

TRANSFORMATIONS IN A *LITTLE PRINCESS* MOVIE: AN ADAPTATION ANALYSIS

L. Dyah Purwita Wardani SWW¹; Fina Rifqiyah²; Dina D. Kusumayanti³

¹Universitas Jember : dyahpw.sastra@unej.ac.id

²Universitas Jember: finarifqiyah@gmail.com

³Universitas Jember: dinadyah.sastra@unej.ac.id

Artikel Info

Received : 12 Juni 2021
Accepted : 30 Okt 2021
Published : 29 Nov 2021

Abstrak

A Little Princess merupakan novel yang ditulis oleh Frances Hodgson Burnett (1905). Novel ini telah diadaptasi beberapa kali ke dalam bentuk film, salah satunya adalah karya Alfonso Cuarón (1995) yang diproduksi oleh Warner Bros Picture. Film ini dirilis pada tahun 1995 dengan judul yang sama '*A Little Princess*'. Artikel ini fokus kepada motif dan ideologi dari proses adaptasi dari novel ke film. Perubahan yang terjadi merupakan konsekuensi dari penggunaan media yang berubah dari teks menjadi adegan layar. Penelitian ini akan membandingkan unsur intrinsik yang terkandung dalam novel dan film. Penelitian ini juga akan membahas bagaimana transformasi dari adaptasi novel ke film dan motif dibalik transformasi tersebut. Penelitian ini menggunakan teori adaptasi oleh Linda Hutcheon untuk menemukan motive dari karya adaptasi dan teori Mitologi oleh Roland Barthes akan digunakan untuk menemukan ideologi yang tersembunyi di dalam karya adaptasi. Hasilnya, karya adaptasi dari Alfonso Cuarón menunjukkan adanya ideologi feminisme dan American value. Ideologi tersebut dimunculkan karena adanya motif budaya dan politik dari sang sutradara film untuk mendapatkan keuntungan dari proses adaptasi.

Keywords: *adaptation, ideology, myth, motives*

A. INTRODUCTION

In the early nineteenth century, turning a novel into an inspiration for films became a trend. The phenomenon of transformation from text to audio-visual media opens a challenge for the film industry. However, there are many ideological aspects of the

novel difficult to be transferred into films. Mary Hall explains that "such 'translation' approaches [films cannot copy the ideology that some aspects of novels can and some aspects] end up leading to 'fidelity criticism' that privileges the original text." She continues, "if it stays too close to the novel, it can be criticized for 'trying to be the book',

with the implication either that it is incapable of doing such a thing and so shouldn't even try, or that is simply is not offering enough that is new to justify its existence" (Hall, 2008). The film must fulfill the high standards level of the audiences and fit the people's interest in the particular time in which the film appears. This situation automatically will reform the specific aspects of the story because the social and cultural conventions change over time (Stuivenberg, 2017: 4).

In the process, there are some reductions and addition to fit the audience's interest. Those transformations will affect the novel's ideology and society at a particular time when the film appears. According to previous statements, it considers that there are some transformations of intrinsic elements in the movie. The adaptation in the *A Little Princess* novel, which was published in 1905, and live-action film directed by Alfonso Cuarón from Warner Bros Pictures that was released in 1995 will be the source data of this research.

Frances Hodgson Burnett is an American author who was born in 1849 in Manchester, England. She lived in England until her father's death made her and her family move to America. She began to start her carrier as a writer when she was a teenager. Burnet is known for her works, which lifted conditions of the community; they are economic, education, political status, wealthy, and poor. She writes many novels such as *Little Lord Fauntleroy* (1886), *A Little Princess* (1905), *The Secret Garden* (1909), *The Lost Prince* (1915), etc.

A Little Princess is a story about a young girl named Sara, the only daughter of a widowed Captain Crewe. She is very compassionate, intelligent, polite, and creative. Sara lived in India before bringing out to London in Miss Minchin's seminary for young children because the Indian climates were considered inadequate. When Captain Crewe left Sara at Miss Minchin's school, he made a special request to Miss Minchin by giving everything she wished,

such as made private room, a personal maid, a separate sitting room, and all the comforts that money could buy. Miss Minchin openly granted for all he wished, putting aside that she was jealous of her. But, after some years, when Sara got her eleventh birthday, she got the news that her father died after his friend lost his money in a business deal in India. Sara was left penniless, and without any family, then she had to work as a servant at the school.

