

## From Text to Screen: Unraveling the Art of Adaptation - A Multidimensional Exploration of Novel-to-Film Transformations

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### Abstract:

The shift from the medium of printed text to that of cinema involves the conversion of ink and atmosphere into lights and musical accompaniment. Stories are woven together in both novels and films, but they dance differently in each medium. Novels provide unrestricted entry to internal realms and limitless domains of conjecture and investigation via the force of time. If films keep our interest with visuals and cinematic attractions, translating the literature needs compromising two languages with vital conversations. Interactions between words and images are creative endeavors that need deliberate reinterpretation and the filmmaker, like an architect, must construct a cinematic setting that embodies the essence of literature while maintaining its structural integrity. These tasks included making challenging decisions, including streamlining the storyline, reducing the number of characters, and maintaining the original work's core elements, all of which needed careful consideration. This research compares and contrasts the cult classic *Little Women* (1868) by Louisa May Alcott with the widely acclaimed Greta Gerwig film adaption 2019. The Ecranisation theory consists of three steps: reduction, variation, and addition. This interdisciplinary research revealed that the well-known essence of Louisa May Alcott's classic works was modified, leading to fresh interpretations of esteemed themes. Subplots and characters are being eliminated and significantly altered as new concepts are interwoven. Despite changing times and different motivations, the essence of the sisters endures resolutely. The murmurs about women become obligatory proclamations, bestowing to this ageless melody a captivating rhythm. Adaptation modifies, uncovers historical events, and ignites fresh sentiments.

Keywords (Adaptation, Dialogue, Visuals, Modifications, Omission).

## من الورق إلى الشاشة: الكشف عن فن التكيف - كشف متعدد الأبعاد للتحويلات من الرواية إلى الفيلم

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### الملخص:

الانتقال من النص المطبوع إلى السينما يتضمن تحويل الخبر والجو العام إلى أضواء ومرافقات موسيقية. تُنسج خيوط القصص معاً في كل من الروايات والأفلام، لكنها تتشابك بشكل مختلف في كل وسيط. توفر الروايات مدخلاً غير مقيد إلى العوالم الداخلية ومجالات لا حدود لها من التخمين والتحقيق عبر قوة الزمن. من سمات الأفلام هي شدّة اهتمامنا من خلال المرئيات والأسرار السينمائية، لذا فإن ترجمة الأدب إلى الشاشة يقتضي التناغم في الحوار بين لغتين مختلفتين. إن التفاعلات بين الكلمات والصور هي مساعي إبداعية تحتاج إلى إعادة تفسير متقن، ويجب على صانع الفيلم لعب دور المهندس المعماري في بناء بيئة سينمائية تجسد جوهر الأدب مع الحفاظ على سلامته الهيكلية. تتطلب هذه المهام اتخاذ قرارات صعبة، بما في ذلك تبسيط القصة وتقليل عدد الشخصيات والحفاظ على العناصر الأساسية للعمل الأصلي، وكلها تحتاج إلى دراسة متأنية. يقارن هذا البحث بين الفيلم الكلاسيكي "نساء صغيرات" (١٨٦٨) للمخرجة لويزا ماي ألكوت وفيلم غريتا جيرفيغ المقتبس عام (٢٠١٩). أن نظرية إيكرائنتيازي لإينيستي (١٩٩١) أو ما تسمى "نظرية التكيف السينمائي" تتكون من ثلاث خطوات: التقليل والتغيير والإضافة. إن منحنى البحث المتعدد الاطر كشف عن الجوهر المعروف لأعمال لويزا ماي ألكوت الكلاسيكية والتي خضعت لتغييرات عديدة، مما أدى إلى تفسيرات جديدة لموضوعات اجتماعية. تم حذف الحبكة الفرعية والشخصيات وتعديلها بشكل كبير مع تشابك المفاهيم الجديدة. على الرغم من تغير الزمن والدوافع المختلفة، إلا أن سمة الأخوة بقيت متأصلة في كلا المجالين. تتعالى اصوات النساء لتصبح دعوات ملزمة للانتقادات إلى حقوقهن، وهذا ما اضفى لحناً أسراً في النسخة السينمائية. فالتكيف السينمائي للنصوص يصور الأحداث التاريخية ويكشفها ويشعل المشاعر الجديدة .

الكلمات المفتاحية ( التكيف، الحوار ، المرئيات، التعديلات، الحذف)

## Introduction

### “Don’t Judge a Book by its Movie”

The industry of turning books into movies has been going on for several decades. Some of the most popular films, in terms of viewership and general acclaim, are based on literary works, particularly novels. Suseno (2012) claims that 90% of film and television plots in Hollywood’s history of global cinema originated from literary works. Some of the names of works are drawn from books in the form of films, such as Ernest Hemingway’s *The Old Man and the Sea*, Boris Pasternak’s *Dr. Zhivago*, Umberto Eco’s *The Name of the Rose*, Mario Puzo’s *The God Father* I, II, III, Tolkien’s *The Lord of the Rings*, and JK Rowling’s *Harry Potter*. Larasinta (2014) explored the similarity between the novel *The Notebook* and its film adaptation with the same title in her journal *A Film Adaptation Study of Novel A Walk to Remember and its Film Adaptation*. Applying the film adaptation hypothesis, she described the transformation from novel to cinema. Furthermore, employed a structural approach to assist her in answering the study questions. She discovered that there were several adjustments while translating a story from the novel to the cinema. Numerous studies like the ones of Muhammad (2016) “Comparison Between Novel and Film Divergent” and Suseno’s works have shown how the changes and modifications are done for cinematic purposes to appeal to the audience's taste.

Film adaptation is an attempt to turn a book, tale, or other type of written or graphic work into a film. The term *ekranisasi*, which derives from the French word *ecran*, meaning “screen” (Eneste, 1991, p.60). The *ekranisasi* procedure is carried out by picturing the arrangement of words supplied to literary work enthusiasts even if the outcomes of the *ekranisasi* have undergone alterations (reduction, addition, or modification). Additionally, *ekranisasi* will increase literary experts’ responses (Faidah, 2019). Some readers find it

exciting to read a novel. Their feelings are running amok, and they want the novel's narrative might be true and what has happened to them. As a result, the filmmaker has collaborated with the novel's author to create a new literary work known as cinema adaptation. Characters, places, plots, and themes that were previously envisioned will be converted into symbolized images. A novel is typically the most significant object for cinematic adaptation. Novels allow for more freedom of expression, the presentation of more thorough information, and the inclusion of a range of more complicated topics. This comprises various plot aspects that helped shape the novel.

According to Nurgiyantoro (1995), a novel's characters, settings storyline, and themes are its most crucial components. Furthermore, Sayuti (2000) claims that novels are popular because they emphasize intricacy rather than intensity. Novels, in particular, provide numerous opportunities to tell a comprehensive plot due to their length. As a result, when converting a novel into a film, the whole plot of the novel must fit inside the time frame of the film. To do this, filmmakers employ a process that focuses on reducing, adding, and altering the novel's characters, settings, narrative, and ideas (Eneste, 1991).

Adaptation is inevitable and may lead to differing perceptions of the story. Considering this, adaption becomes an intriguing subject to investigate, especially given that people prefer to watch movies rather than read novels. Research on movie adaptations can clarify the alterations that have occurred and provide any fresh interpretations that could arise from the adaptations. Additionally, studying and contrasting a text and its cinematic version from an educational standpoint will increase people's awareness of the many meanings of the film adaptation. It is acceptable to assume, for these reasons, that becoming aware of the modifications made to films for a wider audience may help them see how meanings are created, not always provided.

The effectiveness of an adaptation may be determined by the deletion or inclusion of a unique adaptation. Some adaptations of the narrative are regarded as successful, while others are deemed failures. The public's approval of the changes brought about by successful adaptation is contingent upon the opposite outcome from that of failed adaptation. Failure to adapt the story may indicate that the alterations that occurred were unsatisfactory to the audience. The reasons for not accepting the modifications in the adaptation might range from how it disrupts the flow of the plot, the characters not being adequately developed, the message being too different from the original, or a variety of other implicit reasons.

In her framework of the five steps of adaptation research, Christine Geraghty (2013) demonstrates some critical issues of this trend. She begins with faithfulness in Bluestone's key work from 1957, then moves on to medium specificity as defined by cinema critic Pauline Kael, who connects it to early twentieth-century worries about the camera's failure to portray the novel's interiorisation (Kael & Schwartz, 2011); Geraghty (2016). Robert Stam emphasizes the significance of intertextuality in meaning-making in adaptation by excavating and refuting the idea of integrity to the literary source (Stam 2005). Several scholars have analyzed the contextuality of adaptation from several academic perspectives, such as the perspective of commercial demands, social practices, or fandom (Boozer 2008, Turner 1988, Hardy 2011).

After providing a brief overview, Geraghty explores the idea of convergence culture, which is defined by Henry Jenkins as "protective, possessive, celebratory, and critical" (2006, p. 93). Hayles (2000) expands on this paradigm by using the word "intermediation" to investigate how digital media affect and modify the cultural practices of earlier media forms. Analyzing the processes behind the adaptation process has received a great deal of interest in research on adaptation (Cardwell 2002, Cartmell & Whelehan



1999, Griffith 1997, Harrison 2005). This conversation spans a variety of viewpoints, from conceptualizing adaptation as a cooperative business venture (Boozer 2008, Bloore 2012) to recognizing that it can “expand, improve, and expound upon their sources” (Harrison 2005, p. xviii; see, *Adaptation's Jane Austen* special issue).

Literature-inspired tales are frequently used to embellish the cinematic environment. Film adaptations, on the other hand, are more than merely tapestries weaved from well-known themes and characters. They are sophisticated works of art in and of themselves, requiring a specialist lens to appreciate their particular beauty and intricacies. The intriguing interaction between text and screen is highlighted by film adaptation studies, which enter the picture at this point (Leitch, 2007).

