

CHAPTER V CONCLUSION AND IMPLICATIONS

5.1 Conclusion

This study has examined the adaptation of Roald Dahl's *Matilda* (1988) into *Matilda the Musical* (2022) by focusing on how resistance, agency, and institutional authority are transformed through changes in medium and socio-cultural context. Drawing on adaptation theory, cultural studies, and film analysis, this research demonstrates that adaptation is not a process of simple narrative transfer, but a form of reinterpretation that actively reshapes ideological meaning.

The findings show that in the novel, resistance is primarily represented as an individual and internalized struggle. Matilda's opposition to authority is articulated through intellectual superiority, private moral judgment, and covert acts of defiance. Her agency remains largely personal, framed through narration and internal focalization, and functions as a moral critique of adult authority rather than a catalyst for collective action.

In contrast, *Matilda the Musical* (2022) reconfigures resistance as a collective and performative social movement. Through musical numbers, choreography, and cinematic staging, the adaptation redistributes agency from the individual protagonist to a broader collective, particularly the student body. Institutional spaces such as Crunchem Hall are transformed from sites of oppression into arenas of collective resistance, most explicitly articulated in the musical number "Revolting Children." In this adaptation, resistance is no longer enacted in isolation, but emerges through solidarity, shared awareness, and coordinated performance.

The reframing of Matilda's character plays a crucial role in this transformation. While her intelligence and moral clarity remain central, the musical film positions her not merely as an exceptional individual, but as a political subject whose actions enable collective recognition of injustice. This shift reflects a broader ideological rearticulation in which childhood agency is presented as socially embedded rather than individually exceptional.

Overall, this study confirms that *Matilda the Musical* (2022) exemplifies adaptation as an ideological and intermedial process. By utilizing the affordances of the musical film medium, the adaptation reshapes narrative focus, character agency, and thematic emphasis to resonate

with contemporary cultural values that privilege collective action and social empowerment. The transformation from individual struggle to social struggle is therefore not incidental, but central to the adaptive logic of the musical film.

5.2 Implications

The findings of this study offer several implications for the field of literary and film adaptation studies. First, this research reinforces the view that adaptation should be understood as a culturally situated practice rather than a measure of fidelity to a source text. The case of *Matilda the Musical* (2022) demonstrates that changes in medium—particularly the incorporation of musical performance—enable significant ideological rearticulation that cannot be fully accounted for through narrative comparison alone.

Second, this study contributes to discussions on children's literature and film by highlighting how representations of childhood agency evolve in response to shifting socio-cultural contexts. The musical film adaptation moves beyond portraying resistance as an individual moral trait and instead emphasizes collective consciousness and shared resistance. This suggests that contemporary adaptations increasingly frame children not only as moral agents, but also as participants in social and institutional critique.

Third, the study underscores the importance of musical and performative elements as analytical components in adaptation research. Songs, choreography, and spatial organization function as narrative and ideological devices rather than decorative additions. Recognizing musical numbers as sites of meaning production allows for a more comprehensive understanding of how adaptations communicate social values and power relations.

Despite these contributions, this study is limited by its focus on a single case study and its reliance on textual and visual analysis without incorporating audience reception or production perspectives. Future research may expand this inquiry by examining other musical adaptations of children's literature, conducting comparative studies across cultures, or incorporating reception studies to explore how audiences interpret collective resistance in musical films.

In conclusion, this research demonstrates that adaptation, particularly in musical form, serves as a powerful medium for reimaging narratives of resistance and agency. Through its

transformation of *Matilda* from an individual moral tale into a collective social narrative, *Matilda the Musical* (2022) illustrates how adaptation can actively participate in shaping contemporary cultural discourse.