Little Princess was rewritten twice after it was first published. The first edition of this story was called "Sara Crewe," or "What Happened at Miss Minchin's." After writing as a serial and then reworked as a children's play, Burnett rewrote the entire story, adding new passages and sections until it appeared as *A Little Princess: Being the Whole Story of Sara Crewe Now Told For the First Time* (Brown 1988, 199). This version was published in 1905, and it is the final version which the film adaptations discussed in this thesis. Brown (1998) explains that the author gained two critical insights from the reworking as a play: the importance of combining incidents in the most meaningful manner and the value of dialogue. Burnett changes her original story to make other humor, suspense, and a general atmosphere.

This research aims to analyze the reduction and addition in the transformation of *A Little Princess* novel to the film directed by Alfonso Cuarón. I will explore the significant character, Sara and Captain Crewe, and the setting change from the book to film to find the ideology that underlies the transformations. The research is also applying Hutcheon's adaptation theory to find the motive of the adaptations.

B .METHOD

This research is categorized as qualitative research because the source of the data analyzed in this research is taken from the textual form of literature. The data in this research are divided into primary data and supported data. The data is collected to find the transformation from the book into the

movie. The preceding information is taken from the novel *A Little Princess* (1905) in narration or quotations and the image shown in *A Little Princess* film (1995). The supporting data are taken from books, articles, essays, journals, websites, and other sources that are related to the research topic.

In processing the data, collecting data is based on the intrinsic elements in the novel and the film. Then, the next step is categorizing the data. I intentionally read the book and watched the movie to find the information related to the topic. The data is categorized based on the analysis requirement in all story elements such as characters, setting, characterization, or plot. After classifying the data, compare the data to determine the changes of adaptations from novel to film. After reaching the data, the transformations done by Cuarón (the director of the movie) seem to make a big difference. The contrast of intrinsic events is found in terms of the setting of place and the visualization of the character.

After finding the transformation made by the film production, the data is analyzed using Mythology by Roland Barthes to find the meaning of the sign in the text and the film adaptation. The focus of the analysis is to reveal the ideology through the ex-nomination phenomenon in both novels and films. So, I have to connect the mythical concept and the mythical form to get the meaning of the semiological system in the text and the film's image. In this regard, the analysis will use the contextual background to support the research. Then, the result will be analyzed using Hutcheon's theory of adaptation to find out what kind of motive behind the transformation that has been done by the director of the film and how ideology constructed.

C. RESULT AND DISCUSSION

Result

The adaptation works indicate some differences compared to the original. Hutcheon (2006) stated that adaptation always involves both (re-) interpretation

and recreation; therefore, in its process, there are some addition and reduction to gain people's interest. The difference appears beside the adapter used different media to tell the story. It is also led by the contextual background of the director of the movie. In adapting a work, Hutcheon mentioned four aspects: what is to be adjusted, who is the adapter, why the adaptation, how to adapt, where the adaptation is taking place, and when the transformation occurs.

A film has been provided with the visualization in the motion picture, which carries out the visual concept from the movie's director. The changing of media representation will lead to different interpretations due to the transformation of the novel into a film. The semiotic meaning will analyze the change of the story and the movie. To determine the ideologies that lean on to examine the transformation will apply the theory of Mythologies by Roland Barthes. Then, the doctrines will be classified based on several motives in the adaptation theory by Linda Hutcheon.

Based on the data that have been collected and analyzed, it found that there are some changes, the changes of character and characterization, and the changes of setting. These changes influenced the ideology that lies in the novel and film adaptation. The ideology found in the novel is Class Struggle and British values. On the contrary, the film adaptation's ideologies are Feminism and American Value. The Adaptation theory will be applied to find the motives of the transformation.

Hutcheon stated that there are four motives of adaptation; economic lures, legal constraints, cultural capital, and personal and political reason (2006). As a result, this study finds that adaptation works are financial lures, cultural capital, and personal and political motives. Since American value becomes the dominant ideology that arises in the film adaptation, it can be related to the

cultural capital motive of transformation that shows Americanization in the film. In addition, these ideologies also indicate the

political reasons for using American culture to promote Hollywood and gain more profit.

In order to reveal the differences of the ideologies, we will show the result scheme:

Tabel 1. *Table of differences*

The Elements	Novel	Film	
The Changes of Characterization	Sara Crewe	Woman Inferiority: Woman as a decorate object and see themselves useful	Woman right movement: /Woman express their thought and has a strong principle
	Captain Crewe	Masculinity: Men always hide their feeling	Femininity: Men can express their sadness and rely on woman
The Changes of Setting	The culture	British Value: The fashion was strictly regulated	American Value: America is a peace metropolitan city
	Becky’s meeting	Class Struggle: Becky and Sara meet in a private room (there is no narrative about Becky is a black maid)	American Racism: Becky and Sara meet in a public space (Becky is a black maid)

Discussion

The transformation of intrinsic elements from the novel to the film will be analyzed by observing the contextual background of both the novel and the movie and interpreting the semiotic meaning in the story. The first discussion in this research is the analysis of the theme about the character and characterization. This research will focus on transforming the main protagonist, Sara Crewe, and Captain Crewe in terms of personality and description.

