

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Novels enable readers to visualize based on the author's expressive imagery (Stam, 2000), while movie adaptations translate these narratives into cinematic experiences (Sharma, 2024). Alwazzan (2024) explained that many popular movies, the ones everyone talks about, are based on literary works, especially novels. According to McFarlane (1996), movie adaptation is the process of turning words from literary works into pictures that move on the screen. It means that movie adaptations are like new creations, however, they still have a connection with the original book.

One example of a relevant literary work to discuss for this purpose is the novel *Flipped* by Wendelin Van Draanen (2001) and its movie adaptation of the same title, directed by Rob Reiner (2010). *Flipped* shares the same premise across both media, telling a love story. It is the first-sight love felt by the female main character, Juli Baker, for the male neighbor who has just moved into her neighborhood, Bryce Loski. If Juli immediately falls in love with Bryce at first sight, it differs from Bryce. He feels uncomfortable and wants to avoid Juli, who is always chasing him. As time goes by, with many things happening between them, the wheels turn. Bryce realizes his feelings for Juli too late, after she starts to move away from him.

Flipped novel and movie presented their relationship alternately using dual perspectives, narrated from Bryce Loski and Juli Baker's point of view. This technique

becomes an important point in conveying conflicts, feelings, and character development from both sides. In the novel, the dual perspectives are narrated alternately through narrative chapters using the first-person point of view, which enables readers to comprehend each character's thoughts on more deeply. On the other hand, in the movie, the story is conveyed using voice-over narration and visual techniques by maintaining the cinematic version of dual perspectives.

Additionally, nostalgia is connected with youth, the past, warmth, and longing (Davis, 1979, as cited in Sedikides et al., 2008). *Flipped* presents elements of nostalgia in the realm of youthful memories and the teenage view. Nostalgia is enhanced by each character's experience and how the story is delivered. It is interesting to explore how nostalgia is translated from what is written in the novel to the cinematic experience in the movie.

Flipped is characterized by the use of point of view, specifically dual perspectives that allow readers to understand the story in depth and complexity from different points of view. Culler (1980) states that a variety of contrasting ways of seeing or conveying events are needed to comprehend the point of view in a story, so that the core story is still conveyed through a variety of perspectives. In addition to the use of dual perspectives, the element of nostalgia plays an important role in creating an emotional atmosphere for the audience in *Flipped*. Nostalgia in adaptation itself serves a dual purpose: it assists the audience in dealing with the inevitable force of change and it functions as a coping mechanism for societal shifts (Kennedy-Karpat, 2020). *Flipped* movie helps audiences deal with the inevitability of change and serves as a coping mechanism against social change that allows audiences to romanticize

the past with the innocent and sincere concept of first love over time. Therefore, this research aims to examine how dual perspectives and nostalgia are represented in both the novel and movie *Flipped*, and how the characteristics of each media affect the way these narratives are conveyed.

Wendelin Van Draanen wrote the novel *Flipped*, which was published by Random House in 2001. Wendelin Van Draanen is an American author. She was born in Chicago, Illinois, on January 6, 1965. Draanen received awards and accolades, including IRA-CBC Children's Choice, SLJ Top 100 Children's Novels of all time, Judy Lopez Memorial Award (WNA), California Young Reader Medal, and IRA Teacher's Choice. Before the novel *Flipped* was published, she had also published outstanding works, for instance *How I Survived Being a Girl* and the *Sammy Keyes* series. On the other hand, Rob Reiner is American actor, movie director, screenwriter, and producer. He was born on March 6, 1947, in the Bronx, New York, United States. Before directing *Flipped*, he directed movies including *Stand By Me* (1986), *This Is Spinal Tap* (1984), *The Sure Thing* (1985), and lots of others. *Flipped* movie adaptation received a nomination for 'Best Comedy' at the AARP Movies for Grownups Awards in 2011. In addition, on the IMDb website, the adaptation received a 7.7/10 rating from reviewers in contrast to the fact that the movie was less successful at the box office and suffered losses. The movie was nominated for Best Comedy at the AARP Movies for Grownups Awards in 2011, and Rob Reiner won The Heartland Film Award in 2010.

