evil* is a

complex and challenging undertaking, applying this theory will reveal how this challenging adaptation process is achieved, as well as analyze the similarities and differences between the novel and the film.

Three previous studies discussed the same data source, entitled *The School for Good and Evil*. Atsna & Andriyani (2025), discussed about *An Analysis of Positive Politeness Strategy Used on Expressive Utterance in "The School for Good and Evil"*, which aim to review expressive utterances and examined how characters conveyed emotions, maintained relationships, and enhanced interpersonal interactions within a fantasy setting. Aprilia et al. (2023), discusses about *Narrative Nuances: Analyzing Speech Acts in Soman Chainani's 'The School for Good and Evil' Movie*, this study analyzes various types of speech acts in the film *The School for Good and Evil* by Soman Chainani, played by seventeen characters, to see how each character's utterances build meaning and storyline. Sair et al. (2024), explains about *Dichotomy of Destiny: Unveiling Class Struggle in The School for Good and Evil*, which aims to explore the theme of dichotomy of destiny and class struggle in Soman Chainani's *The School for Good and Evil*.

Four previous studies also discussed the same topic but in other literary works, Indriawati (2017), discussed about *Adaptation Novel into Movie: "Alice in the Wonderland"*, analyzing the differences in the classic books by Lewis Carroll (1832-1898) *Alice's Adventures in Wonderland* and *Alice in Wonderland*, movie, (2010) Tim Burton's movie, Le Juez (2021), discussed about *Modern film adaptations of fairy tales: An examination of four 2012 versions of snow white*, examines four modern film adaptations of the Snow White fairy tale to see how the classic text has been reinterpreted according to each director's cultural and social context. Maria & Bhuvaneswari (2022), tells about *Modes of Adaptation: Black Representation in Maurice Leblanc's Arsène Lupin, Gentleman- Burglar and Netflix's Lupin*, analyzes the forms of film adaptation based on three modes proposed by Dudley Andrew, namely borrowing, intersecting, and transformation. Theodar (2022), explains about *Impossible Possibility of Fidelity in the Film Adaptation of Dan Brown's Inferno*, analyzes the differences between the novel and the film *Inferno* by highlighting the shift in the concept of fidelity towards an appreciation of the director's creativity in the process of adapting literary works into

visual form. Most articles written about *The School for Good and Evil* consist of film reviews, not research analyses that require more in-depth study. Furthermore, no previous research has specifically analyzed the novel and film of *The School for Good and Evil* as adaptations.

Although there are several articles and reviews about the novel and film *The School for Good and Evil*, most of them discuss them separately and not in depth. Until now, there has been no research that specifically analyzes the novel *The School for Good and Evil* and its film adaptation as a film adaptation study. Therefore, this study maintains its novelty, and the writer examined how the film *The School for Good and Evil* represents Soman Chainani's novel through a film adaptation theory approach, especially to analyze the modes of adaptation used in the film.

1.2 Research Question

Based on the background of this study, the research question is as follows: How are the modes of adaptation represented in the film adaptation of *The School for Good and Evil*?

1.3 Objective of the Study

According to the research questions, the objective of this study are as follows: To figure out how the modes of adaptation are represented in the film adaptation of *The School for Good and Evil*.

1.4 Significance of the Study

1. The results of this study are expected to strengthen the relevance of Dudley Andrews' theory of film adaptation in the context of modern film adaptations.
2. This research is expected to provide practical benefits in analyzing the novel *The School for Good and Evil* and its film adaptation using Dudley Andrews' theory of film adaptation. Furthermore, this study can serve as a reference for other studies exploring novel-to-film adaptations. This research will also be useful for film critics who wish to assess the extent to which the film *The School for Good and Evil* successfully represents the original novel.

1.5 Scope and Limitation of the Study

This research focuses on the analysis of the film as an adaptation version along with the original source of the adaptation, namely the novel *The School for Good and Evil* by Soman Chainani, using Dudley Andrew's adaptation theory. This analysis limits its analysis to only analyze the characters utterances and author narration in the novel entitled *The School for Good and Evil* by Soman Chainani's as the original work of the adaptation, and the characters utterances, and scenes of film which is *The School for Good and Evil*.