According to the novel, Captain Crewe is a charismatic patting father who never expresses his sensitive side in front of her daughter. He is a British army who has a successful Business in India. It makes Sara’s life is full of glory and joy. This situation signifies that Burnett portrayed Captain Crewe as a masculine character. In those eras, men were considered “were not supposed to cry or express sadness; women were not permitted to express anger, including the use of swear words” (Lakoff, 2003:163). The emotional restraint of men was influenced by the assertion of the male and female roles in society. According to Talbot (2003), a female is described as sympathetic, intimate, and cooperative

while the man is the one who solves the problem, independence, and competition.

However, the adaptation work which was done by Cuaron nearly a century later was influenced by the modern perspective between women and men. Meanwhile, the scene in the movie shows that Sara was calming her father and patting him. It was never mentioned in Burnett’s narrative. The opposite of Sara, her father, always hides his emotion and tries to be a perfect man for his daughter. In the Victorian era, a man of a family was shown as a protector, and Cuaron transformed this perspective to the modern’s view where the film set in.

Cuaron presents Sara as a girl who has an excellent ability to control her emotions and calm her father. Besides, Captain Crewe is presented as an emotional patting father. As the opposites, the social constructs that the man was expected for being "assertive and exerting power over others, protecting and providing their female partners, having irrepressible sexual desire for women, and avoiding feminine behaviors or attitudes such as emotional expressions." (Connell, 1987; Kimmel, 2008) While, in the movie, the masculine characteristic that Kimmel and Cornel have stated does not appear in Captain Crewe's personality, on the

contrary, Cuaron applies this personality to Sara.

In addition, Burnett portrayed Sara as an educated woman who underwent a formal education in British but still had to go back as an Ideal Victorian woman. This era in which women should remain at home and take care of men. Besides, she also willingly becomes the mother of Lottie because she is crying after being reminded of the death of her mom. Sara also becomes a France teacher for the younger children in the school. These portrayals are connected to the Victorian era's woman cultural construction, which indicates "stoical, motherly, submissive and chaste" (Paxman, 1998). In the upper-class Victorian society, "women were quite busy and could see themselves useful" (Danielová, 2009). They were expected to exert their activity for "caring for the sick and helpless, assisting with local schooling [and] donating money for local causes" (Calder, 1977). Sara, in her imagination, believes that she is a mom for Lottie and Emily. She was responsible for taking care of and educating them. She also managed a tea party for them in her room. In Victorian society, women from the upper-class family were decorative objects in the family. Danielova (2009) adds that "...common female activity was organizing dinner parties for their and their husband's friends and family members. Such parties were the occasions during which the hostess proved her homemaking skills and her taste. It was the woman's task to represent her husband and be, together with all the equipment of the household, a symbol of his social status."

Victorian societies also constructed that women were responsible for taking care of the children and educating them. This issue appears when Sara is depicted as a France teacher for younger children. Victorian societies "were usually expected to act as nurses and maids as well as teachers for the children, and to make them generally useful whenever needed." (Holcombe 1973:13). Even Sara does not perform the domestic

chores in the house, but she also represents the private world of women from the upper class in Victorian Society. She lives in the boundaries of a gender perspective, as stated by Catherine Hall that "men placed firmly in the newly defined public world of business, commerce, and politics; women were placed in the private world of home and family."

The situations above show the events of Sara's role that represents upper-class women in England. The signifier intertwines with the concept or signified, which is the nature of women in the Victorian era in England is as a decorative object and represents the social status of their family. In the Victorian era, the British ruled that women aged five until 13 had to have a formal education. This issue appears because women were playing a role in taking care of the children, so they were considered to be educated to educate their children.