Based on the explanation above, this research will focus on Wendelin Van Draanen's *Flipped* (2001) and its movie adaptation (2010) directed by Rob Reiner. Hence, this research entitled *Dual Perspective and Nostalgia in Wendelin Van Draanen's Flipped: Adapting Novel to Movie*, would like to investigate how dual perspectives and nostalgia are interpreted from novel to movie.

1.2. Identification of the Problem

The novel *Flipped* (2001) by Wendelin Van Draanen and its movie adaptation with the same title (2010) directed by Rob Reiner, delivering the same story with different narrative and visual strategies. In the novel, the story is conveyed through words, in contrast, in the movie, the story is conveyed through cinematography. This alteration of the medium raises the question of how the dual perspectives and nostalgia in the text are transformed into cinematic form. Therefore, it is important to analyze the process of *Flipped* novel narratives being translated to a movie, especially how the visual elements maintain a dual perspective and nostalgia.

1.3. The Review of the Previous Study

As references for this research, the writer has read and taken some related works to support this research.

The first article is research conducted by Ziyu Zheng entitled *The Interpretation of Women's Discourse in the Movie "Flipped" via the Lens of Eco-Feminism* (2023). In this study, the writer applied the theoretical perspective of eco-feminist theory from the subfield of feminist theory to analyze women's discourse in the *Flipped* movie. The study examines

how nature influenced women's awareness of social issues through the eco-feminist lens, fundamentally connecting environmental concerns with women's rights. It also explores how the different environmental elements in the movie create powerful and fascinating parts. Additionally, it examines the challenges faced by female supporting characters in the movie due to the era in which they lived. Lastly, the movie shows that the environment and the way women are represented can be oppressive, which means limiting women's freedom and expression. The result showed that women and nature are connected in the movie "*Flipped*". Through this research, it is found that women experienced difficulties in the movie *Flipped*. The writer argues that the movie *Flipped* is more than just a love story, it is a reflection of the struggle for women's voice in the 1950s and 1960s, showing how women have been silenced and highlighting the need for continued efforts to achieve equality. The research also emphasizes the importance of understanding the intersection of women's experiences with nature and the need for societal change to address gender equality. Therefore, Zheng successfully conducted her research related to women's discourse via the lens of eco-feminism. This study discusses a fascinating topic, the relationship between women and nature. This study has similarities with this research, which discusses the movie *Flipped*. Thus, this article is used as a reference for this research.

The second related study is an article done by Krisna Wenry, Martina Girsang, & Elista Modesta Br. Sembiring (2022) entitled *The Kinds of Love Through the Main Character in Flipped Movie's Script*. This study investigates the diverse expression of love portrayed in the movie "*Flipped*", applying a thematic analysis proposed by ancient Greek conceptions of

love and also utilizing descriptive qualitative research. The main limitation of the paper is its focus on the script of the *Flipped* movie. According to its findings, there are four kinds of love, including philia, eros, agape, and storge. Additionally, there are six powers of love: specifically legitimate power, reward power, informational power, coercive power, referent power, and expert power. The writers conclude that the *Flipped* movie is a story that shows us how love can change people, how it connects us to others, and how it makes our relationships interesting and complicated. The researchers were able to explain their research in detail so that this article is uncomplicated to understand. However, the weakness of this research is no time stamps are included in the representation of the movie data, thus hindering the reader's ability to identify the scenes being analyzed it. The similarity of this article with this research is that both discussing *Flipped* movie. For this reason, the writer took this article as a reference.

The third research article related to literary work was done by Kartika Chandra Karina (2023) entitled *Bryce's Character Development in Wendelin van Draanen's Flipped: A Structural Approach*. This article aims to improve comprehension of literature by examining character and narrative dynamics, with a focus on Bryce's maturation as a character in Wendelin Van Draanen's "*Flipped*". The writer examines Bryce Loski's personality growth in "*Flipped*" novel applying a structuralism approach proposed by Robert Stanton. Data collection requires a comprehension of character, storyline, character development, and structural theory. Findings of the research reveal that the plot significantly influences Bryce's personality development, suggesting that the transformation serves as a main focus in the

research. Bryce changes from a prejudiced, cowardly, irresponsible, and apathetic person to open minded, courageous, responsible, and initiative person. The content of this article is explained clearly and concisely, this makes it an advantage of this article in covering the weaknesses in the analysis, which only focuses on Bryce, whereas *Flipped* uses a dual perspective. The writer used this article as a reference because this article discussed “*Flipped*” novel, in line with this research. This article is suitable to help the writer explore more deeply the research on “*Flipped*” novel.