The method by which the story of a book is translated into a film is made more analytically clear by McFarlane's approach. McFarlane's technique is a well-known strategy named after Todd McFarlane, the author of the *Spawn* comic book series. While allowing for certain artistic license, McFarlane's approach stresses fidelity to the original work. We can distinguish between things that can be more or less successfully conveyed (i.e., those with visual counterparts) and things that cannot. Characterization is appropriately characterized as being less transferable. To be sure, raw statistics about a character, such as age or career are easily transferred to cinema. Character appearances and audience reactions are less transferable since actor depiction and clothing might transmit a very different picture and impression than that envisioned in a text. However, it can be challenging, if not impossible, to portray a character's deep feelings or the character's development in a story that depends largely on internal monologues and other tactics delivered from the author's privileged perspective. Voice-overs, visual cues, and/or conversation can try to capture these facets of character, but they will never be able to match the intricate and subtle evolution of the literary representation. Aside from

discourse, we may thus have cause to believe that character replication from book to screen would be quite challenging. (Hutchison, 2012, p.15)

The subject of fidelity—namely, how well a film mirrored its textual source—was a challenge for early academics. There was much discussion about whether adaptations should be faithful retellings of beloved stories or daring reconstructions that only paled in comparison. This obsession with accuracy gave rise to the notion of adaptation, which recognizes the fundamental distinctions between film and literature (Hutcheon, 2006). The visual and aural language required a distinctive method of storytelling that recognized the transforming power of adaptation of the film. Scholars started to focus more on the narrative and thematic core of adaptations rather than just following plot details. What changes were made to stories for the screen? What changes did character growth and thematic echoes undergo between media? Theories that offered tools to analyze the intertextual interaction that appeared on screen included Stam's hypertextuality and Genette's transtextuality (Genette, 1997; Stam, 2000). These theories gave frameworks for comprehending the complex web of links between texts and their adaptations.

However, movie adaptations do not happen by accident. Their shape and meaning are heavily influenced by the cultural and historical environment in which they are created and consumed. Theories such as New Historicism and Cultural Materialism enable us to investigate how adaptations reflect or challenge prevailing ideologies, social fears, and historical forces (Greenblatt, 1988; Erickson et al., 1986). Understanding the cultural fabric into which an adaptation is woven allows us to appreciate its intricacies and place in society's larger story.

An adaptation's creative process is a symphony of voices. Each person, from screenwriters and directors to performers and producers, contributes to the ultimate result. Theories such as Foucault's discourse analysis and Barthes' authorial function

help us untangle the power dynamics at work, revealing light on how authority and agency build up during the adaptation process (Foucault, 1972; Barthes, 1977).

Adaptations are viewed differently by artists, reviewers, information professionals, and media consumers. On the one hand, there is a predisposition toward novels—a propensity to see them as the deeper, more authentic form. On the other hand, we not only like adapted movies but also go so far as to believe that we are equipped to talk about the other if we have seen a certain movie in one format. “Have you read the book?” “No, but I’ve seen the movie”. (Hollands, 2001, p.1)

Hutcheon (2006, p.86) poses many queries on the causes and motivations that go beyond adaptation. She questions why someone would decide to take on the challenge of adaptation and consent to being compared to people’s imaginative interpretations of the original text. She queries why an adaptor would “risk censure for monetary opportunism”, among other things. One of the motivations for adapting a novel is the work’s widespread acceptance. Because adaptors value the book or narrative as much as readers do, they strive to bring it to life in the visual media in which they are proficient and are given the chance to spread this tale to a large audience. (Snyder, 2011)

Filmmakers select works for a variety of reasons, including economic, legal, cultural, and educational considerations. Adaptors may depend on a well-known work’s prior success as a novel to ensure the success of the adaptation. The choice of recognized or best-selling novels by adaptations is intended to ensure movie office success and huge income increase. In terms of legality, directors favor works that are “no longer copyrighted”. (Hutcheon, 2006, p.29)

Books and movies that convert them to screen show a “symbiotic effect”, or a mutually beneficial connection that is enhanced by their coexistence. This connection has several facets, the most obvious of which is economic advantage. Using a pre-existing “proven



product”, such as a bestselling novel, provides the film adaptation with an innate audience eager to experience the tale in a new medium. 2001’s spectacular box office success of the first Lord of the Rings and Harry Potter films, which established their respective series as the year’s highest-grossing projects, served as a vivid example of this economic benefit.

Adapting to a foreign culture entails more than just transcoding the words onto a screen; it also entails cultural adaptation. It must abide by the rules and customs of the adopted society. A popular Arabic version of Leo Tolstoy’s *Anna Karenina*, *Nahr ElHob* [River of Love], is an example of this. One of the primary topics of discussion in *Anna Karenina* is the challenges associated with divorce in Russian society. The discussion of the same topic is addressed in an altered way when it is translated into Eastern culture, with the added point that women are not given the ability to divorce. In addition to the shift in age, the outfits have altered as well.

Y’Barbo (2001, pp.356–362) provides evidence for his theory by analyzing the standards that courts employ to determine infringement. Thus, the “total concept and feel” of a book may be found in its writing and literary devices such as internal monologue, but film producers rely on visual stimuli, performers, linear juxtaposition of pictures, and editing to generate a satisfying result. Furthermore, because of the time limits (and hence editing) of cinema, the pace of a movie will frequently differ from the literary text. A film adaptation may stick to the book’s storyline or plot, although this is usually not protected per se. Moreover, a theme or meaning may shift when the filmmaker changes the text to have a happy ending. To avoid confusing audiences and fulfill the two-hour or shorter time restriction, filmmakers frequently condense the plot thread and show a chronological sequence of events (and possibly even provide material in a recognizable genre different from the book). Due to time constraints and the general inability to rely on tactics like

internal monologue, the representation and development of "character" are frequently reduced and mainly rely on actor portrayal.

According to Bluestone, language has to be processed via a conceptual apprehension filter in situations when we perceive a moving visual directly. As a result, novelistic qualities are eventually abandoned to the point that the new product has little resemblance to the original. He is well known for arguing, among other things, that mental states cannot be adequately represented by film as they can be by language, that externalizing literary characters is unsatisfactory, that the novel has three tenses while the film only has one, and so on (Bluestone, 1957, pp.20-48). As a result, given the inevitable mutation, the filmmaker who decides to adapt a novel ends up not converting the text at all. He paraphrases the book, using it as a source of inspiration. Consequently, there is no essential correlation between the caliber of a novel and the caliber of the cinema adaptation of the book. It's been common knowledge in film criticism that a subpar movie destroys an ideal book. The fact that such devastation is unavoidable has not been acknowledged enough.

Gender norms are crucial in forming and understanding adaptations, even beyond the story's boundaries. Filmmakers may opt to accept or resist genre clichés, resulting in a unique interaction with viewer expectations. Views such as Stuart Hall's reception theory and Mikhail Bakhtin's dialogism offer frameworks for comprehending how viewers actively engage with the cinema and reinterpret it via their cultural lenses. (Bakhtin, 1981; Hall, 1980).

Many people believe that integrity is impossible because literature and film are so unlike. According to some reviewers, this adaptation should not have happened, or at the very least, we have to understand that movies will almost always be worse than the books they are made from. According to Bergman, "The character and content of both

disciplines typically lie in disputation; the film has nothing to do with literature". Norman Mailer declared, "Film and literature are as far apart as, say, cave painting and a song", while the director Alain Resnais commented, adapting a novel for him would be "a little like re-heating a meal". (Beja, 1979, pp.51,79)

Although integrity is not the primary objective of adaptation, there exists a subset of critics who acknowledge its potential. Joy Gould Boyum contends that there could be a wide range of reactions to a single work and, consequently, a wide range of potential adaptations. However, she also holds that only a limited number of adaptations—those that acknowledge the "organic wholeness" of the originals and possess "coherence and inner consistency"—are legitimate. (Boyum, 1985, p.73) This method frequently emphasizes advancements in filmmaking that improve the degree to which cinema can transmit unique facts. Charles Eidsvik, who confesses to sneering at weak adaptations, feels that "adaptations frequently provide major advances in the art of film, and that they force filmmakers into attempting original solutions". (Eidsvik ,1975, p.28)

However, this categorical rejection of adaptation is unconvincing. Some of the films that arise from adaptation are successful. Of greater significance, the adaptive act is obviously of importance. According to Ginette Vincendeau, we are compelled, if not to make a comparative judgment between these two arts through the books and films themselves, the spotlight surrounding them, comments by filmmakers, and our reactions as readers and observers. (Vincendeau, 2001, p.11)

Some claim that because it is difficult to capture the spirit of a novel in cinema, filmmakers should consider the novel as a starting point and use the film's particular qualities to produce an entirely different tale. This point of view is frequently advocated by people who believe that cinema is a superior creative medium. Prominent cinema theorist Béla Balázs demonstrates this viewpoint by arguing that, instead of being simply

“bunglers, filmmakers might use preexisting works of art "as raw ingredients, as if they were raw reality itself, completely disregarding the original form given to the material”. (Balàzs, 1976)

Another less radical opinion holds that adaptations need to originate from lesser-known books and use the text more as a springboard than as a treasure. There's a common saying that great literature doesn't make excellent movies, but decent pulp fiction or even average novels do (Michaels, 1998, p.17). This assertion may have some merit because many less “literary” works are easily adapted due to their style and size, yet many great novels are more intricate and subtle, making them more challenging. It should be noted that this is a generalization and that it is sometimes combined with the belief that anything released in a genre or after World War I is not excellent fiction. This idea is connected with the idea that a well-received novel should have a more authentic adaptation. (Harrington, 1977, p.162)

