

CHAPTER I

INTRODUCTION

1.1 Background of the Research

Adaptation is a change to adjust. Adapting media into other forms of media not only changes the genre or media itself but also includes the process of transformation. In today's era, adaptation is not only from novels to films or vice versa, but there is more new material that can also be used to adapt, for instance, comics, music, theater, video games, radio, Etc. Although adaptation is not a new issue in the literary world, several consumers still believe that the first published work is the main work. Patrick Faubert stated in his article 'Perfect Picture Material: Anthony Adverse and The Future of Adaptation Theory' that adaptation represents a cultural dialogue constantly improving in quality and should not be stated as an extension of the previous media (Faubert, 2010). It is explained that although each adaptation medium takes from the same source, it possesses unique characteristics and has different processes. At the same time, the creator's various ideas will also affect the final work. In other words, adapting produces new forms of storytelling by exploring different experiences and giving more creativity that can develop into new adaptation works.

In common with Faubert, Linda Hutcheon's *A Theory of Adaptation* states that adaptation work should be understood as a unique form of creative expression (6). Hutcheon argues that many consumers still compare the adaptation works to

the shadows of first published works. Her theory of adaptation not only focuses on literary works and films but also includes broader media such as comics, video games, theme parks, opera, song covers, radio, and more. She also focuses this adaptation theory on medium specificity. The purpose of medium specificity is to observe and comprehend the unique capabilities of each medium, contrasting what one medium can achieve that another cannot (Hutcheon, 2006). It means that each adaptation medium has uniqueness, different experiences, and varied ways of telling a story. For example, novels adapt into films, transforming from text to motion visuals, novels into comics from text to visual images, and novels into video games from text to control.

The research talks about one of the literary works with many adaptation media, the novel *Dracula* by Bram Stoker. There are many adaptations of *Dracula* novels, but the author has selected three adaptation works across different mediums for research. These include the film adaptation of *Bram Stoker's Dracula* by Francis Ford Coppola, the comic adaptation of *The Complete Dracula* by Leah Moore, John Reppion, and Colton Worley, and the video game adaptation of *Bram Stoker's Dracula* 16-bit SNES by Psygnosis.

Dracula is a classic literary work by an Irish writer named Bram Stoker. The novel was first published in 1897 in England by Archibald Constable and the Company of Westminster. *Dracula* is an epistolary novel that collects several diaries, telegrams, letters, and newspaper clippings as the story's plot. This novel is based on folklore and vampire mythology from Central and Eastern Europe. *Dracula* was also inspired by Vlad III Draculea, who was famous for his cruelty.

Show different perspectives from the characters and add some newspaper clippings, making the readers think this story exists in society. The novel's remarkable plot and characters have contributed to its popularity and publication in multiple languages (Nolen, 2021).

In the book *Dracula in Visual Media: Film, Television, Comic Books, and Electronic Game Shows 1921–2010* (2011), Dacre Stoker argues that *Dracula* remains popular because it offers a creative modern vampire mythology story (2). Many subcultural variations and adaptations of vampire stories emerged after Stoker's work was published. Additionally, Browning and Picart argue in the same book that *Dracula* became the basis of almost all vampire genres. Although there are many variants of vampire stories, *Dracula* still attracts much interest and inspires many writers. This is evident from the number of scholars who have commented on and researched Stoker's work and its modernization (7). Up to now, more than a hundred films, animations, and television series themed on vampires, dozens of comic books, and several video game titles based on Bram Stoker's works, either taken from the main character or other characters or used as inspiration.

In 1992, Columbia Pictures, an American film production and distribution studio, produced a *Dracula* film adaptation by Francis Ford Coppola under the title "*Bram Stoker Dracula*." The lead roles include Gary Oldman portraying Count Dracula, Keanu Reeves as Jonathan Harker, Winona Ryder playing Mina Harker and Elizabeth, and Anthony Hopkins starring as Professor Abraham Van Helsing. The director provides a classic gothic romance genre, which is set in the London Victorian era. Producer Francis Ford Coppola provides an overview of

the reason Dracula became a vampire at the beginning of the film. He also creates uniqueness in each character, which is slightly different from the source he adapted.