But, in the film, Sara's character is portrayed as the women's rights movement model. Sara has a role in protecting her father and has a free soul. The free soul here means that Sara has a chance to do her own will without being restricted by the social norms. This situation leads Sara to have a self-vision towards her path of life. This assumption is also supported by scenes that appear in the movie. The scene shows Sara's rebellion against Miss Minchin's idea, set in the attic room. Sara's response to Miss Minchin's pictures above becomes a meaning in narrative structure. The sign of the images of Sara's revelation shows that she has a vital principle against Miss Minchin's conservative idea. It seems that Sara has a chance to express her opinion. This scene indicates that Sara is represented as a model of the women's rights movement. This movement began in 1848-1920 in which at the time had the aim to make women have the same right as men in the aspects of economics, society, education, and politics. The movie was set in 1914 and produced in 1995. Therefore, gender equality was not a queer issue, and the target

audience of this film already has background knowledge related to this topic. It even became an interesting topic to discuss at the time. This issue was firstly initiated by Jeannette Rankin, which is afterward being campaigned in the US.

Sara is represented as a persistent woman who strongly influences her surroundings, which can be considered a girl who has a lead character. The depiction of Sara's character breaks down conservative thoughts related to social norms that exist in society. On the other hand, when Sara is calming her father, who was crying, it is a concept of reversal rather than what had been constructed by society at that time. Tears are described as a sign of melancholy and weakness, which previously identified to women. At the same time, the man was considered to hide his feeling permanently.

According to Eckert, Sex is a biological categorization based primarily on reproductive potential. At the same time, "Gender is not something we are born with and not something we have, but something we do (West and Zimmerman 1987) – something we perform" (Butler, 1990). In the end, the transformation of Sara's characters between novel and film has a reasonably tenuous gap. In the book, Sara is described as a Victorian lady and reflects the domesticity towards women in that era. On the other hand, the movie represents Sara as a character who agrees to gender equality between men and women.

The second analysis is about the changes in Setting. Cuarón moves the Setting from the Late Victorian era in London into America's World War 1 era. According to Welleck (1956), literature is a mirror of society. So, it can consider that when the Setting changes, the reflection should portray the story differently. In the 1995 version, the Setting changes both in place and time when Mexican film director Alfonso Cuarón directs this movie. The movie indirectly shows the comparison between the US and the British. Cuarón moves the Setting from the Late Victorian

era in London into the WW1 era in America. The Victorian era was a great age in England, while WW1 in 1994 was a great age in America. A Little Princess is a masterpiece that makes him known as a potential director and in demand in the Hollywood industry.

The novel describes Sara as a British who grows up in India and send back to the British to run the formal education. According to British tradition in the late 18th century, the government gave a privileged for the middle until an upper-class woman at the age of 5-13 to take the formal education in Britain. Sara tries to fulfill her duty as a British woman, but she is worried about leaving India and her father. She tries to persuade her father, but she has no choice and obeys her father's decision. Besides, Captain Crewe is also sad, leaving her beloved daughter in a foreign country. But both of them have to follow British tradition in that era. Captain Crewe tells Sara that he "... will send plenty of books, and you will grow so fast that it will seem scarce a year before you are big enough and clever enough to come back and take care of papa." (Burnett, 1905). It indicates that the author takes side to the assumption that girls' school "... was not aimed to create a new vision, but for making innovation from a woman as a domestic servant and as a mother becomes a civilized and respectable housewife that in line with bourgeois ideals of the appropriate class and gender roles" (Gomersall, 1990). It means that the British still put women in a domestic sphere. Even women had been allowed to experience a formal education; they were only expected to become respectable housewives and good mothers to fulfill bourgeois standards in the Victorian era. Moreover, this regulation also emerged speculation that educated women will leave their roles and traditions and become new women. It feared that the women would prefer to work and leave their fate as a housewife.

In addition, the description of Sara's fashion when she is in London becomes the

meaning in the narrative structure. The sign of Sara's style becomes a signifier of the cultural condition where the novel is set in, which refers to the Late Victorian era from 1880-1900. The book was published gradually; therefore, Burnett represents the story that follows a socio-context of her generation. The description of the fashion which Sara has worn emphasized the setting of the novel and showed the social class of Sara Crewe.

"They bought, indeed, a great many more things than Sara needed; but Captain Crewe was a rash, innocent young man and wanted his little girl to have everything she admired and everything he admired himself, so between them, they collected a wardrobe much too grand for a child of seven. There were velvet dresses trimmed with costly furs, and lace dresses, and embroidered ones. Hats with great, soft ostrich feathers and ermine coats and muffs. Boxes of tiny gloves and handkerchiefs and silk stockings in such abundant supplies that the polite young women behind the counters whispered to each other that the odd little girl with the big, solemn eyes must be at least some foreign princess—perhaps the little daughter of an Indian rajah." (Burnett, 1905:15)

This kind of fashion was trendy in the Victorian Era. According to Maha Rezvi (2013), the clothing of each social class in the Victorian era was different. The upper class wore fancier and more extravagant clothing, the middle wore the simpler dress, and the lower class wore clothes of low quality. According to Lady's Realm magazine (1898), Victorian fashion highlighted the trimmed or veiled clothes with chiffon and jeweled net. The upper-class Victorian woman also uses a glove and hat to show a respectable appearance in society. Those distinctions indicate the social status of people who live in those eras and the way to behave. Moreover, in the Victorian era, Dresses were strictly regulated, and the incorrect dress would

mean being judged by the influential women of high fashion.