Arguments that reject or limit the range of adaptation are at the opposite end of the spectrum from those who claim that some level of fidelity is both attainable and desirable. This group adopts the viewpoint of French writer André Bazin, who maintained that the equivalence of meaning in the forms matters: faithfulness to a form is illusory. According to Bazin, those who care the least about fidelity in the name of the so-called demands of the screen betray both literature and cinema at the same time. “I don't seek to interpret, to put my stamp on the material. I try to be as faithful to the original as I can. It's the fascination that I feel for the original that makes me want to make the film”. stated the filmmaker, John Huston. (Naremore, 1948/2000, p.20)

Novels deal with words, whereas films deal with pictures. This echoes Bluestone's dictum that the novel is intellectual and the cinema is perceptual. The film, according to Siegfried Kracauer, “is uniquely equipped to record and reveal physical reality, and thus gravitates

to it". To others, this indicates that novels need an active conception of situations and people, but movies necessitate just passive receptivity to visual and sound elements (Harrington, 1977, p.26). An alternative formulation of this argument would be to assert that novels are more cerebral than movies, but movies are more immediate and emotionally impactful. The upshot is that, in movies, "intellectual reflections follow on the emotion, whereas in literature the emotions follow upon the word after the mind has made the initial encounter", as stated by W.R. Robinson. (Robinson 1977, p.271)

When someone switches from the spoken to the visual media, as Bluestone asserted, "changes are inevitable". For example, the interior substance of thinking, such as memory, dreams, and imagination, which are so important in literature, cannot be fully conveyed in cinema. A film can, at most, hint at our ideas without actually showing them to us. Additionally, movies emphasize storyline, social commentary, and exterior action whereas literature concentrates on character, inner thinking, and psychology. Because the force of words is not matched by the visual medium, there is a lack of character transfer from text to cinema. (Bluestone, 1957, pp.5-48)

According to Hutcheon (2005, p.7), adaptation may be seen as a type of repetition, but it is imitation-free repetition. A new work that is a repeat of an earlier one does not exactly imitate the earlier one. Throughout the production process, a film adaptation always undergoes several adjustments. This is due to the inclinations of various media. Because the method of interaction shifts from telling to showing, the medium of a novel is a text, but the film media is audiovisual.

Have you ever been curious about how a well-loved book is adapted for the big screen? While aficionados may be concerned about departures from the source material, cinematic adaptations are vivid reimagining that gives well-known stories a fresh perspective rather than being exact replicas. Eneste's theory of Ecranisation (Eneste,



2004) provides a compelling framework for understanding the metamorphosis that occurs when stories transfer from page to screen.

### **Ecranisation Theory**

Ecranisation Theory, as defined by Indonesian writer Pamusuk Eneste in the book he wrote in 1991 titled *Novel Dan Film* [Novels and Cinema], investigates the process of converting literary works into cinema. “Ecranise”, which means “wide-screening”, is the term used to describe the process of transferring a textual story onto the cinematic canvas. According to Eneste, this translation needs some degree of alteration, involving the shifting, transferring, or even deleting of specific features from the original text. He contends that the process of shifting from the written word to the moving picture demands adjustments and adaptations, resulting in a new artistic expression separate from the source material (Istadiyantha, 2017).

The process of converting the world of words into one of images, which moves constantly and converts languages into images, is known as “ecranization”, according to a book review from 2016, (Selesa, 2016). There are three processes involved: addition, variation, and reduction. Reduction is the phrase used to characterize the film’s removal of specific events or characters from the novel. It is nearly difficult for filmmakers to include all of the novel’s occurrences in the finished result due to time restrictions. Variation/Modifications refers to the changes made to the scenes or characters in the novel and the film adaptation. The word “addition” describes the insertion of scenes or characters into the movie that were not originally scripted. The story is screened to increase audience attention and to produce a more dramatic impression.

Eneste contends that cinema adaptations are not merely passive translations, but rather dynamic transpositions. This means that the story components change dynamically as they adapt to the specific expressive capacities of the film (Dauenhauer, 2010). The strict

boundaries of authenticity are no longer relevant; instead, we celebrate the imaginative decisions that rework time, give characters new visual and aural dimensions (Leitch, 2007), change viewpoints (Genette, 1997), and even rewrite discourse specifically for the film medium (Stam, 2000). According to Eneste (1991), changes and differences occur during the process of sifting the novel into the film, which is a creative form that the filmmaker may execute by executing the addition, subtraction, and appearance alterations plot. The variety of deletion, addition, and modification of these changes is due to the distinct medium between the films, which results in innovative adaptation, technological limitations, and filmmakers' inventiveness. For decades, the ecranization process has been carried out regularly in public, but most onlookers are still unaware of the kinds of changes and the factors that lead to them.

### **Reduction**

A literary piece is transformed into a cinema through a series of procedures that include reductions. Reduction is the process by which the narrative of literary works is condensed or shortened throughout a change. Eneste (1991) claims that the item's story has been reduced or trimmed down for several reasons: (1) this scene wasn't necessary or significant enough to warrant filming, as we all know that not every scene can be filmed; only the essential parts of scenes will be filmed. (2) When turning a book into a movie, several issues come up. For starters, adding extraneous scenes might break the narrative flow and jeopardize the original tale. (3) the technological constraints that come with making a movie make it impossible to translate every scene or detail from the book. (4) The quantity of material that may be directly translated from the literary source is further limited by the film's runtime, which is another important restriction. A typical film lasts between two and three hours.

### **Addition**

The addition (extension) is an alteration in the process of transforming a literary work into a cinematic form. The process can also take place in the realms of story, plot, characterization, location, and mood, as well as a decrease in innovation. Davies (2011) outlined the filmmakers were authorized to adjust the duration by adding sequences while preserving the original material. If readers and viewers have unfavorable beliefs, it is because of their mental image. When reading literary works, the reader's imagination creates an image in their thoughts. It encompasses the reader's entire mental experience, personality, and ideologies to create an impression.

### **Modification**

The third step in the process of turning a literary piece into a film is modification. The change might be in the domain of story concepts, storytelling style, and so on. The kind of media utilized, the audience query, and the length of the playing period are some of the variables that affect variations in transformation. According to Eneste (1991), throughout the ecranization process, directors felt compelled to make changes to the picture, creating the illusion that the film was not initially based on the novel.

By adopting Eneste's theory, we may transcend basic concepts of faithfulness and welcome the creative dynamic inherent in cinema adaptations. These works of art begin showing up in our minds as lively creative creations that are independent of and inspired by their textual sources rather than as simple duplicates. Eneste's hypothesis serves as a kind of magical decoder ring for understanding Little Women and the movie version. It goes beyond mere "fidelity" to demonstrate how adaptations actively retell the narrative, presenting new angles and interpretations for every period. Filmmakers' reinterpretations of the March sisters' lives may be seen by focusing on many aspects of change, such as plot, voice, scenes, and even music. This allows us to scrutinize and understand different variations. Yuni (2016) in her essay "Ecranisation of Plot in the Novel and Film of

Breaking Dawn by Stephanie Meyer” compared the plot of the Breaking Dawn novel to the first installment of the Twilight franchise, Breaking Dawn Part I. The author concluded that there are many additions, additions, and reductions compared to the novel (Triswela, 2016).

### **Previous studies**

In his 2016 work “Comparison Between Novel and Film Divergent”, Kayyis examines the differences in setting and style between the film and the first book in the Divergent trilogy according to Ecranisation Theory, highlighting the film’s incorporation of the novel’s concepts. Isatadiyanantha(2017) compares the novel Ayat-Ayat Cinta (2008) with the film Ayat-Ayat Cinta. The dissertation examines the changes made to the movie, including unintentional encounters of the protagonists and lines related to scenery description. He emphasizes that the writer and director take different routes, leading to the acceptance of these changes, as they reflect the infidelity against the values of literary writing. Mukarramah et al. (2021) in their study of analyzing “The Mortal Instruments City of Bones” novel and the movie in Ecranisation basis concluded that a distinct process of changes has occurred and some of these modifications have impacted the original essence of the novel.

Cinema adaptation studies are constantly evolving to address challenges and perspectives. Understanding how stories navigate national and cultural boundaries is crucial for transnational and global adaptations. Digital platforms like interactive media and streaming services have pushed narrative boundaries. Academics are also studying how these works address themes of race, gender, class, and other identities, providing a platform for diverse and often underrepresented perspectives on the silver screen. Studying film adaptations goes beyond text comparisons and fidelity assessments, examining the transformational power of adaptations in integrating literature, film, culture,

and history. Understanding the ideas and models behind these studies helps us appreciate the complexity and creativity of film adaptations, enhancing our comprehension of the original work and the cinema masterpieces it inspires.

### **Little women**

The cinematic adaptation of *Little Women* has been adapted into six distinct versions most popular in 1993;1949; and 1994; however, the last version has reached the pinnacle of audience. The characterization in the film adaptation differs from the one in the novel as each adaptation was interpreted with unique subtleties and points of view. The demands of the market or even the political agendas of the filmmakers or producers may have influenced the character characterizations in the movie adaptation.

According to Acocella's (2020) essay, there are differences between Alcott's *Little Women* and the 2019 Gerwig film version. The novel is more traditional in its portrayal of women's roles, but the film raises important concerns about them. She remarked on the fact that when writing *Little Women*, Alcott is thought not to have expressed feminism, despite the novel implying the characters' yearning for independence. As Acocella believed, Gerwig's *Little Women* adaption highlighted Alcott's preference for women's independence in the portrayal of the four sisters. *Little Women* novel has been adapted to different versions and languages.

In the film version of 2019, Gerwig intentionally changed the final scene to show that Jo abandoned the concept of marriage in her book and followed her ambition of being a writer. According to Nicolaou (2023), Gerwig advances the notion that a woman's existence is still worthy of celebration in the absence of marriage. Gerwig emphasizes that there are several ways for a woman's life to be fulfilling \_ Striving for independence seems to be more fulfilling than getting married.



