

## CHAPTER 1

### INTRODUCTION

#### 1.1. Background of the Research

If readers no longer read a book because they are bored, the best way to maintain the existence of a literary work is to adapt it (Cook). Whatever the form, such as films, toys, video games, or even theme parks. Adapting a book into a film is not just about to modifying the text into visual form. So that it doesn't get boring, many changes must intervene in the film. These things include audience market, culture, the time setting in which the film was made, dramatization, and adjustments to the duration which resulted in the need for new scenes that were not in the book (Klein 9-10).

*The Tale of Peter Rabbit* is a phenomenal children's book that is still read, watched the films, and studied its issues for more than a century (Lowne). A small book that tells the story of a naughty rabbit who is forbidden entering Mr. McGregor's garden when his mother leaves. Then, he disobeyed his mother's orders and stole vegetables from the garden. Finally, he was almost caught by Mr. McGregor, however, managed to return home and he was not scolded by his mother. Very simple is not it? An simple story conflict will certainly not attract much attention from film audiences. Additional dramatization is necessary to resolve this problem. The goal is to adjust who will watch films adapted from books. Are they still a child? Or adults?

In fact, the film adaptation of *Peter Rabbit* (2018) is categorized PG (Parental Guidance) ("IMDb"). The romantic elements of the characters Thomas McGregor

and Bea in the film are certainly not intended for consumption by underage children like the readers of the original book. Other adult life conflicts like being fired and throwing rabbits into the river also strengthen this film which was not made specifically for underage children.

Adaptations should be marketed effectively to reach the intended audience and generate interest in both the film and the original book. Successful adaptations, such as *The Secret Garden* (1993), *Matilda* (1996), and *Little Women* (2019), have managed to capture the essence of the original books while also engaging audiences with their visual and emotional storytelling.

Even now, movie adaptations continue to be a beloved and well-liked commodity in the film industry. It is not an easy task to adapt a novel for the big screen. Many movies have been made from books, short tales, and play scripts from a very long time ago. According to the Cambridge Dictionary, adaptation is the process of altering to fit new circumstances. Thus, the process of adaptation may be used to literary works, such as when making a novel into a film. The state of a novel is transformed into a film when a movie is adapted from it. When a book is made into a movie, it is handled differently because of how the reader interprets the plot, particularly if it is a best-seller. The novel presents difficulties for the filmmaker in terms of how the works perceive the visual and turning the narration into a conversation. Every performance in the adaptation effort, according to Hutcheon, needs to be exaggerated since voice, movements, noises, and visual pictures need to be substituted for description, narration, and expressed thinking (Hutcheon 40).

We can refer to the success of *The Tale of Peter Rabbit* written by Beatrix Potter. A picture book whose pictures were illustrated by the author herself was the

world's first picture children's storybook. Frederick Warne & Co published a full-color edition in 1902 (Eccleshare). The seriousness of the publisher not merely prioritizing the aesthetic elements of their book. They thought far and wide about how the book had such a long life, even to the point where it is still being discussed today (Yuan 100).

One of Beatrix Potter's works has become the most popular children's book ever. One indicator of *The Tale of Peter Rabbit*'s popularity can be seen from the number of sales of the book worldwide. It has sold over 45 million copies and are still increasing every year, making it one of the best-selling books in history (Prnewswire.co.uk). The book has also been translated into more than 36 languages and is required reading for many elementary schools in various countries (Mackey 33).

Prestigious awards such as the New York Times Best Illustrated Children's Books Award and the Kate Greenaway Medal for Illustration also confirm that the quality of the story and illustrations are extraordinary, making people want to read it more than once (The Telegraph).

Not only that, the researchers were also interested in the public's appreciation of *The Tale of Peter Rabbit* as a contemporary cultural phenomenon. A study conducted by students of the English Department of Padjadjaran University (2019) stated that the success of the book was due to several factors such as the simple but entertaining storyline, the adorable character of Peter Rabbit which is easy for children to remember, and the illustrations that attract attention. Apart from that, *The Tale of Peter Rabbit* is also able to give a moral message about the importance of obedience to parents and courage in facing obstacles (Nafisah Sayidatun 98).

Beatrix Potter's *The Tale of Peter Rabbit* is not only a famous children's book, but also a great example of how a literature can contribute to preserving its own literary ecosystem. Potter has considered the publication of the book very carefully, starting from the printing process, to how the fate of the book will be after Potter's death (Yuan 41).

