

CHAPTER I

INTRODUCTION

This chapter discusses the background of this study, the research question that needs to be answered from this study, the objectives of the study to define the specific objectives that the research wants to achieve. In addition, this chapter will also highlight the limitations and scope of the research to provide a clear understanding of the focus and direction of the study.

1.1 Background of the study

Literature has long been an aspect of human expression that explores identity, society and the complexities of everyday life. Nowadays, literature serves an important function as a medium to experience and tell a story to others. According to Girsang et al (2023, p. 1) literature has been functioning as a medium to convey human experiences with evolving narratives. Literature gives us the opportunity to explore several cultures, history, and points of view through novel, novella, poetry, drama, etc. According to Marshall (2020, p. 99) novella is a work of literature that is characterized by its briefness and its ability to convey a narrative in a short way. Novella is very suitable for adaptation because the content is brief but complete, the information is structured so that it makes it easy for those who want to adapt the narrative in it to do the adaptation. Novella with its shorter length, can be adapted into a film more easily, than novel to film (p. 97). Then, it gives the filmmakers enough room to fully develop the characters for their films. The ability of film to convey stories through images, sound and other techniques creates an intimate feeling to the audience because what is conveyed to the audience can be understood more clearly. Tan cites Kayaoğlu & Ersel (2022, p. 38) that film are made out of the need to tell a story in a social setting with an aesthetically pleasing structure that is still in line with literature. To tell the story, one of the ways that filmmakers do is by adapting existing literary texts whether it is from short stories, novels, novellas, etc. This idea attracts the interest of the audience to the original text or new audiences who have never known about the story, which

then makes the literary work more known to many people. After understanding this, many films have been adapted from literary works. One of the novellas adapted into a film is *Coraline*.

Coraline (2002) is a literary work of Neil Gaiman in the form of a novella, it is widely known in the horror and dark fantasy genres, released in 2002. This novella tells the story of Coraline's journey in a parallel world that is similar to her world, where she also meets parents who are similar to her parents. This story is presenting a girl who must confront her deepest fears in order to protect her world and her sense of self. This novella is combination of creepy fantasy with deep emotional and psychological made it become a critically acclaimed work, make it interested to both younger and adults' audiences.

The writer reviewed 7 previous studies that also analyze *Coraline* to find the gap in the analysis of the *Coraline* film adaptation. Hosseinpour & Moghadam (2016) examined magical realism mainly concentrating on the textual components and narrative structure of the novella itself, without exploring the film adaptation. Rossy (2017) used stylistic techniques to examine figures of speech in the novella. Naraswari et al.'s (2023) study focuses on the content of the novella itself and the representation of family dynamics, the questions in this research revolve around the representation of the ideal family and the internal journey of the characters. The research methods of their study included analyzing textual data from the novella *Coraline* and applying Stuart Hall's theory of representation. The study of Subhan et al (2023) focused on the graphic novel *Coraline* with psychological analysis and character study using Sigmund Freud's psychoanalysis theory. Marpaung (2023) emphasizes feminist criticism and the Female Gothic specifically in the portrayal of motherhood. Azzahra & Jatmiko (2023) in their research used New Criticism to examine the text itself without considering adaptation. Sharanya DG (2024) uses a textual analysis approach and focuses on thematic development (heroism). From these previous studies, there are none talking about the film adaptation on how the new medium's capabilities influence storytelling, that centered around narrative transpositions in adaptation and audience discussions on *YouTube* which more focused on narrative transpositions in the *Coraline* film, it

employs a comparative analysis of film and novella transposition analysis and audience feedback from *Youtube* platforms. This study focuses on analyzing a film adaptation in terms of how narrative techniques work. It examined how the audience responded through the social media platform *YouTube*. This research shows the audience engagement of narrative transpositions. This research examining how the adaptation utilizes the narrative transpositions, particularly as discussed in *YouTube* contents.

Henry Selick has previously been known for his work entitled *The Nightmare Before Christmas*, he had opportunity to adapt the *Coraline* story into a film, then in 2009 he continued his work with the film *Coraline* (2009) which was adapted from the novella of the same name by Neil Gaiman. This adaptation of *Coraline* attracted widespread attention, not only because of its innovative use of stop-motion animation, but also because of the way Henry Selick's film developed Neil Gaiman's original novella. Besides, this film introduced new visual elements, characters, and storylines that were not in the book while still maintaining the core of the story. The film adaptation of *Coraline* is an interesting study to understand how successful narrative transpositions arise in adapting literary works to film.