## Method

The study used descriptive qualitative research methodologies to examine the *Little Women* film and Louisa May Alcott's book. Information was gathered through note-taking, reading, and observation, and then contrasted with the visual portrayal in the film. The research used the Ecranisation Theory to classify data and investigate alterations and justifications in both the text and film.

## Discussion

As has been shown in the table of analysis (Appendix I) the novel went through several changes by the director to adapt it into the movie medium. By examining the key plot ekranised points within the 47 chapters, many changes in terms of addition, reduction, and modification are being identified according to the Ecranisation concept. The huge size of the novel more than 800 pages is expected to be reduced and condensed to 2:14:54 emphasizing the key events in the novel. To start with Reduction, it could be said that all the chapters were subjected to deletion and reduction whether it was a major or minor reduction. Subplots, to streamline the narrative and concentrate on relationships as the major thematic themes, the movie leaves out a number of the novel's subplots, including Mr. March's service as a chaplain in the Civil War. Laurie's connection with another girl, Brooke's romance with Meg, Amy's vacation to Europe, and many minor characters such as Esther, Elliot, Tudor, Aunt and Uncle Carrol, Flo, and Kirke. Norton, Franz, Emil, Fritz, Lager Beer, Ursa Major, Daisy and Demi. The history of the March family who were family struggling financially due to Mr. March's absence from the Civil War. Marmie works to support the family, and Mrs. March's charitable work and inheritance are highlighted. The family faces challenges in various chapters, including Mrs. March's friendship with the Marches, Mr. March's bravery during the war, Amy's

longing for a home, and Aunt March's refusal to marry Mr. March. This provides the March sisters with enough screen time to delve into their development and challenges.

A novel can have multiple subplots and character arcs, while a film needs to be focused. Deleting dialogue that doesn't directly contribute to the main plot can streamline the story and make it easier for the audience to follow. Complex or nuanced dialogue may be difficult to translate to film, so the director may cut it entirely. (Thompson, 1999)

In the story, Meg nearly accepted Mr. Moffat's second marriage proposal when Laurie interfered. This subplot is resolved in the film, stressing Meg's independence and romance; for story simplicity and emotional simplicity, Meg's second Marriage proposal was removed. (Alcott, 1868, p.374). Amy's challenges in art school in chapter (24) are succinctly shown in a single scene, emphasizing her unwavering will and ultimate triumph.

For artistic purposes, many dialogues from the novel have been condensed into internal monologues. Alcott's story mainly depends on Joe's introspective nature. Within the realm of cinema, these internal discourses are conveyed via sporadic facial expressions, gestures, and voiceovers. Jo presented several voiceover scenes especially when she is writing a letter to Laurie (Gerwig, 2019, 1:44:48). This approach minimizes the need for explicit explanations and instead requires the spectator to engage in more active interpretation. Moreover, the film condenses some narrative information, such as the duration of Beth's infection (chapters 36,40) and the events surrounding Amy's marriage (chapter 25). Therefore, the story is shorter and more emotionally powerful. However, complete chapters have been deleted especially those that narrate unnecessary details of their life, and have no strong effect on the plot like chapters 29,30,31,37,38,39,45.

Bordwell (2006) contends that movies have a shorter runtime than novels, making them more concise. Deleting dialogue helps keep the story moving and avoids bogging down.

Visual storytelling can convey information more effectively than dialogue, as it allows characters to express emotions through actions and expressions, rather than explaining them in words.

In light of ecranisation perspectives, it is crucial to examine the role of modification in this analysis since it has a profound impact on changes made by the filmmaker. One of the notable modifications made in the movie is the timeline of events and narrative structure. The non-linear structure of Gerwig's narrative ties together the past and present, creating a richer and more intricate plot. Through the use of flashbacks and flashforwards, the director emphasizes how the characters' memories, nostalgia, and experiences shape their lives in the present. This is in opposition to the novel's chronological format, which provides fresh insight into the development and memory of the characters. Therefore, the linear structure turned into non-linear storytelling. To further clarify this point, the nonlinear- structure can be seen remarkably from the beginning of the novel since the first chapter was introductory to the girl's discussion of their life (p.2) while in movie, starts with Jo at the Volcany office negotiating with Mr. Dashwood (0:02:00); yet the presence of jo at New York and the journey with her writings in the novel found in (chapter,34) after a tragic moments of Beth death. Equally important is the scenes of Amy with her Aunt in Europe which appeared at the beginning of the movie (0:06:15) where the viewer has no idea who is Amy and why she is learning drawing or why he lives with her Aunt, while the novel it appeared in (chapter19) in which the reader has already acquainted of the reasons behind Amy motivations and her life with Aunt. Several transitions from past to present are recognized in the movie, it stresses the importance of history in bridging generations and the impact of the past on the present; admittedly, it could be said that if one watches the movie before reading the original novel, he might be lost in the scattering events in the screen.

The modifications extend to even the dialogues among characters such as the dialogue in Meg's wedding when the Aunt tries to tease Meg for her husband "I wish you well, my dear, I heartily wish you well, but I think you'll be sorry for it" (p.444) while in the movie the scenario is "I hope you will be happy now that you have ruined your life the same way your mother did by marrying your father"(0:30:43) . When Amy was in the school and the scolded her, the dialogue was about "pickle limes" (p.117) while in movie it changed into "drawing the teacher" (0:37:29). Additionally, in the novel, it is mentioned that "Beth loves Laurie!" (p.567) while in the movie the ideas are changed since only Amy expressed her hidden emotion to Laurie (1:43:46). With a new narrative symmetry, the film gives each of the four sisters equal screen time. While the novel primarily centers around Joe, substantial narrative and character development is devoted to Meg, Beth, and Amy. The dramatic scope and emotional impact of the narrative are both enhanced by this alteration which turned the emphasis on four characters instead of one protagonist flourishing the story with different perspectives and emotional resonance. The film dedicates a significant amount of screen time to exploring the personal narratives and intricate emotional dimensions of Amy and Beth in particular, elevating them above mere supporting characters. This gives them more visibility and amplifies their viewpoints, giving the sisters' experiences a fair and inclusive representation.

In terms of the relationship dynamic, Amy and Jo's fraternal connection elaborates on the early competition between them and demonstrates its evolution via their shared experiences and individual development. As a result, their connection becomes more nuanced and emotive. On the other hand, Jo and Laurie's intellectual bond presented to be more friends than romantical involvement defies conventional notions of romantic love. Even though the movie offered a parallel exploration of the four sisters' journeys and whole chapters were specified for each of them such as chapters (9,22,23,38,45) most of the focus landed on Jo's writing talents and Amy's artistic aspirations which might be due

to the movie ideology of how women challenges the social expectation and vulnerable status in community calling for female visibility by showing off the talents of writing and drawings since at that time these arts were only designated for men. Since the beginning of the movie is different from the novel, the end is doing so. The end of the story exemplified the social life of the sister and their extended families after years; however, it ended again with the focus on Jo's dreams of publishing her novel "Little Women" signifying again the importance of female independence and pursuing goals.

It's worth mentioning that the modification process targeted some aspects of the novel themes. Although the text and movie both explore themes of family, perseverance, and self-discovery, Gerwig's adaptation emphasizes specific elements. The film prominently features themes of female empowerment, artistic aspirations, and economic inequality, effectively addressing current societal concerns and appealing to modern viewers. The movie substantially modifies the moral theme of the novel by eliminating the father's moral objective for the daughters to "conquer themselves so beautifully that when I come back to them, I may be fonder and prouder than ever of my little women" (p.15). Despite the exaggerated moral focus of the text, this alteration eliminates the religious devotion inside the family and fails to accurately depict the transformation of the girls from young children to young ladies, which is the central theme of the book. The omission of any mention of this objective in the film spotlights its deficiencies.

Directors possess the artistic liberty to reexamine and reinterpret the original content. They may want to accentuate certain sections of the text, delve into issues from a distinct perspective, or generate wholly original interpretations. Incorporating conversation into writing helps enhance their creative vision. A well-written tale may not adapt well to a screen medium. Directors can modify certain elements, such as details, characters, or plot aspects, to align with the visual storytelling.



The filmmakers consider the intended audience. It may be necessary to modify the subjects or content to align with the emotions or expectations of the audience. Conversions may guarantee that a film effectively connects with the target audience by adhering to the established norms of cinema genres. Various narratives use distinct methods of storytelling. A dramatic movie may need a greater emphasis on physical communication, while a comedy may mostly depend on generating laughter via comedic exchanges. The modifications might improve the overall mood and aesthetic of a certain genre. (Neale, 2000)

Concerning the matter of addition, the first technique that could be noticed is the employ of metafictional elements; the film has fantastical aspects, shown by scenes when Joe engages in conversations with Mr. Dashwood (0:02:00– 2:05:57) and reflects on the hidden power for a female artist. This increases self-awareness and defines the nature of storytelling. Visual elements are another addition that enriches the movie's homogeneity such as the recurring motif of the golden logo of the Jo novel(2:08:30) fire(0:26:01) and the imagery of the ocean (1:09:06) symbolize the sense of freedom, pursuits, creativity, passion and breaking the chains to be woven with the narrative rhythm as well as costumes, cinematography, and sets. Each of these elements is well exploited to add a layer of emotional meanings and symbolism. Moreover, Alexander Desplat's soundtrack enhances the emotional progression and visual narrative of the film, giving depth and capitative atmosphere to pivotal sequences and characters' interactions. This Energizing music amplifies the characters' feelings such as in the scenes when Bhear visits The March family house (1:58:11) or when the sisters visit the poor lady (0:30:48) the scene filled with emotions which best is the translation of what the writer mentions in the novel “seem as if kind spirits had been at work there”(p.26). Music guides the viewers' emotions; it can best interpret the words with more feelings as it is mentioned above \_ most of these scenes are embodied with music to condense a long dialogue whether it is

happy or sad. Even though the number of added scenes is not comparable to the deleted or modified ones, it is worth mentioning that the director added some scenes which are absent in the novel such as the added scenes between the Aunt and Meg during the wedding party (1:34:39), the scenes after Bhear visiting Jo (1:36:32) or the discussion between Jo and her mother about Laurie (1:41:53) and so forth. Voice-over is another added cinematic features that condense a lot of long dialogues, feelings, and memories such as when Jo reads letters or when she tries to give a quick overview of the family situation especially the time of Beth's fever.