The adaptation, which is an effort to preserve *The Tale of Peter Rabbit*, has been carried out a lot, such as merchandising (stuffed toys, doll, board game, and nursery wallpaper), book, and film (*Peter Rabbit 2018* & *Peter Rabbit: Runaway 2021*). McDonald, a biographer of Beatrix Potter, revealed "longevity of her books comes from strategy" (MacDonald 128). The *Peter Rabbit* (2018) film inspired by the children's books above are a major undertaking, as well as the focus of research.

Based on Beatrix Potter's character of the same name, *Peter Rabbit* is a 2018 comedy film distributed by Sony Pictures Releasing and co-produced by Columbia Pictures (Variety Insight), Sony Pictures Animation, Olive Bridge Entertainment, Animal Logic, 2.0 Entertainment, and Screen Australia. Will Gluck directed and co-produced the picture alongside Zareh Nalbandian, based on a screenplay and scenario by Gluck and Rob Lieber. The plot of the movie centers on Peter Rabbit, who must cope with fresh issues once the great nephew of the late Mr. McGregor shows around and finds out how much mischief Peter's family can get into. Columbia Pictures released *Peter Rabbit* on February 9, 2018, in the US; on March 16, 2018, in the UK; and on March 22, 2018, in Australia (ComingSoon.net). Critics gave the movie varying ratings, primarily because of how much it deviated from the original script. Additionally, on a \$50 million budget, it brought in \$351 million globally (Pressburg). Without Sony Pictures Animation's help, a sequel,

*Peter Rabbit 2: The Runaway*, was released in 2021, but its box office performance was not significantly higher than that of the original movie (D'Alessandro).

It would be fascinating for scholars to go more into the process of turning a children's book into film, including the planning, research, and logistics of switching up the medium. For this investigation, the authors employ Linda Hutcheon's adaptation theory. The adaptation is a formal object or product that is generated via the intertextuality of literary works. It is also a process of production and reception. According to Kinney, the definition of adaptation as process and output is more in line with the word's everyday meaning and is sufficiently inclusive to embrace visual art, musical arrangements, stage and film productions, and song covers (Kinney 13).

The adaptation problem above will be discussed in this thesis entitled "Exploring the New Conflicts in "Peter Rabbit" (2018) Movie: Adaptation Criticism". So, this research can be a reference for discussing how a film adaptation develops the conflicts of the book.

## **1.2. Identification of the Problem**

Based on the problems found by the writer, an investigation shall be done by analyzing what are the conflicts in the book and the film. Apart from that, the author will also explain what are the implication of conflicts development in *Peter Rabbit* (2018) movie.

## **1.3. Review of Related Literature**

In doing this research, the writer has found several related research with the same topic and theory. These researches give an overview to help this research by giving examples to do a similar research.

First, A journal written by Richard Clouet (2021) by the title “The Robin Hood Legend and Its Cultural Adaptation for The Film Industry: Comparing Literary Sources with Filmic Representations” (*Journal of English Studies*, Vol. 3, No.2, pp. 37-46) could be research related to this thesis. This research examines the way the legendary hero–Robin Hood–was interpreted over the centuries and medieval texts were translated and adapted to suit the tastes of new readers. The revered character of Robin Hood as a medieval revolutionary, a precursor in Renaissance drama, a Saxon freedom fighter of the 18th and 19th centuries, or a chivalrous robber needs to resonate with consumers over time. This adaptive capacity of the Robin Hood legend has been demonstrated in the twentieth century through various film adaptations of the now-lawful bandit, who legitimately fought against coercive and unjust authorities. If the characterization is not in accordance with the demands of the times, miscommunication will occur, so that the moral message that the script writer conveys to the main character does not reach the audience.

The next study which also discusses the adaptation of literary works into films is Preeti Oza’s research (2024) “Adaptation Theories in Literature-Shakespeare into Films and Cinema” (*Gradiva Review Journal*, Vol. 10, No.3, pp. 11-21). This study investigates the theoretical underpinnings that underpin the complex process of translating William Shakespeare's literary works into film and cinema. The first part of the investigation explores the historical background of Shakespeare's plays as well as their ongoing cultural significance. It then delves further into the concepts of adaptation, highlighting the techniques and creative license used in transferring Shakespeare's plays to the big screen.

Shakespeare's linguistic richness should be preserved, but modernization is also necessary to reach current audiences. These are important topics of discussion. The research closely looks at how audiences and historical periods have shaped how Shakespeare's plays are interpreted, as well as how cultural and social shifts have affected these adaptations. Reputable scholars with expertise in adaptation offer theoretical insights that make it easier to comprehend the complexity of these filmic projects. The study concludes by highlighting the complex relationship that exists between literature and film, especially when it comes to the cinematic adaptation of Shakespeare's classic tales. This work provides insightful viewpoints on the continuous development of Shakespeare's plays as motion pictures while also acknowledging the difficulties and opportunities inherent in the creative process.