To analyze the adaptation of *Coraline* from novella to film, this study uses Linda Hutcheon's theory of adaptation. Theories for analyzing film adaptations provide a framework for considering the transformation process. One of the most well-known experts in analyzing film adaptation is Linda Hutcheon. She developed one of the most complex frameworks for understanding adaptation. In book *A Theory of Adaptation* (2013, p. 111) Hutcheon & O'flynn argue that adapting is not just copying or moving a text, but a productive way of reinterpreting and producing new meanings and experiences for the audience. Hutcheon emphasizes that adaptation is a form of intertextuality, where the audience engages with the source material and the new adaptation together. Therefore, Linda Hutcheon's adaptation theory is relevant for analyzing Henry Selick's film adaptation of *Coraline*.

Henry Selick's adaptation of Neil Gaiman's novella *Coraline* from novella to film provides a rich context for exploring. Therefore, many content creators on *YouTube* discuss this matter where the audience of the novella and film want to find

more information about this *Coraline* adaptation. *Youtube* has long been a platform for people around the world to share their videos, and the audience it has gained from this platform is wide. This platform is highly looked for by both content creators and viewers when they want to find more information about the film adaptation.

Linda Hutcheon's theory of adaptation is very relevant to analyze a film adapted from a novella, especially to analyze Henry Selick's *Coraline* film adaptation. This film is not only interpreting Neil Gaiman's work visually, but also expands the content within it, which develops several layers of meaning. "For the reader, spectator, or listener, adaptation as adaptation is unavoidably a kind of intertextuality if the receiver is acquainted with the adapted text. It is an ongoing dialogical process..." (Hutcheon & O'flynn, 2013, p. 21). The idea of being watched, controlled, or trapped by expectations really allows for deep discourses that are particularly relevant to the audiences of today's era, as monitoring, social media, and social pressure have gained significant importance and become dominant forces in shaping up the behaviors of individuals.

This study is aimed to analyze the narrative transpositions in the film *Coraline* adaptation that highlights the narrative transposition. Furthermore, this study also figures out how the audiences react towards the transpositions through some videos on *YouTube*.

1.2 Research Questions

This study addresses two main questions. The first question analyzes the types of narrative transpositions that occur in the film adaptation of *Coraline*. The second question examines how audiences respond to these transpositions. By answering these questions, this study aims to understand how the story was adapted from its original novella into the new medium of film and how audiences responded to these transpositions.

1. What are the narrative transpositions that occur in the *Coraline* film adaptation?
2. How do the audiences react toward narrative transpositions of the

adaptation?

1.3 Objective of the study

This study examines the transpositions that occurred in the adaptation of the novella into the film *Coraline*. The focus of this study is to identify the transpositions of narrative elements such as theme, plot, characters and characterization, and setting that occurred in the film adaptation. Furthermore, this study examines how audiences responded to these transpositions, particularly through comments on YouTube content:

1. To discover any narrative transposition that occur in the *Coraline* film adaptation.
2. To discover the audiences' reaction toward narrative transpositions of the adaptation.

1.4 Significance of the study

1. Theoretically, this study highlights narrative transpositions in the adaptation of literary works into new medium. By applying Linda Hutcheon's adaptation theory, this research contributes to the academic field of how adaptations reinterpret the original text.
2. Practically, this study analyzes the narrative transpositions in the adaptation of *Coraline*, this study helps audiences and readers to develop an awareness of how stories are modified through different media, in this study is the novella and film. It can improve the way audiences consume and critique adaptations, to encourage people to see adaptations not just as copies but as creative reinterpretations that bring unique insights to the original work. This study contributes to a better understanding on the part of educators, writers, and filmmakers of how narrative techniques and media-specific storytelling choices can reach diverse audiences. This research is intended to assist future research that analyzes the adaptation of literary works, audience reception, and also future research that uses the story of *Coraline* as a data source. This study is based on Hutcheon's idea that adaptation is a

creative act, it provides a new experience of a familiar story in different medium. This study also applying Robert C. Holub's reception theory, that contributes to the academic field of how the audience reacts to the adaptation of a literary work into new media. The results can also be used by creators to find innovative ways of adapting stories based on audience expectations and experiences.

1.5 Scope and limitations of the study

This study focuses on analyzing Henry Selick's 2009 film adaptation of *Coraline*. This research does not include other adaptations of *Coraline* such as graphic novels or video games. This study limited to Henry Selick's adaptation, and will not provide an overview of potential future adaptations or remakes. This study discusses important narrative transpositions in the film adaptation, such as addition, omission and changes in narrative elements. The application of Linda Hutcheon's adaptation theory will be used to evaluate how the filmmaker reinterprets and modifies the original source, novella. This study also applies Robert C. Holub's reception theory to analyze the audience responses of the narrative transpositions highlighted in *YouTube* discussions of the *Coraline* adaptation, so this research will not discuss *YouTube* videos about *Coraline* outside of this topic.