Fiction and cinema possess distinct characteristics that provide them with unique narrative capacities. Novels have exceptional skill in delivering intense internal monologues and intricate depictions, whereas films use visuals music, and movement to elicit emotions and communicate information. Combining them with music and visual effects allows them to enhance the cinematic experience by telling a tale in time with the written word. It intensifies emotions such as happiness, sorrow, pleasure, or horror. Visual components such as visual effects, lights, and costumes may also contribute to establishing the mood and ambiance, captivating the audience and immersing them further into the emotional core of the narrative. To create a mental picture for the reader, novels often use descriptive language and internal narration. Movies, on the other hand, lack this feature and instead rely on sound effects and visual clues that set the mood, explain the motives of the actors, and fill in any blanks or silence that might occur (Bordwell,2006, pp.52-71). The director employs visual and auditory effects to express their creative vision, emphasize plot elements, introduce new themes, or gently modify story direction. In any movie, whether it's an adaption or not, the sound design is crucial. Since music is a powerful emotional stimulant and is necessary to convey meaning, soundtracks, and music are key for engaging the audience in the film. According to Terrence McNally in *The Full Monty* (2002), "Music gives a work such a tremendously

new depth that it's sufficient for any audience (or critic) to take in at one listening". Listeners may unwind and allow the music to transport them to a lovely new place if the people and circumstances are well-known to them.

The figurative devices are valid in both mediums; where in the novel the writers give the readers some hints that trigger his/her imagination, in the movie, the technical and cinematic appropriations of these techniques accelerate the course of events. Foreshadowing, in particular, is one of these techniques that are apparent in movies. The 2019 film employs a visual foreshadowing technique, using symbolic imagery like Amy burning Jo's manuscript to predict future writing struggles and recurring motifs like falling snow or rain are all cues for upcoming dilemmas. In the novel, subtle foreshadowing creates gradual suspense, whereas, in the cinema, visual foreshadowing provokes instant fear or exhilaration, weaving spectators into the story's emotional fabric and remaining alert for what is coming. Similarly, Gerwig's film used flashbacks as a foundation to construct its story in a non-linear way. The viewer goes back and forth between the past and now, spending a considerable amount of time with the sisters and discovering their lives in fragments. This strategy enables more nuanced insights into their personality, their connections, and how their current choices are shaped by social pursuits. The intended audience progressively pieces together the timeframe and characters' motives, creating mystery and suspense. The novel uses flashbacks to provide a historical context, but the film intertwines timeframes to portray the characters' development and hurdles. Waldo Salt, the American screenwriter of *Coming Home* and *Midnight Cowboy*, argued that flashbacks are a "flash present" that reflects a character's thoughts and feelings at the present moment, whether it's a memory, fantasy, or event. A flash present illuminates a character's point of view, not the story itself. (The Use of Flashbacks in Movies, 2019)

There are several significant reasons why adaptations could differ from the text. Hutcheon (2006, p.28) states that the settings of creation and reception include material, public, and economic in addition to cultural, personal, and artistic. For this reason, adaptations should only make minor changes to the written work. This implies that a wide range of elements, including the target audience, the artists themselves, the culture of the film, and the financial considerations of the adaptation, have an impact on the project. A significant shift in the interpretation of the modified storyline, both artistically and ideologically, might result from altering the national location or the historical period of the story. Put differently, the reason for this transition might be either a shift in the novel's historical period from a classic to a modern one (as in the Chronicles of Narnia series) or an ideological shift (like in the Harry Potter series, which emphasizes some ideals more than others).

In light of this, the 2019 film version of *Little Women* has undergone substantial alterations, reconfiguring the plot of the book. Although some fans may express dissatisfaction with certain alterations, others will value the film's contemporary significance and vibrant demeanor, rendering it a brilliant reinterpretation that deeply connects with audiences of different ages. Therefore, the movie is considered a faithful interpretation of the original novel no matter the levels of changes that are performed. The modernizing strategies that Gerwig adopted are what transform a classical story into a heart-snatching one.

## Conclusion

The industry of novel adaptation has gained popularity in the early decades. The emergence of exceptional writers with subtle writing skills provoked the cinema industry to look at literary fields as their raw material for adaption since literary works were and still close to people's hearts. The process of adaptations may take various forms and

techniques yet the core intention of any filmmaker is to create a successful visual version of a written narrative taking into consideration and spirit of the literary novel as well as the artistic touches that speak to a modernized audience. The patriarchal restrictions of the book are broken by Gerwig, who allows the March sisters to pursue their passions outside of marriage. Jo prioritizes her literary dreams, while Meg's creative aspirations are supported and Beth's quiet strength is acknowledged. Amy's transition from being a little child to being a self-sufficient artist is a clear demonstration of the profound impact of personal exploration and growth. The presence of a non-linear narrative, which is a defining feature of acreationization, subverts the conventional trajectory of a coming-of-age tale. Flashback and foreshadowing techniques intertwine the events of the past and present, causing a blurred distinction between memories and reality. The chronological progression emphasizes the lasting influence of early events and the recurring pattern of development and bereavement.

The film's visual aesthetics, characterized by vivid hues and lively melodies, harmonize with the story's emotional core. The deep meaning of the movie and the characters' evolving personalities are reflected in the soundtrack, which combines classical and modern music. Other visual and figurative elements such as voice-over, motif, symbolism, flashback, and foreshadowing are all examples of how the director employed artistic techniques. However, Gerwig's adjustment does exhibit some deviation. By omitting Beth's catastrophic sickness, the story maintains its momentum but reduces the profound feeling of sorrow, instead emphasizing acceptance and optimism, which are contemporary topics related to loss and death. Furthermore, Laurie's attitude has undergone a significant transformation, shifting from a state of romantic distress to a relationship of esteemed friendship with Jo. The percentage of reduction and deletion is remarkably high compared to modification then addition comes at the last level. Yet, it is a fresh transformation that cooperates with the original, not a replica. The film embraces



the constraints imposed by the novel's historical setting while also highlighting its enduring and timeless virtues. The film inspires audiences to reassess traditional gender norms, explore various forms of creative expression, and contemplate the eternal strength of sisterhood.

Overall, Gerwig's *Little Women* is more than a mere adaptation; it is a creative reinterpretation that revitalizes Alcott's timeless works. Using the mirror as a tool, she analyzes and reinterprets the concept of femininity, reorganizes the structure of the story, and eventually presents meaningful and relevant conversations inside a timeless tale. This calls for further research to adopt new methodology for analysis such as the audience perception towards all visual versions (including silent ones) of the Little Women novel throughout time.

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## Appendix (1) Novel and Film Comparison, Little women

No.	Novel	Page	Film	Timing	Type of changes		
					A	R	M
1	Introduction: Discussion between Girls About their miserable life and Christmas	Chapter1 pp. 2	<p>The discussion is omitted from the beginning and the introduction starts with Jo at the publishing agency ( volcany office ) to meet Mr. Dashwood and publish her story anonymously pretending that it was her friend's writings ( because her mother doesn't like her story because of its tough content )</p> <p>This scene appeared nearly after many events, the dialogue went through many alterations</p> <p>Starts with Jo waking up looking into the window to the snow, then going</p>	<p>0:02:00</p> <p>0:26:1</p>			<p>√</p> <p>√</p>

			downstairs to her sisters saying "Merry Christmas World "			
Scenario started with "Christmas won't be Christmas without any presents, grumbled Jo, lying on the rug."	p.2	Jo discussed with her sister bout writing a new play "Poison " Sisters decorate the home for Christmas	0:25:40			√
In the novel, Meg said "It's so dreadful to be poor!"	p.2	Hannah (old woman) when she intervened to stop the girl's boyish behaviors	0:25:56	√		
"So I did, Beth. Well, I think we are..."	pp.3-9	Jo gets 25 \$ for the story. a musical background for happiness and motivation to describe her feelings				
Hannah only appeared when cleaning the table after the family finished their dinner		This scene has shortened hinting only at the main ideas of the play			√	
The rehearsal for the show on Christmas night has a long dialogue: "There is so much to do about the play for Christmas night..."	pp.10-11	Hannah (an old woman) refuses to act in rehearsal	0:27:02			√
		The dialogue is very short compared to the original letter in the novel	0:04:16	√		
Mrs. March said, with a particularly happy face, 'I've got a treat for you after supper.' ...	pp. 13-18	The director tried to focus on the most emotional words and close-up shots of the girls' facial reactions covered with grief and sighs with some foreshadowing techniques about the future like acting the performance for children	0:27:27 0:28:2		√	
"A letter! A letter! Three cheers for Father!"	p.13		0:28:3	√		
The scenario of the letter and the advice (religious) for			0:32:04 0:33:22			

	the daughters with the girls' sad reaction to these words			0:32:35	✓	✓
2	<p>"Merry Christmas, little daughters! I'm glad you began at once, and hope you will keep on. But I want to say one word before we sit down ..." Mrs. March said</p> <p>"In a few minutes it really did seem as if kind spirits had been at work there. The girls meantime spread the table, set the children round the fire, and fed them like so many hungry birds, ..."</p>	Chapter 2 pp.24-26	<p>The dialogue was totally reduced. Mrs. March asked to donate this food to Mrs. Hummels as a gift for Christmas since she is poor and doesn't have anything to eat (This is their father, Mr. March, Request)</p> <p>This scene is reduced in which the action of working and tidying the table is just done with no words where the silence and music cover the scene.</p> <p>*Added another dialogue from chapter 2 in the novel (the sequence is different from the novel)</p> <p>Mother (Mrs. March) accompanies the sisters to the poor lady in her old shack bringing her food and supplements and taking care of the little children</p> <p>March dancing the old folklore / adding music and slow motion to the scenes to express her joyful</p> <p>When Jo opens the letter from Fredrick, the voice-over adds the voice of Fredrick with some music</p>	<p>0:29:00</p> <p>0:30:43</p> <p>0:30:38</p> <p>0:11:44</p> <p>0:19:14</p> <p>0:31:14</p>	✓	✓