Muhammad Rizal's paper, "A Film Adaptation On Characterization Of Main Characters From Lauren Kate's *Fallen*" (2017), is based on his research, results, and conversations; the target of his research is Lauren Kate's novel, *Fallen*. He talked about Luce and Daniel as the two primary characters in the research. The examination of these two fundamental figures in order to comprehend their characteristics. He bases his research on two theories: Linda Hutcheon's adaptation theory and the intertextual theory. According to Rizal, Luce and Daniel had six personalities in the book, but after adoption, they only have three. This study's association with this article makes use of the adaptation hypothesis, which is a related idea. This article also makes the same effort to identify the distinctions between the book and movie. Although his attention was mostly on characterisation, this study will concentrate on how Wright, using the novel's source material and the movie's depiction of war, portrays the locations in England in the 20th century. The

author's choice of simple language makes it easy to comprehend the issue he discusses, which is at least why I find this essay so intelligible.

Fourth, Julie Sanders in her book "Adaptation and Appropriation (The New Critical Idiom)" (2005) examines on the literariness of literature. Any investigation of intertextuality, and its particular incarnation in the forms of adaptation and appropriation, is bound to be interested in how art generates art, or how literature is formed by literature. The purpose of the research is to explain the definition of adaptation and appropriation. Apart from that, this article also highlights the differences between original and adapted works and the role of the reader in the reading of both. Sanders use qualitative method in her research. This study use adaptation theory to compare the adaptation form of a work with the original one. The advantage of this research is that the researcher describes each definition in very detail and is easy to understand. However, unfortunately this book does not include examples of recent adaptation phenomena.

The fifth research that discusses related matters is "Novel to Film: An Introduction to the Theory of Adaptation" (1996) written by Brian McFarlane discusses the theory of adaptation from novel to film. This book delves at how a filmmaker and playwright may portray literary works visually. McFarlane also covers the selection of tales and characters, structural and conceptual alterations, and the impact of the audience on the perception of a work. This book also includes case studies from classic film adaptations such as "Gone With The Wind," "The Godfather," and "The Lord of the Rings."

Saba Iqbal's journal "Adapting Novels into Films: A Study of the Challenges Faced by Screenwriters" (2017) explores the difficulties experienced by



scriptwriters while converting novels into cinematic form. In this journal, Saba Iqbal discusses several important aspects of the adaptation process, including as storytelling and character development, narrative pace, and structural and conceptual changes to guarantee that the adaptation stays true to the spirit of the original work. This article also discusses how production expenses and scheduling constraints may affect how an adaptation turns out in the end. This will have an impact on how many important novel elements are incorporated into the movie. Additionally, Saba Iqbal highlighted the differences between written and visual media. He said that although different mediums portray tales in different ways, some literary elements are hard to adapt to the big screen since they are abstract in nature.

Then, Emily E. Auger's article "The Lord of the Rings' Interlace: The Adaptation to Film" (2011) looks at how the author of The Lord of the Rings utilizes a technique known as interlacing. The use of interlace serves to underscore the story's position as a myth by amplifying it. She talks on the disparities in the interlacing between the novel and the movie version in her journal, particularly with regard to the three main characters' stories. According to Reseacher, the movie's interlace is structural in nature as it repeats specific themes and conversational lines with slight modifications. She also contends that part of the interlace was added, and that other times it was modified from the text.

Pratama, Andika. "Comparison on Characterization of Cinderella from 'Cinderella'

The next related research is "Comparison on Characterization of Cinderella from "Cinderella" Grimm's Fairy Tale (1812) and "Cinderella" Grimm's Fairy Tale Edited by Edna Henry Lee Turpin (1903)" (*Jurnal Penelitian Mahasiswa Indonesia,*

Vol. 3, No. 2, 2023, pp. 1–8) written by Andika Pratama (2023). The purpose of this study is to define and analyze Cinderella from the Grimm Brothers' version of the Cinderella Grimm Fairy Tale (1812), and the Grimm Cinderella Fairy Tale edited by Edna Henry Lee Turpin (1903) from the perspective of psychoanalytic studies. The author uses textual analysis methods. The object of study is the characterization of the main character of the two fairy tales, Cinderella. The analysis was carried out by detailing Cinderella's characterization from the perspective of Id, Ego and Superego which is reflected through her behavior in certain events. The research results show that the characterization of Cinderella in both versions has similarities, namely pious, kind, weak, beautiful, patient, mysterious, diligent, humble, naive and dependent. Apart from that, there are three different traits that are only found in Grimm's Fairy Tale (1812), including being more dependent, selfish and reckless.