In 2009, Dynamite Entertainment, an American comic book publisher, adapted the novel *Dracula* by Bram Stokers into a comic book series titled *The Complete Dracula*. The adaptation was helmed by Leah Moore and John Reppion, featuring illustrations by Colton Worley. This comic book series has five issues fully painted and contains 32 - 40 pages for each series with a different cover. Adapted from the novel *Dracula*, the storyline from beginning to end is the same as the original work. The comic book series also includes additional materials at the end, such as the author's notes, scripts from specific pages, the illustrated process, and others that provide insightful perspectives on the comic version.

On the other hand, Psygnosis was a British video game developer and publisher who released 16-bit SNES for a home video game by adapting the novel Bram Stoker's *Dracula* entitled *Bram Stoker's Dracula* in September 1993. *Bram Stoker's Dracula* for SNES is characterized by its side-scrolling gameplay, in which the camera angle follows the game characters as it move left or right (Bram Stoker's *Dracula* SNES). In this game, players take on the role of Jonathan Hacker's character as the Protagonist, who travels through six different stages; each stage has several areas to explore, except the final stage. In addition, this game includes additional characters to enhance the player's excitement.

1.2 Identification of the Problem

The writer identifies four objects, namely *Dracula's* novel, *Dracula Bram Stoker's* movie adaptation, *The Complete Dracula* Comic series adaptation, and *Bram Stoker's Dracula* SNES video game adaptation, as the differences presented in the narrative contexts. This narrative change arises because the creators have to follow the rules of each medium, and as the medium is change, the way readers consume each adaptation will also be different. The novel *Dracula* uses descriptive to narrate the story, while in the film adaptations, the story narration is presented through visuals. On the other hand, in comic adaptations, story narration is presented through sequential images, and in the video game adaptations, the narration is presented in an interactive.

Based on the issues mentioned, the writer analyzes by examining the medium specificity that is only owned by movie, comic, and video game media. This research will recognize the characteristics that each medium has with deeply extract how this media tells the same story with different final results. These will help the writer to identify the aesthetic values and the way readers consume each adaptation work that is only convinced by novel, movie, comic, and video game.

1.3 Review of Related Literature

The writer has read several theses and related study articles that discuss the same topic and use the same theory. The aim is to support this research and to acquire deeper knowledge of the issues.

A thesis by Leroy Lucassen, a student at Radboud Universiteit, entitled *Fidelity in Dracula Adaptations Jonathan Harker and Renfield* (2014). This thesis compares two film adaptations of the original work *Dracula* by Bram Stoker. The adaptations are titled *Dracula* from 1931, directed by Tod Browning, and *Bram Stoker Dracula* From 1992, directed by Francis Ford Coppola. The 1931 adaptation focuses on a certain part of the original narrative. However, there are some changes in the narrative, such as Mina Becoming a vampire and the subplot chasing Dracula being removed. In 1992, the film adaptation added a new romantic subplot and some scenes had to be changed. This research focuses on two characters, Jonathan Harker and Renfield. The author tries to identify the fidelity of the depictions of Jonathan and Renfield in the film adaptations, both the inner and outer characters. Lucassen also tries to find the extent to which the change in medium played a role in these changes.

This thesis uses Linda Hutcheon's and Julie Sanders's adaptation theory to examine fidelity in each *Dracula* adaptation work, especially for Jonathan Harker and Renfield's characters. It has a clear explanation for comparing the two film adaptations. This thesis helps the writer to see more depth into the differences between Bram Stoker's novel *Dracula* and Francis Ford Coppola's *Bram Stoker Dracula* 1992 adaptation. It also helps the writer see one of the impacts of media change.

Second, an article published in *Vivid: Journal of Language and Literature* written by Edria Sandika, titled "Medium Specificities in Adaptation of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*: Marvel Comic,

Video Game, and South Korean TV Drama” (2020). This article explores three distinct adaptations of Robert Louis Stevenson’s novella. Sandika examines how each medium, including Marvel Comics, Toho’s video game adaptation, and the South Korean TV drama *Hyde, Jekyll, Me*, utilizes unique narrative and visual elements to reinterpret Stevenson’s original work.