	<p>“This was a surprise even to the actors, and when they saw the table, they looked at one another in rapturous amazement”</p> <p>The scene of the feast sequence is different in the novel where it appeared after the play-over</p> <p>“Very clever were some of their productions, pasteboard guitars, antique lamps made of old-fashioned butter boats covered with silver paper, gorgeous robes of old cotton, glittering with tin spangles from a pickle factory”</p>	<p>PP.35-36</p> <p>pp 28- 34</p>	<p>A fancy Table of feast that prepared for them as a surprise by their neighbor (Laurence + with the help of Laurie) because he saw them denoting their only food for the poor family</p> <p>With invented dialogue about Laurence and his grandson “Laurie”</p> <p>*The feast in the movie was after they return from the poor lady's house</p> <p>The director uses some Flashback techniques for Jo when she is on the train and dreaming of some family memorial</p> <p>The scene is made quickly and the focus is on how funny decoration is made at home, the director tried to use the original words description of the novel to the whole atmosphere. with the mother voice-over reading the father's letter</p> <p>A long description of the play has been shortened to a few seconds leaving the script mentioned in the novel</p>	<p>0:33:28</p> <p>0:32:50</p> <p>0:32:28</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p>		<p>√</p>
3	<p>“Oh, oh, oh! What have you done? I'm spoiled! I can't go! My hair, oh, my hair!” wailed Meg, looking with despair at the uneven frizzle on her forehead”</p> <p>“That put Jo at her ease and she laughed too, as she said, in her heartiest way, ‘We did have such a good time over your nice Christmas present.’ ‘Grandpa sent it.’ ‘But you put it into his head, didn't you, now?’ ‘How is your cat, Miss March?’ asked the boy, trying to look sober while his</p>	<p>Chapter 3</p> <p>p. 42</p> <p>p. 47</p>	<p>The scene before going to the Christmas party of events is different as this part appeared at the beginning of the movie while the the novel starts in chapter three</p> <p>In the movie, the dialogue changes and just starts with</p> <p>Miss March isn't it? Mr. Laurence. Asked</p> <p>Jo replied: Yes, Mr. Laurence but I am not Miss March I am only Jo</p> <p>*The original dialogue is completely deleted and went through several changes</p>	<p>0:12:46</p> <p>0:13:59</p> <p>0:16:18</p>		<p>√</p> <p>√</p> <p>√</p>	<p>√</p>

	<p>black eyes shone with fun. Nicely, thank you, Mr. Laurence. But I am not Miss March, I'm only Jo,' returned the young lady. 'I'm not Mr. Laurence, I'm only Laurie.</p> <p>"She beckoned, and Jo reluctantly followed her into a side room, where she found her on a sofa, holding her foot, and looking pale. 'I've sprained my ankle..."</p> <p>The following script on pages 53-54</p> <p>The conversation among girls after Meg and Jo return from the party is along with details of the party. Laurie takes part in this scene joining the discussion</p> <p>Their life starts spontaneously, as one family, none of them depart the house</p>	<p>p.52</p> <p>pp. 55-56</p>	<p>The dialogue turns into just Meg informing Jo that she hurt her ankle, and Jo hurries to support her by returning home, there is no mention of the sofa, or high heels that Meg wears, or the simile of darkness as Egypt and Laurence accompanying them to home back by his carriage</p> <p>In the movie, the scene starts with Laurie standing at the door looking for girls a how the family vibes surrounded Meg. The director adds cozy music to add to intimacy with no ever word uttered by Laurie. The sound and only the noisy echo of the girls shouting is intentionally used to instigate him inner feeling that he misses his family</p> <p>Flashback: when Jo visits her family, Amy is not with them at home because she travels to her aunt and Beth suffers from a fever. Flashback starts with the end of the story back to their beginning, then transitions to events</p> <p>Flashback again to their early life when they went to the beach and were introduced</p>	<p>0:17:34</p> <p>0:43:49</p> <p>1:107:38</p>			<p>√</p> <p>√</p> <p>√</p>
4	<p>This chapter is about the girl's burden and works to meet their needs</p> <p>"Jo happened to suit Aunt March, who was lame and needed an active person to wait upon her. And once Jo marched home, declaring she couldn't bear it longer,"</p>	<p>Chapter 4</p> <p>pp.58- 78</p> <p>p.64</p>	<p>The short scene when Jo accompanies the Aunt to read books for her. She is a wealthy old woman with a hard temper but Jo needs her for money</p>	<p>0:35:06</p>			<p>√</p> <p>√</p>



	"The moment Aunt March took her nap, or was busy with company, Jo hurried to this quiet place,"	p.65	It is modified when Jo sneaks from her aunt to find her comfort in the house's big library ... long description is just cut to a few seconds	0:34:59		✓
5	The relationship between Jo and Lauri is presented in this chapter	Chapter 5 pp.79- 99	The close connection between them is portrayed through going skating only, no visits no readings ... etc	0:50:17		✓
6	This chapter is about Beth's life in Laurence Palace  "But Beth, though yearning for the grand piano... but the old gentleman, not being aware of her infirmity, stared at her so hard from under his heavy eyebrows, and said 'Hey'"	Chapter 6  p.102	The whole chapter is reduced by showing separate scenes of how the March family enjoys their time in Laurence Manson. Sister plays with Lauri in the garden...	0:54:42		✓
	"Beth, after two or three retreats, fairly got in at the side door, and made her way as noiselessly as any mouse to the drawing room where her idol stood...ut, Beth at last touched the great instrument, and straightway forgot her fear"	p.105	This is not revealed within this context since the first time the girls visit the mansion when Amy asks for Lauri's help to bandage her injured hands (which is hit by her teacher). It was Jo who declared that Beth loves the piano, not Laurence notice. But he invites Beth to practice the piano any time she wants	0:39:59		✓
	"There, Beth, that's an honor to be proud of, I'm sure! Laurie told me how fond Mr.Laurence used to be of the child who died, and how he kept all her little things carefully. Just think, he's given you her pian"	p.109	In the movie, there is no sneaking by Beth. the scene is just her sitting and playing the piano where the sounds penetrate all over the Manson and onto Mr., Laurence's feelings	0:59:10		✓
	Other dialogues			1:18:30		✓

						√	
7	<p>This chapter has been changed except some ideas have been extracted</p> <p>'Bring with you the limes you have in your desk,' .... Miss March, hold out your hand." Mr. Davis said</p> <p>"...a sad state when she got home, and when the older girls arrived, sometime later, an indignation meeting was held at once. Mrs. March did not say much but looked disturbed"</p> <p>"Just before school closed, Jo appeared, wearing a grim expression as she stalked up to the desk, and delivered a letter from her mother, then collected Amy's property, and departed, carefully scraping the mud from her boots on the door mat, as if she shook that dust of the place off her feet..."</p> <p>The rest conversations among girls regarding Beth's school</p>	<p>Chapter 7</p> <p>pp.117-118</p> <p>p.120</p> <p>p.121</p> <p>pp. 22-124</p>	<p>This idea is changed and instead of pickle limes that Amy brings to class to show off, she drew a portrait of the teacher and that annoyed him</p> <p>This scene is deleted but it is added later when she went crying with her injured hands complaining to Lauri about how could she go home with the prints of the teacher's punishment.</p> <p>In the movie, she didn't go home; rather, she went to Mr. Laurance's mansion. All the scenes of her mother blaming her for bad manners is at Mr. Laurence's home</p>	<p>0:37:29</p> <p>0:38:36</p> <p>0:38:30</p>		√	√
						√	√

8	Long conversation regarding Amy insisting on going with her sister to the theater	Chapter 8  pp.126- 128	Only short dialogues with a lot of changes in words	0:45:03	✓	
9	The "vanity fair" in the wealthy Moffat family in which Meg participates is described in the full chapter	Chapter 9	Reduced to only one minute focusing on the scenes between Meg and Lauri as it is one day not two weeks	0:58:50 – 0:59:04	✓	
10	As their connection with Laurie deepens, the March sisters, through 'The P.C. and P.O.', find comfort and inspiration in their covert organization.	Chapter 10	The only idea kept is the Pickwick Club (P.C.) in which Lauri created a Postal Box to send their letters and any writings.  Laurie transforms an old birdhouse into a post office (P.O.), allowing for secret communication between the March and Laurence homes. This playful addition strengthens their bond and adds a touch of whimsical adventure to their interactions.	0:41:48  0:43:12	✓	
11	The March sisters are embarking on a summer vacation where they are free and able to explore their inner selves.	Chapter 11	Reduced to only a few minutes focusing on how girls spend their time doing lovely things, playing, knitting, and reading.	1:16:25	✓	
12	Camp Laurence,' takes the March sisters on a delightful adventure full of playful moments, hidden tensions, and budding connections.  Meg March's close friend, Sallie Gardiner accompanies them on the picnic	Chapter 12  p.146	The detailed description of this picnic is cut into at most two scenes focusing on their funny times, a quick screening of Amy's drawings, Meg accompanying John Brooke and Jo with Lauri. deleted all other details, with the voice-over of Jo's voice from other scenes when she is reading a novel to her sister Beth	1:07:30	✓	✓
13	The chapter about Aunt March who returns from her vacation and organizes a Christmas party, and her intentions to marry the girls to a wealthy man in society	Chapter 13	This is all changed when the Aunt comes to the wedding day of Meg who married John Brooke, but she continues to persuade Amy to come with her to Europe as she says to her: "You are the hope of this family."	1:31:30	✓	✓