Then, a paper by Rifkin Deborah by the title “Visualizing peter: The first animated adaptations of prokofiev's peter and the Wolf” (2018) discusses the historical context of Soviet animation and its emphasis on nonviolent content for children, contrasting it with Western cartoons that often depict extreme violence involving animals. It explores Prokofiev's initial interest in collaborating with Soyuzmultfilm in 1933 for an animated fairy tale project, which unfortunately did not materialize during his lifetime due to delays and conflicts. The study compares Prokofiev's original concert version of Peter and the Wolf with the animated adaptations, revealing insights into the reception history of the work from both Soviet and American perspectives. The analysis delves into the artistic liberties taken by the animators, such as cuts to the score, reordering of musical segments,

and rewriting parts of the narrative, showcasing how these adaptations convey nuanced political and cultural values. The article employs a comparative analysis method to examine the animated adaptations of Prokofiev's *Peter and the Wolf* by Walt Disney and Soyuzmultfilm. Additionally, the study incorporates a historical approach to delve into Prokofiev's early interest in collaborating with Soyuzmultfilm for an animated project in 1933, shedding light on the artist's engagement with animation and the challenges that prevented the collaboration from materializing during his lifetime.

Next, the related research to this thesis is "Transformasi novel ke bentuk film :: Analisis ekranisasi terhadap novel *Ca Bau Kan*" written by Rokhani Umilia (2008). The research paper focuses on the transformation of a novel into a film, specifically analyzing the adaptation of the novel "*Ca Bau Kan*" into a movie. This study addresses the common issue of disappointment among novel writers and film audiences due to differences in plot between the original novel and its film adaptation. The analysis in the paper utilizes the Chatman theory to examine the kernels and satellites of the novel and the film. This theoretical framework helps in comparing the plot elements, identifying similarities, differences, and variations between the novel and the movie adaptation. Through this analysis, the study aims to explain the functional changes that occur during the transformation from a novel to a film. The research findings reveal that the novel contains 91 kernels and 284 satellites, whereas the film data consists of 79 kernels and 146 satellites. This quantitative comparison provides insights into how the plot elements are structured and presented differently in the novel and its film adaptation, highlighting the nuances of storytelling in different mediums.

An article "Adaptation Analysis of Harry Potter and the Half Blood Prince Novel by J.k. Rowling Into Film by David Yates" written by Dewi Risza, Rahmawati, Basuki Imam, and Pujiati Hat (2013) focuses on the adaptation of J.K. Rowling's novel "Harry Potter and the Half-Blood Prince" into a film by David Yates. It explores the motives behind this adaptation process and the changes that occur during the transformation. It discusses three main issues: the changes made by the production team, the consequences of differences in media on the story, and the motives present in the film adaptation. The comparative method is used to analyze the variances between the novel and the film, employing adaptation theory and semiotic analysis. The analysis classifies the differences between the novel and the movie, utilizing semiotics to uncover the ideology present in both. The dominant ideology identified in the film adaptation is capitalism, which elucidates the economic and cultural motives embedded in the adaptation.

Finally, Robyn McCallum's journal article "Screen Adaptations and the Politics of Childhood: Transforming Children's Literature into Film" (2015) examines how society's perception of childhood may change as a result of children's literature being adapted for the big screen. Mc Callum highlighted that social, cultural, and political contexts need to be taken into account while adapting a children's book for the big screen. This is because the media has a major impact on people's understanding of childhood. Mc Callum also offers various instances of occasions where cinematic adaptations of children's novels either succeeded or failed in staying with the spirit of the original story and responding to social and political themes pertinent to their eras in this magazine. He also stressed the importance of not only focusing on the business aspect when making a film

adaptation but also paying attention to the moral values and positive messages conveyed by the original book so that it can become an inspiration for young audiences.

#### 1.4. Research Questions

The research questions of this study include:

1. What are the additions and changes in *The Tale of Peter Rabbit* and *Peter Rabbit* (2018) movie?
2. What are the changes and the influences of the new additions into the the story of the *Peter Rabbit* (2018) movie?

#### 1.5. Scope of the Research

The scope of this research will limit the study to the text adaptation from the book (*The Tale of Peter Rabbit*) to (*Peter Rabbit* (2018) movie) adaptation. The focus issues in this research are changes in conflict elements.

#### 1.6. Objectives of the Study

There are two objectives of this research. The first objective is to reveal the conflicts in *The Tale of Peter Rabbit* and *Peter Rabbit* (2018). The second objective is to investigate what are the influence of changes and additions to conflict in the story adaptation process for the *Peter Rabbit* (2018) movie.