Next is a fourth article titled *Transformation of The Giver Novel into Film by Philip Noyce* (2024) was conducted by Alimah B. Sholihah, Ikwan Setiawan, and Dina D. Kusumayanti. The research focuses on the novel *The Giver* written by Lois Lowry and its movie adaptation with the same title directed by Philip Noyce. The writer utilize a theory of adaptation proposed by Linda Hutcheon and Roland Barthes’ theory of mythology to analyze changes in intrinsic elements such as storyline and characterization. The data is shown in the form of a table and then analyzed by identifying the ideology of totalitarianism, liberalism, and freedom, thus the motives in the adaptation are found, including personal, political, and economic motives. The article shows that character changes contribute to the conflict in the movie, and the change in the age of the main character emphasizes the romance aspect to attract a wider audience. This study applies relevant theory, but its weakness lies in the lack of consideration of visual aspects, whereas this research discusses the transformation of novel into movie. This research is relevant because it uses Linda Hutcheon’s adaptation theory as

the foundation of the research in explaining how Hutcheon's theory is applied in adaptation studies.

The fifth article conducted by Syarif Hidayat, Aneira Maharani, Agustinus Hariyana, and Nurul Fitriani (2023) under the research title *Psychological and Romantic Ideas: Life and Death Instinct in Adapting "All the Bright Places" from Novel to Film*. This article examines the novel *All the Bright Places* and its movie adaptation, concentrating on the representation of life and death instinct as well as applying Hutcheon and O'Flynn's adaptation theory. The article's findings indicate that the novel highlights the problem of adolescent mental health, on the other hand, the movie adaptation focuses on the romantic aspect. The portrayal of Finch in both media is quite different; in the novel, he is portrayed as a character who struggles with suicidal thoughts and mental health, while in the movie, he leans on his love relationship with Violet. In addition, this article discusses the motives of adaptation, which show that the change from novel to movie was done to engage teenage audiences through a love story rather than mental health issues, as in the novel. The advantage of this research is that it is clearly written and easy to understand. study applies Hutcheon's adaptation theory, which can be a complementary reference in the present study.

The sixth article has been completed by Nurul Aulia Rahmah and Diah Tyahaya Iman with a study titled *Cinematizing the Victorian Novel to Cinema "Pride and Prejudice"* (2022). This study applies Linda Hutcheon's theory of adaptation to the novel *Pride and Prejudice* (1813) by Jane Austen and its movie adaptation by Joe Wright in 2005. Highlighting the reason the setting and conflict evolve from novel to movie. The results

showed that Wright changed several elements in the setting to produce a more romantic and dramatic effect, also reducing social aspects including social status and the role of women in the Victorian era. The adaptation is more inclined to the love story and romantic struggle between Mr. Darcy and Elizabeth Bennet. Additionally, this study highlights cinematic elements, mise-en-scène and location changes, utilized to emphasize the emotional nuances and conflicts in the story. This study has similarities in applying theory of adaptation by Linda Hutcheon and mise-en-scène to analyze the changes from novel to movie, so this study is a good reference to increase the author's knowledge.

The following study was conducted by Delina Selfia Seilatuw, Ahmad Muhid, and Didit Kurniadi, their research title is *Mise-en-scène Analysis of Divergent Movie by Veronica Roth* (2020). The object is centered on the movie Divergent. A descriptive qualitative method was applied to complete this investigation. The researchers discuss how mise-en-scène theory was applied in the movie Divergent and how the elements of mise-en-scène imply meaning in the movie. With this study, the researchers managed to achieve the research objectives by finding that in the movie Divergent, there are elements of mise-en-scène, including acting, lighting, setting, property, costume, and make-up. These elements contribute to building meaning and capturing the main theme in the movie. Nevertheless, the weakness of this research is the lack of visualization from the movie, whereas this study discusses mise-en-scène in movie. The similarity between this study and the researcher's study lies in the application of mise-en-scène theory. This article is a significant help for researchers in

understanding how to examine a movie's mise-en-scène elements, consequently broadening the researcher's insight regarding the theory of mise-en-scène.