14	<p>The chapter opens with Jo secretly working on two stories, striving to become an author</p> <p>Other scenarios with Jo and family, and with Laurie</p>	Chapter 14	<p>This also went through many deletions and changes since Jo went to the town at the beginning of the movie</p> <p>This is the only adapted part from the novel in this chapter</p>	<p>0:01:54</p> <p>0:54:43</p>	✓	✓
15	<p>The March family experiences a sudden shift, navigating anxiety, resilience, and sisterly love on a journey.</p> <p>"It doesn't affect the fate of the nation, so don't wail, Beth. It will be good for my vanity, I getting too proud of my wig. It will do my brains good to have that mop taken off. My head feels deliciously light and cool, and the barber said I could soon have a curly crop, which will be boyish, becoming, and easy to keep in order. I'm satisfied, so please take the money and let's have supper"</p> <p>"He rather stared at first, as if he wasn't used to having girls bounce into his shop and ask him to buy their hair. He said he didn't care about mine, it wasn't the fashionable color, and he never paid much for it in the first place"</p>	<p>Chapter 15</p> <p>p.288</p> <p>p.290</p>	<p>Even though the main ideas of this chapter are transformed several conversations are deleted</p> <p>In the movie, the answer from Jo to her family is just: "it doesn't affect the nation", the complete scenario is deleted</p> <p>Deleted since Jo did not discuss anymore the issue of selling her hair with the barber</p>	<p>1:12:36</p>	✓	✓
16	<p>The story shifts to the post-Marmee era, narrated through letters exchanged among family members, providing insight into their personal experiences and emotional states, and highlighting the complexities of their lives and responsibilities.</p>	Chapter 16	<p>May be little glimpse of their life after Marmee's departure be depicted</p> <p>That might be considered as a whole deletion of this chapter</p>	1:17:03	✓	
17	<p>The image depicts the resilience and strong familial ties that were evident during Marmee's absence.</p>	Chapter 17	<p>Deleted most of the chapter especially the beginning except the dialogue about Scarlet fever of Beth infected from Hummels' baby</p>	1:19:24	✓	

	<p>Jo went to 'Mother's closet' for something, and there found little Beth sitting on the medicine chest, looking very grave, with red eyes and a camphor bottle in her hand...You've had the scarlet fever, haven't you?'</p> <p>"Amy was ordered off at once, and provided with something to ward off danger, she departed in great state, with Jo and Laurie as escort. Aunt March received them with her usual hospitality."</p>	<p>p.311</p> <p>p.318</p>	<p>The context is changed in the movie since it is Mr. Lurance who discovers Beth's fever first "My child you're burning " then he calls Dr. Bangs and the sister</p> <p>The scene is modified since all of the prior events are deleted and the scene only starts with Amy at her Aunt's home</p>	<p>1:19:19</p> <p>1:22:09</p>		<p>√</p> <p>√</p> <p>√</p>	
18	<p>The story takes a dramatic turn as illness throws the March household into turmoil in chapter 18</p> <p>"If Mrs. March can leave her husband she'd better be sent for..." Dr said</p>	<p>Chapter 18</p> <p>p.323</p>	<p>Only the main ideas are characterized, Beth's illness and how Jo takes care of her</p>	<p>1:25:58</p>		<p>√</p> <p>√</p>	
19	<p>The chapter explores Amy's challenging and personal growth during her stay with Aunt March. Also, Beth's illness conditions.</p> <p>The servant" Esther"</p> <p>Religious symbolism in the Chapel</p> <p>Amy's will to distribute her belongings for her sisters after the Aunt death</p>	<p>Chapter 19</p> <p>p.350</p> <p>p.344</p>	<p>The only parts that adapted from this chapter are separate ideas from Amy and her life with her strict and old-fashioned Aunt, and how her Aunt was trying to adapt Amy to the bourgeois class of society and her endeavor of temptation through the symbolism of jewelry "rings " as a motivation for obeying the Aunt's rules.</p> <p>The scenes that gather Amy with her Aunt are divided within the movie, beginning, middle, and end</p>	<p>1:22:25</p>		<p>√</p> <p>√</p>	



						√	
						√	
20	The March family is filled with a surge of emotions as Marmee returns home and reunites with her daughters.	Chapter 20				√	
21	In 'Laurie Makes Mischief and Jo Makes Peace,' the March family navigates a web of hidden emotions, playful pranks, and heartwarming reconciliations.	Chapter 21	The only ideas kept are Meg's emotions towards Mr. Brooke and her discussion with Jo	1:31:41		√	
22	<p>"Beth was soon able to lie on the study sofa all day, amusing herself with the well-beloved cats at first, and in time with doll's sewing, which had fallen sadly behindhand"</p> <p>"Mr. March wrote that he should soon be with them..."</p> <p>"THE JUNGFRAU TO BETH God bless you, dear Queen Bess! May nothing you dismay"</p> <p>The rest of the chapter is full of details of this dinner with Mr. March and his family</p>	<p>Chapter 22</p> <p>p.382</p> <p>p. 383</p> <p>p. 383</p>	<p>This scene is visualized through Beth sitting on the sofa and sewing her toy, there is no mention of the cat</p> <p>There is no letter written to the family, it's just Laurie who declares the arrival of Mr. March, and then Mr. March interred the home surprisingly</p> <p>Just a glimpse of who family sitting together at dinner with some warm background music</p>	<p>1:28:36</p> <p>1:28:44</p> <p>1:29:25</p>		√	√
23	The chapter surrounded Mr. Brook and Meg's relationships	Chapter 23				√	
24	<p>The life of the March sisters three years after the events of Chapter 23</p> <p>"Jo never went back to Aunt March, for the old lady took such a fancy to Amy that</p>	<p>Chapter 24</p> <p>p.418</p>	The only ideas kept is Amy accompanied her Aunt, especially the Drawing lessons and antique courses, which appeared at	0:16:15		√	√

	she bribed her with the offer of drawing lessons from one of the best teachers going, and for the sake of this advantage,”		the beginning of the movie				
25	<p>‘You do look just like our own dear Meg, only so very sweet and lovely that I should hug you if it wouldn’t crumple your dress,’ cried Amy”</p> <p>“Upon my word, here’s a state of things!’ cried the old lady, taking the seat of honor prepared for her, and settling the folds of her lavender moire with a great rustle”</p> <p>Many details of the wedding</p> <p>I’m not a show, Aunty, and no one is coming to stare at me, to criticize my dress, or count the cost of my luncheon. I’m too happy to care what anyone says ...” Meg said</p> <p>“I wish you well, my dear, I heartily wish you well, but I think you’ll be sorry for it,’ said Aunt March to Meg, adding to the bridegroom, as he led her to the carriage, ‘You’ve got a treasure, young man, see that you deserve it.”</p>	<p>Chapter 25</p> <p>p. 436</p> <p>p.438</p> <p>p.439</p> <p>p.438</p> <p>p.444</p>	<p>_____</p> <p>This scene is changed to be just silent with the music of the wedding and joyful since the Aunt takes her seat arrogantly showing her disapproval for this marriage e apparently with her facial expressions</p> <p>The idea of marriage ceremonies is all composed with music and dancing leaving all details mentioned in the book</p> <p>_____</p> <p>Before the wedding party starts, Jo tries to convince Meg not to marry Brook .... et. This dialogue is not available in the novel in this chapter it was adopted from other chapters and embedded here</p> <p>The scenario changed since in the movie The Aunt said: “I hope you will be happy now that you have ruined your life the same way your mother did by marrying your father”</p> <p>Adding then “You will be sorry when you have tried love in a cottage and found it a failure”</p>	<p>1:33:51</p> <p>1:33:36</p> <p>1:32:25</p> <p>1:34:16</p>		<p>√</p> <p>√</p> <p>√</p> <p>√</p>	

	<p>“That is the prettiest wedding I’ve been to for an age, Ned, and I don’t see why, for there wasn’t a bit of style about it,” observed Mrs. Moffat to her husband, as they drove away”</p>	p.444	<p>Meg replied: “It can’t be worse than some people find in a big house”</p> <p>This dialogue and the characters Ned and Moffat are not in the movie</p>	<p>1:34:34</p> <p>1:34:39</p> <p>1:35:23</p>	√	√	√
26	<p>Amy’s artistic aspirations and the challenges she faces in pursuing them.</p> <p>Miss Elliot, character</p>	Chapter 26	<p>The only idea converted into the movie is Amy when she was training to paint the portrait in the garden</p>	0:06:13	√	√	√
27	<p>Jo’s writing passion delves into the intricate challenges of balancing ambition with family values.</p>	Chapter 27			√	√	√
28	<p>“I know you are angry, John, but I can’t help it. I don’t mean to waste your money...”</p>	<p>Chapter 28</p> <p>p. 497</p>	<p>The life between Meg and Brook after marriage is only presented in a short scene when Meg spends “fifty” dollars to buy a skill for the dress... This shot only represented the challenges of their new life, especially the financial issues. Other</p>	1:01:41	√	√	√

