

CHAPTER I

INTRODUCTION

1.1 Background of the Research

Adaptation is a way of adapter to transform a work's narratives, themes, and aesthetic to keep it into another medium. Rather than focused on adapting literary works to film or television, it also can be found in various mediums such as drama musical, drama stage, comic books, theme parks and video games (Hutcheon & O'Flynn 2013). Adaptation explores how stories are modified across other mediums, including creative reinterpretation, extensive transposition, and fidelity. The process will include creatively adjusting the story to meet the constraints of the new medium which contain re-interpretation, intertextuality, different mode of engagement, collaborative medium, and audience interaction (Hutcheon & O'Flynn, 2013)

The adaptation of literary works mainly occurred in film. However, with the growth of interactive media, many video games have been transformed into adaptation works since video games share many similarities, such as being screen-based, having features, and having cinematic elements. The main difference between video games and other mediums is the game's interactivity, where we must play the game. (Brown & Krzywinska, 2009, as cited in Saputra et al, 2022).

Adaptation is part of a general theory of repetition since narratives are repeated in different ways (Naremore, 2000, as cited in Saputra et al., 2022). In

other words, rather than copying the original story, they engage and change it creatively so that the original work still maintains its essence. It means that the adapter is required to make creative ways in order to highlight the narratives, which can result in important changes such as plot, character development and theme. (Hutcheon and O'Flynn, 2013)

Narrative transformation will always happen if we adapt literary works, especially when literary texts are translated into interactive media such as video games. These changes are required to maintain the authenticity of the original text while the new medium offers a new narrative experience (Hutcheon & O'Flynn, 2013).

Harry Potter and the Sorcerer's Stone is a story written by J.K. Rowling and published in 1997. The novel follows the story of Harry Potter, an orphaned boy who discovers that he is a wizard on his 11th birthday; he learns the truth when a giant named Hagrid arrives to deliver an invitation to Hogwarts School of Witchcraft and Wizardry. The novel became a cultural phenomenon, attracting many readers from young to adults. The novel brings the readers to a marvelous, magical world with various characters and imaginative settings, with a combination of adventure and fantasy elements (Alsharab, 2019). The adaptation of *Harry Potter and The Sorcerer's Stone* has been directed into a film by Chris Columbus and premiered in 2001. The adaptation succeeded in becoming one of the highest-grossing films of all time, grossing over 1 billion worldwide. *Harry Potter and the Sorcerer's Stone* received 20 Awards and 74 nominations (IMDb). The popularity of this film opened the way for the franchise's continuation, which made a lot of adaptations of Harry Potter can be enjoyed today.

There are various adaptations of Harry Potter and the Sorcerer's Stone. One of the early adaptations was adapted into the Gameboy Advance version developed by Griptonite Games and Published by EA Games in 2001. Using the action-adventure genre, the game follows the original story based on the novel with different experiences compared to the film version. Harry Potter and the Sorcerer's Stone Gameboy Advance version offers interactive gameplay with unique control and mechanics, where we are given experiences to play as Harry Potter to explore Hogwarts School of Witchcraft and Wizardry (Electronic Arts, 2001).

The *Harry Potter and the Sorcerer's Stone* Gameboy Advance version, very different from the latest action-adventure genre which will serve the player with stunning graphics and amazing voice over. This version slightly has the same experience as reading literary work with every storyline and in-game hints still written which required the player to read to keep up with the in-game storyline. Used a top-down perspective or bird's eye view combined with pixel art style with many features. For example, explorations in Hogwarts where we can meet other characters and complete the quest, learn a new spell, fight an enemy, explore the dungeon, and not stop there; we can also participate in a famous wizardry sport namely Quidditch.

Based on the explanation above, the researcher concludes that there are some transformations related to the narrative of the adaptation between the Gameboy Advance and the novel. The narrative transformation of Harry Potter and the Sorcerer's Stone from a novel to a Gameboy Advance game is a rich topic for analysis because it highlights key differences between storytelling in literature

and video games. It allows for exploring interactivity, medium-specific limitations, gameplay mechanics, and the balance between narrative depth and engagement.

1.2 Identification of the Problem

The adaptation of *Harry Potter and The Sorcerer's Stone* implied significant change and simplification of narratives between the novel and Gameboy Advance version in order to suit the new medium. It is undeniable that this version is more altered or condensed in order to make a new interpretation and contextualize especially in the narrative elements to make the story easy to follow while still maintaining the authenticity of the original works. The main problem is understanding how the literary works transform into interactive media.

Based on the problem found by researcher, the investigation will find out the additions and alterations of the adaptation in narrative structures, characters, plot and theme in order to suit the constraints and affordances of the Gameboy Advance medium. Furthermore, the research also analyses how gameplay mechanics such as puzzle, combat and exploration affect the narrative.

1.3 Review of Related Literature

In analyzing the adaptation of *Harry Potter and the Sorcerer's Stone* novel into an advanced video game, the researcher has to conduct a comprehensive review of previous related literature done by various researchers, scholars, and experts to help in understanding the problem in the work. The related literature that will be reviewed is associated with some aspect that is related to this research, including the same object, the same issue, and the same theory or concept.