The Marvel Comics adaptation uses a linear storyline with Henry Jekyll as the main narrator, which diverges from the original’s work. On the other hand, Toho’s video game introduces interactive gameplay mechanics such as the “psycho-wave” attack, which improves player engagement while presenting a narrative that diverges from the novella. Meanwhile, the Korean drama highlights the dual nature of characters through imaginative visualizations, which marks a shift from Stevenson’s original work. This research investigates how adaptations work, transform, and innovate textually, applying Linda Hutcheon’s adaptation theory. It underscores the role of medium specificity in engaging audiences and focuses on the distinction between repetition and replication in adaptation processes. Overall, this study contributes to keeping the writer’s understanding of Hutcheon’s adaptation theory and identifying which parts should be analyzed when transforming a text into different media.

Third, a thesis by a student at Maranatha Christian University named Ridwan entitled “Elements of plot in Bram Stoker’s *Dracula*” (2006). The thesis study into the novel *Dracula* by Abraham Stoker is a story full of mystery about the mythology of vampires. This thesis analyzes three plot elements: suspense, surprise, and artistic unity. Ridwan stated that elements of the plot are very

important for a literary work; these elements help the readers understand and answer all the sequences that appear in the novel. The suspense aspect makes the reader wonder and question more about the story. The surprise aspect makes the reader curious about the unpredicted sequence, and artistic unity helps the reader understand the whole story, which is related to each other and contains an answer. The author uses an intrinsic approach to analyze Dracula's novel with the concern of its plot. This thesis assists the writer in gaining deeper insights into the plot of *Dracula*. It makes the writer concerned that the plot also determines the reader's understanding of a literary work.

Fourth, Nofiyanti Fuanda, a student at the University Muhammadiyah Yogyakarta, authored an article titled "Genre Analysis of 24 Vampire Films: Reformulating Dracula in the Early 21st Century" (2016). The article discusses the conventions and innovations of Dracula films in the early twenty-first century. The study specifically aimed to discuss films that feature the Dracula character, given the ongoing adaptation of Stoker's narrative in contemporary times. Fuanda claimed that many producers blend elements from multiple genres. Among the 24 films produced from 2000 to 2014, eleven films were classified as pure horror with Dracula, eight as horror action, two as horror dramas, and one as horror adventure, horror sci-fi, and horror romance. Fuanda also proposes a framework addressing contemporary issues such as modernity, rationality, and the evolution of gender roles ('New Woman' and 'Now Woman'). This framework includes five elements: 1) Shifting in themes involving science and sexuality, 2) Variations in stereotypical characters such as villains becoming heroes and women taking on

heroic roles, 3) Changes in motives, 4) Variations in settings, and 5) Replacement of traditional elements. Employing genre analysis to contextualize texts within both textual and societal frameworks aligns with McDowell's theory of temporal development across interdisciplinary studies. This research helps the writers understand genre analysis more, especially when adapting the *Dracula* novel into films. Also, it informs the writer that changing times of the adaptation era also have a different impact on the final result of each adaptation.

1.4 Research Questions

In accordance with the previously explained research above, this study aims to address the following questions below:

1. What medium specificity is shown in the movie, comic, and video game that is not offered by the novel?
2. How do those changes affect the aesthetic context of the works for the reader?

1.5 Scope of the Research

This investigation focuses on textual analysis, which limits the discussion on the original *Dracula* works and their adaptations. These adaptations include the 1992 film directed by Francis Ford Coppola and titled *Bram Stoker's Dracula*, the comic series *The Complete Dracula* by Dynamite, and the video game *Bram Stoker's Dracula 16-Bit SNES* by Psynosis Media.

1.6 Objective of the Research

The purpose of this study is to highlight the inherent characteristics of each media adaptation. It also introduces textual transformation and innovation from the novel *Dracula* to the film adaptation of *Bram Stoker's Dracula*, the comic series *The Complete Dracula*, and the video game *Bram Stoker's Dracula* 16-Bit SNES. Furthermore, the writer intends to elaborate on each *Dracula* adaptation using medium specificity shown in each novel, movie, comic, and video game that has been researched. This research also helps to see the aesthetic values from each media adaptation that affect the final result of the work for the reader.