			<p>details are deleted</p> <p>"It's not exactly even a dress yet ... It's just a fabric," Meg said</p>	1:01:55		✓	
29	<p>The March sisters embarked on a journey of self-discovery and social etiquette.</p> <p>Mr. Tudor character</p>	Chapter 29				✓	
30	<p>Amy's experiences at a charity fair teach her a crucial lesson about forgiveness and self-reflection.</p>	Chapter 30				✓	
31	<p>The letters that Amy wrote to her family from her European vacation with Aunt and Uncle Carrol and their daughter Flo.</p>	Chapter 31				✓	
32	<p>"Jo, I'm anxious about Beth." Mother have some worries about Beth psychological condition</p> <p>"Mercy on me, Beth loves Laurie!" she said, sitting down in her own room, pale with the shock of the discovery which she believed she had just made..."</p> <p>The discussion between Jo and Beth reveals that Beth fallen in love with Laurie</p> <p>Other details in the chapter</p> <p>"To New York. I had a bright idea yesterday, and this is it. You know Mrs. Kirke wrote to you for some respectable young person to teach her children and sew."</p>	<p>Chapter 32</p> <p>p.564</p> <p>p.567</p> <p>p.578</p>	<p>This idea is deleted.</p> <p>The only discussion between Mother and Jo is about Jo's feelings towards Laurie</p> <p>The idea is changed since Beth did not fall in love with Laurie, it's Amy who loves him. This emotion is revealed when Amy decides to return to her family after the death of Amy and shows her hidden love to Laurie</p> <p>Jo decides to Travel to New York after the death of Beth to sell her writings not to run away from Laurie and this is the first scene in the movie</p>	<p>1:41:51</p> <p>1:43:46</p> <p>0:02:38</p>		<p>✓</p> <p>✓</p> <p>✓</p>	<p>✓</p> <p>✓</p> <p>✓</p>
33	<p>This chapter circles Jo's journey of writing and her career in New York</p>	Chapter 33	<p>Most parts of the chapter are deleted; however, some ideas are depicted here and there in the movie.</p>			✓	





	Other details			0:5:48	✓		
				0:5:51	✓		
				0:5:57	✓		
						✓	
34	<p>Jo's career of writing in New York in the "The Weekly Volcano" publication</p> <p>"A friend of mine desired me to offer—a story—just as an experiment—would like your opinion—be glad to write more if this suit."</p> <p>"Tell her to make it short and spicy, and never mind the moral"</p>	<p>Chapter 34</p> <p>p.607</p> <p>p.610</p>	<p>Only a few ideas have been adapted at the beginning of the movie. A lot of deletion</p> <p>_____</p> <p>_____</p>	<p>0:01:52</p> <p>0:03:50</p>		✓	✓
35	<p>"I will, and you must hear me. It's no use, Jo, we've got to have it out, and the sooner the better for both of us,"</p> <p>"I thought so. It was like you, but it was no use. I only loved you all the more, and I worked hard to please you" Laurie said</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>Chapter 35</p> <p>p.634</p> <p>p.635</p>	<p>The scenario timing changes since the meeting between Jo and Laurie in the movie is depicted after the wedding party of Meg</p> <p>A long dialogue is shortened with some new words</p> <p>"I am just not good like Beth, so I am angry and restless," Jo said</p> <p>"You don't have to stay here Jo" Laurie said</p> <p>"Why? Should we run off and join a pirate ship?" Jo said</p>	<p>1:36:25</p> <p>1:38:28</p> <p>1:36:30</p> <p>1:36:32</p>		✓	✓

	<p>"That you love that old man." 'What old man?' demanded Jo, thinking he must mean his grandfather. 'That devilish Professor you were always writing about."</p> <p>Other details</p>	p.637	<p>This idea is deleted in the movie since Laurie does not mention any name and the scenario is just about their mutual feelings</p> <p>_____</p>	<p>1:36:33</p> <p>1:39:27</p>	√	√	
36	How the sisters took care of Beth, especially Jo	Chapter 36	The whole chapter was introduced into the movie through some separate scenes of Beth's illness	<p>0:53:48</p> <p>1:20:44</p>		√	
37	Amy and Laurie's Christmas occasion	Chapter 37	_____			√	
38	Meg and Brooke's life after getting babies	Chapter 38	_____			√	
39	Amy's company with Laurie	Chapter 39	_____			√	
40	<p>The March family, and Beth dying</p> <p>"Beth said the needle was 'so heavy"</p> <p>"I feel stronger when you are here". Beth said</p> <p>_____</p> <p>The Poem "My Beth "</p>	<p>Chapter 40</p> <p>p.729</p> <p>p.730</p> <p>p.732</p>	<p>Most of the details of how the family takes care of Beth before dying were reduced to some scenes of Mother and Jo supporting Beth</p> <p>_____</p> <p>Please fight, don't go quietly, please just fight to the end and be loud .... Jo said</p> <p>Only a glimpse of this poem is seen in jo notebook</p>	<p>1:20:51</p> <p>1:21:51</p> <p>1:26:43</p> <p>1:27:30</p> <p>1:51:37</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>	√	
41	Laurie and Amy's relationship progress	<p>Chapter 41</p> <p>p.738</p>	<p>A lot of details about Laurie's work is deleted. How Laurie began to get closer to Amy.</p> <p>His love for Jo disappears gradually</p>			√	

	<p>“He felt that his blighted affections were quite dead now, and though he should never cease to be a faithful mourner, there was no occasion to wear his weeds ostentatiously. Jo wouldn’t love him,”</p> <p>Mrs. Carrol character</p> <p>Other details</p>	p.753	<hr/>	1:43:44		✓
42	<p>Life after Beth’s Death</p> <p>“Why don’t you write? That always used to make you happy,” said her mother once, when the desponding fit over-shadowed Jo”</p> <p>“I knew you were sincere then, Jo, but lately I have thought that if he came back, and asked again, you might perhaps, feel like giving another answer...”</p> <p>“No, Mother, it is better as it is, and I’m glad Amy has learned to love him “</p> <p>*Here the dialogue is after reading the letter of Amy and Laurie</p> <hr/> <hr/>	<p>Chapter 42</p> <p>p.764</p> <p>p.767</p> <p>p.768</p>	<p>Many details in the novel how the family spends their time after the loss of Beth and how Jo tries hardly to cope with her grieve, are all deleted</p> <hr/> <p>The scenarios and their sequence are changed since the dialogue between Jo and her mother is before the arrival of Amy and Laurie in which Jo has no idea of the engagement between Amy and Laurie</p> <p>Jo did not know that Amy and Laurie had got engaged when they visited them and it was Laurie who informed Jo about his engagement, not the letter</p> <p>“Perhaps I was too quick in turning him down Laurie,” Jo said</p> <p>Do you love him?” Mother said</p> <p>“if he asked me again, I think I would say yes... Do you think he would ask me again ...” Jo said?</p>	<p>1:30:11</p> <p>1:40:28</p> <p>1:48:13</p> <p>1:41:48</p> <p>1:45:45</p> <p>1:41:41</p>	<p>✓</p> <p>✓</p> <p>✓</p>	

			<p>"I know I am not half so good as my sister, but you know I will be a friend to lean on if you'll let me ..." Jo said to Mr. Laurence when Jo tried to move on with her loss and do what Beth loved</p>	<p>1:41:53</p> <p>1:41:58</p> <p>1:50:20</p>	<p>√</p> <p>√</p> <p>√</p>		
43	<p>Life continues and Mr. Bhaer visits jo house</p>	Chapter 43	<p>The chapter condensed with warm vibes after the visit of Mr. Bhaer to joy family and they together spent a lovely moment</p> <p>"This is a beautiful instrument, which one of you plays?" Bhaer said</p> <p>"Oh, it's my sister Beth... But none so well as her" Jo replied</p> <p>"It's very hard to lose a sister... I am sorry" Bhaer said</p> <p>It would make us so happy if you 'd play now, she wouldn't want the piano to sit silent "Mother said</p> <p>When Bhaer plays the piano with the same rhythms that Beth was playing, the sound of music spreads throughout the house irrigating the sense of longing Beth</p> <p>"If you ever come to California, I would love to see you..." Bhaer said</p> <p>Jo, You love him "Amy said</p>	<p>1:57:47</p> <p>1:59:03</p> <p>1:59:13</p> <p>1:59:20</p> <p>1:59:38</p> <p>2:00:11</p> <p>2:00:54</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>	√	
44	<p>Family vibes and Amy and Laurie's plans</p> <p>Shall you care if Jo does marry Mr. Bhaer?'</p>	Chapter 44 p.804			√	√	





			prepares the horses. We can catch him” Amy said	2:00:54	√		
			Several conversations added in this situation uttered by family in the movie which are not found in the novel	2:01:08	√		
					√		
47	<p>“For a year Jo and her Professor worked and waited, hoped and loved, met occasionally, and wrote such voluminous letters”</p> <p>“Aunt March died suddenly “</p> <p>Family plans for the school</p> <p>After 5 years of marriage Rob and Teddy, Jo and Bhear twins</p>	<p>Chapter 47</p> <p>p.844</p> <p>p.844</p> <p>P.857</p>	<p>There is no mention of their longtime relationship</p> <p>Deleted but the viewer can figure out this when the family turned the aunt's palace (inheritance; Plumfield ) into a school</p> <p>The director tried to depict the family's passion for arranging the school with some quick scenes with inspiring music</p> <p>Jo's suffering from her grief of losing her sister pushed her to write a new genre of novel entitled “Little Women” adapted from her personal life but with fake names. This type of writing has welcomed the readers and gained huge success</p> <p>“So I get 5 percent of the profit, “ Jo said</p> <p>“What about the payment up front,” Jo said</p>	<p>2:08:32</p> <p>2:06:48</p> <p>1:53:47</p> <p>2:04:53</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p>	

			The compromising between Mr. Dashwood and Jo about her new novel, how New Jo put her conditions regarding the cost and benefits signifying the new version of Jo	2:04:59	√	
			“Mr. Dashwood, if I am going to sell my heroine into marriage for money, I might as well get some of it”	2:05:22	√	
			Separate scenes of how Jo's new novel “Little Women “was being prepared and printed interspersed with enthusiastic music serves as a signal of the cinematic purposes to excite the viewers	2:06:06		
				2:08:53	√	
					√	