A study entitled “An Analysis on Moral Values of *Harry Potter and the Philosopher’s Stone* Novel” conducted by Khairunnisa et al. (2019) examines the moral values implied in the novel *Harry Potter and the Philosopher’s Stone* by J. K. Rowling by only focusing on the major characters in the said novel. Those major characters include Harry Potter, Hermione Granger, Ron Weasley, Albus Dumbledore, Hagrid and Professor Snape. These characters show big influences to the whole story of the *Harry Potter* series. They applied a descriptive qualitative method as the research method by describing manners or behaviors of those characters. The findings of the analysis indicate that there are several values exposed from the characters’ behaviors, such as cleverness, courage, kindness, friendliness, patience, responsibility, politeness, self-discipline, wisdom, and trust-worthiness. Based on the findings, the authors concluded that the moral values as expressed through the child characters’ behaviors indicate how human-beings depict their relationship with themselves and others. They also argued that the moral values in the characters’ behaviors are prominent to establish a meaningful life. This research gives a good contribution on children’s role in children literature by highlighting the importance of children’s existence in conveying moral values to the readers. The authors also related their findings to the implementation in education. However, there is a big hole in their study since they did not refer to any specific theory to uncover the moral values in the said novel, neither moral approach nor formalist theory.

Another study is “The Analysis of *Harry Potter and the Philosopher’s Stone* from the Perspective of Magic Realism” written by Zhou (2020). He investigated how reality and fantasy meet in J. K. Rowling’s first novel *Harry*

Potter and the Philosopher's Stone. The author tries to uncover the character portrayal and scene layout in the novel. In addition, the author also tries to find literal life values in the novel. The approach used in this research is magical realism as the main perspective to find the relationship between reality and fantasy. The first finding of this research focuses on magical realism in the main characters and setting. The main characters are Harry Potter (The Boy who Lived) and the Dark Lord (Voldemort). Furthermore, magical realism in place settings is found in three scenes, namely the Gringotts, the King's Cross, and Hogwarts. The second finding is how magical realism represents the values of life in the novel, which consists of three values, namely the importance of rebellion, attitude towards desire, and love as a dangerous weapon. Based on these findings, the author reveals the intersection between reality and fantasy by comparing the real and imaginative elements in the novel. The significance of this study is that it shows how the elements of magical realism in a work can be used as a medium to convey life values to readers. However, there is no moral theory or approach implemented by the author to reveal these values. The author is only limited to using the perspective of magical realism to realize his findings.

The next article is "Medium Specificities of *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson: Marvel Comic, Video Game, and Korean TV Drama" written by Sandika (2020). This article focused on medium specificities on the three different adaptations of *The Strange Case of Dr Jekyll and Mr Hyde*. This study applied qualitative descriptive textual analysis as the method to accommodate textual analysis between the works and comic, video game, and Korean TV adaptations. The result indicates that all three adaptations

follow the element of repetition but not replication. There are differences between these three adaptations. For example, comic adaptations offer different compositions of storyline, video game versions offer some new unique term called “psycho-wave” which can only be presented in video games. This study reveals that the adaptations can offer different unique experiences with the same theme and narrative. Overall, this article presents the uniqueness of different mediums while still maintaining the essence of the original work.

The next research is entitled “Narrative Structure of *Harry Potter and Philosopher's Stone*” written by Sultan and Awan (2019). Their research investigates the narrative structure of J. K. Rowling's *Harry Potter and Philosopher's Stone* by applying Roland Barthes' narrative code theory. The results of the analysis found that J. K. Rowling used three types of codes in the narrative structure of her novel, namely proaretic, hermeneutic, and cultural. The authors argue that Rowling's use of these three types of codes aims to arouse readers' curiosity in the first book so as to trigger them to read the next book. This study reveals how the author's efforts to attract readers' attention through in-depth narrative structure analysis. The authors also applied the Corpus method and used Wmatrix to make data collection more efficient. However, the authors only present their findings in general terms, i.e. without deeply describing each code in the data in a representative manner.

Shahad Adel Mustafa Abdullah, in his article entitled “Narrative Structures and Literary Adaptations in Video Games and Literature” (2025), studies how J.R.R. Tolkien's *The Lord of the Rings* (1968) narrative is adapted in video games such as *The Lord of the Rings Online*, *Middle-earth: Shadow of*

Mordor, World of Warcraft, and Skyrim. By comparing each medium, Abdullah highlights how stories are told and how players become involved. Abdullah explains that there are three ways in which the game adapts stories from books. First, direct adaptation, which means the game tries to stick to the original book's story. Second, expansive adaptation, in this way, the game changes a few elements, such as adding new characters, new stories, or even skipping or deleting parts of the plot. Last, the thematic inspiration: instead of following the original plot in the related literature, the game borrows only some ideas from the work. This article combines literary theory with game studies to show that adapting books into games is not simply “copying,” but rather an engaging creative process.