The following reference was completed by Gunawan Tjokro, with his article entitled *Console to Movie Success, Leveraging Nostalgia, and Introducing Subversion in The Super Mario Bros. Movie* (2024). The research only focuses on the movie adaptation of The Super Mario Bros. This article applies Andrew Tate's theory of fidelity and transformation alongside a qualitative method. This research is conducted to identify the factors contributing to the successful movie adaptation of the console game The Super Mario Bros, especially its strategic use of nostalgia and subversion. The study examines how the movie adapted elements from the video game into cinematography, and how nostalgia elements and subversion strategies engage audiences familiar with the source material, as well as those unfamiliar with the source material. The results of this study reveal that the successful movie adaptation of The Super Mario Bros is due to the contribution of nostalgia, by application of familiar characters and setting, a good character and plot transformation, breaking of gender roles in order to be creative, as well as changing audience engagement strategies. This study has an interesting topic, the transformation from video game into movies, but it lacks the movie cinematic visuals. This article is helpful, it has a similar discussion with this study, which is nostalgia, however, the focus of the research is different from this study. This article discusses the movie adaptation from video games (interacting telling to showing), while the writer will discuss the movie adaptation from a novel (telling to showing).

Finally, the last previous study was done in 2022 by Ananda Angelia Ivan, Jordan Alexandra Anton, Suksan Yosela & Juliana Suhindro Putra. The research entitled *The Impact of Mise en Scene in the Horror Movie 'Sweet Home'*. The mise-en-scène of the movie Sweet Home is examined in this study to discover its influence on narrative development, audience response, and the movie's overall mood. By analyzing the movie's visual elements, this paper will provide information on how the filmmaker uses mise-en-scène to shape the audience's experiences with the story and invite them to speculate about what will happen next. The writers only focus on the movie Sweet Home, a movie about a monster apocalyptic environment. Their research uses literature studies and self-observation to explain the effects of the movie Sweet Home's mise-en-scène on its audience. This research reveals that Sweet Home uses mise-en-scène elements, including decorations and property, costumes, makeup and hairstyle, and lighting to depict the apocalypse. In decorations and props, the filmmaker uses blood splatters that fill the wall, stuff piled up as barricades from monsters, and the survivors who are exhausted can be seen with blood, tears, and sweat staining their clothes. Besides that, it also employs a chaotic and gloomy atmosphere in depicting the apocalypse. The actors are given messy hair and torn and dirty clothes. As in horror movies in general, Sweet Home also uses light and dark lighting to depict a mysterious vibe. Admittedly, this paper is clear and easy to understand. Also, offering a deeper understanding of how to analyze mise-en-scène in the movie. This article has a different focus from this study. However, it uses the same theory, mise-en-scène. The availability of this research provides more insight for the writer.

While previous studies investigate different issues of movie adaptation, this research fills the gap in the existing literature. In other words, no studies have explored how the transformation from novel to movie in *Flipped* presents contrast in perception between Bryce and Juli through dual perspectives and nostalgia. In particular, the movie reinforces nostalgia with its setting and mise-en-scène, whereas the novel has a more contemporary setting than the movie. This research offers a new perspective on the analysis of novel to movie adaptation. Under this approach, the current study contributes to adaptation studies, particularly in understanding how dual perspectives and nostalgia are transformed from novel to movie as well as the impact of each media representation shapes the audience's understanding.

1.4. Research Questions

The following research question serves as the foundation for this research:

1. How do the novel and movie *Flipped* represent dual perspectives through narrative and cinematic techniques?
2. How do the novel and movie *Flipped* represent nostalgia through textual narrative and cinematic elements?

1.5. The Scope of the Research

This research focuses on *Flipped* (2001) by Wendelin Van Draanen and its movie adaptation, *Flipped* (2010) directed by Rob Reiner. This research explored the comparison of depictions of dual perspectives and nostalgia from literary texts to visual media. The

research focuses on analyzing the text of the novel and the visuals of the movie to observe how the differences between two media affect the narrative structure and its effects.

1.6. The Objective of the Research

The objectives of this study are formulated under the research questions:

1. To analyze the representation of dual perspective in the novel dan movie *Flipped* through narrative and cinema techniques.
2. To analyze the representation of nostalgia in the novel dan movie *Flipped* through narrative and cinematic elements.