The next research is “Tzvetan Todorov’s Narratology Perspective in Dazai Osamu’s Film Adaptation “The Fallen Angel” Directed by Genjiro Arato” (2024) by Ananta and Andini. This research analyzes the film “The Fallen Angel” using qualitative research methods to observe the film and group the existing scenes into five narrative groups proposed by Todorov. The results of the analysis show the distribution percentage of each stage with 17% equilibrium, 25% disruption, 33% Recognition, 17% Repair, and 8% new equilibrium. Through this analysis, Ananta and Andini concluded that Todorov's Theory is very useful as a framework for analyzing a film's narrative, especially "The Fallen Angel." Todorov's Theory is considered a tool for understanding story development and character development, which can provide insight into identifying important parts of a film.

The next article, “Narrative Analysis in The Novel Pukul Setengah Lima by Rintik Sedu” (2025) by Wahid et al., analyzes the narrative structure of Rintik

Sedu's novel *Pukul Setengah Lima* using Tzvetan Todorov's theory developed by Nick Lacey and Gillespie. Through a descriptive qualitative approach, Wahid et al. revealed five narrative stages based on Todorov's theory in the related novel. These stages are equilibrium, disruption, recognition of disruption, attempt to repair disruption, and new equilibrium. The findings of the novel show that the main character in *Pukul Setengah Lima* experiences all five narrative components. First, the equilibrium stage, which is introduced by the stability of the character's life. Then, the disruption stage when the main character lies about her identity to maintain her relationship with her boyfriend. This is followed by the recognition stage, which becomes the narrative's climactic conflict when the main character realizes her mistake. Afterward, the character attempts to repair the disruption and face its consequences. In the new equilibrium stage, a new balance begins with the character accepting what has happened and moving on with their life. Todorov's structure can still be applied in this analysis even though the novel's structure is non-linear or the narrative is influenced by the character's memories. This gives rise to the interpretation that Todorov's structure is flexible to the chronology of the story.

The article "Disrupting Todorov's Equilibrium: The Mobility Dilemma in *Tracks* and *The Man from Earth*" (2025) by Meera explains how the narratives of the two films do not follow the theoretical concepts proposed by Todorov. According to Meera, those films do not follow Todorov's concept, where the narrative usually begins with a stable state, followed by conflict and a new equilibrium as a new stable state. According to Meera, both films have a dilemma in the mobility or physical movement of characters that disrupts the balance of

Todorov's narrative theory concept. This article challenges traditional narrative concepts by highlighting conflicts that cannot be resolved using Todorov's theory. This opens up new insights into how stories move and presents a more complex approach to narrative.

The last research is a thesis entitled "A Narratology Analysis on Jun Chiu's *Crop Circles*" written by Dini Oktavia (2020). This research aims to find out the elements of narrative and the role of narrator related to the silent comic *Crop Circle*. This research uses qualitative design and narrative approach. Through this research, the author found four elements of narratives namely, narrative mood (transposed speech-indirect style); narrative instance (narrative voice: heterodiegetic narrator, time of narration: simultaneous narration; narrative perspective: external focalization), narrative levels (embedded narrative, metalepsis) and narrative time (order: analepsis, narrative speed: ellipsis, frequency of events: singulative narration). This research is very insightful especially on narrative theory since it investigates a silent comic and how narrative finds out the meaning of the image.

The above studies have discussed the objects, issues, and approaches that will be used in this study. Research conducted by Khairunnisa et al. (2019), Zhou (2020), discusses the same object, namely the first novel of the Harry Potter series by J. K. Rowling entitled *Harry Potter and the Philosopher's Stone* or which in America was published under the title *Harry Potter and the Sorcerer's Stone*. The two titles come from the same novel but are published in different countries. The article by Sandika (2020) discusses the same adaptation theory namely medium specificities theory. Research by Sultan and Awan (2019) specifically applies the

same theory or approach, namely narrative theory. The research by Arato (2024), and Abdullah would help the researcher since they highlight the same theory namely Todorov's narrative theory, specifically in the video game adaptation. Sedu (2025), and Meera (2025) researches explain about the application of Todorov's narrative stages in another medium. The last research conducted by Oktavia (2017) reveals a unique insight of the role narrative. This research explains how the elements of narrative carried the narrator illustration.

1.4 Research Questions

The research questions of this research are:

1. How is the narrative of *Harry Potter and the Sorcerer's Stone* transformed in its adaptation from novel to Gameboy Advance?
2. Why do the transformations happen in the adaptation of *Harry Potter and the Sorcerer's Stone*?

1.5 Scope of the Research

In this research, the researcher will scrutinize the adaptation of J.K. Rowling's *Harry Potter and the Sorcerer's Stone* novel into a Gameboy Advance Game with the same title. The scope of this research will focus on analysing the narrative transformation from the novel into a video game by comparing the uniqueness of these components. This research will also the reason behind the narrative transformation

1.6 Objectives of the Research

Based on the problems of this research, this research will present the transformation of narrative elements and how the narrative structure used in the novel and Gameboy Advance game adaptation of J.K. Rowling's Harry Potter and the Sorcerer's Stone novel. Hence, there are two objectives in this research. Firstly, it aims to present the addition and alteration of narrative elements found in the Gameboy Advance game adaptation compared to the original novel. Secondly, this research will also find out why the adaptation happens.