In novels, Victorian fashion is beautifully exhibited, but in fact, it restrains women's freedom. However, Sara is narrated indulged in that fashion. Even Sara's fashion became the public eye of some women who considered Sara as "... at least some foreign princess—perhaps the little daughter of an Indian rajah" (Burnett, 2006:6). It can assume that Burnett enforces the value of regulating the woman body, which the British government has triggered.

The England tradition was bound and ruled the social aspects of the human being, so British is a country that has strict norms. Meanwhile, the film's setting is in New York, America, in 1914, where World War 1 happened. The Cuaron version film aired in 1995 and was produced by Warner Bros Pic. The film was viral in America at that time. It gets a lot of positive reviews from adult viewers. The film displays Sara as a British who lives in India but had to go to Seminary School in New York. Both British and India were considered unsafe, World War 1 happened, and Captain Crewe wanted to keep her daughter out of danger. As a father, He decided to put Sara at her mother's former seminary school in New York. Besides the place being considered safe, her father expects her to get proper education for her future. As soon as they arrive in New York, they ride a carriage through the city center towards miss Minchin Seminary School.

The image of New York, shown in the film, becomes a meaning in the narrative structure. The sign images of two-person shaking hands in the middle of the city and a crowd of people in the center of the town and wearing similar clothes indicate America is a peaceful country that upholds social equality. In 1914, WW1 occurred, which involved several continents such as Germany, England, etc. America, at that time, declared itself a neutral camp, and this is what underlies the narrative that America is a safe place. The movie showed Sara was

seeking a safe place from the British' war. Therefore, she is coming to America for new hope.

America was a country of immigrants. After the industrial revolution occurred in England in the 17th century, many British people who migrated to America searched for hopes to build a new life. The immigrants of America come from different ethnic groups, which have another reason for coming to America's new world. Parillo stated, "Ethnic group comes to America for economic, political and religious reasons as well as for the adventure of beginning a new life in the new world." This situation is described as an ideal answer for people who want to reach their goals. It can conclude that America is a country that welcomes immigrants that is safe and free. The two-person is a symbol of American value; social mobility. Social mobility refers to the chance for people to change their social levels in society or employment. This liberty represents a dynamic social class order and culminates in the rapid evolution of social class in America. The initial impression of America that Cuaron wants to show in the film tries to persuade the audience to think that America is a place that everyone dreams of. It presents a balanced view as a denotative meaning, which indicates that America is an equal country.

However, this film also presents American racism through Becky, which showed after Sara entered school. Becky, a school servant who in the novel itself is a servant from a scullery school. She lives in the attic and has busy working hours. She is not the main character, but she plays an essential role in the whole story.

From telling to showing mode, Becky's character is only defined as a child worker without mentioning her race. The novel has no clear explanation of how Becky's character refers to a part of specific ethnicity or race. The author cannot find traces of history that refer to scullery maid of one particular race. However, Cuaron seems to build up the story's mood by transforming

Becky's character into a black servant, which is also in line with the film's socio-context. Becky, played by black artist Vanessa Lee Chester, is influenced by the change of the setting that previously was set in British, but in the movie, it is set in New York, America.

Unlike the novel that describes the meeting between Becky in a private room, Sara's Room, the film puts Becky in a common area, and Sara can only compassionately watch her from a distance. This distance is created to show the difference of social class between the white class and the black. It appears that the movie supports a racial issue by representing Becky, the lower class, in a black cast. The camera again highlights Sara's mimic, who looks stunning, which again continues to close shots between Sara and Becky in the scene. The scene ended when Miss Minchin invited Sara to meet the class. Sara and Becky meeting in this scene show the distance between them.

In contrast to the novel portrayed the meeting both harmonious and close; the movie brings tension and space between them. It can conclude that Becky is still placed in an inferior position. However, Cuaron puts America as an equal country that is not in line with the subsequent scenes related to American racism.

Based on the analysis, the novel talked about class struggle in British through Sara and Becky's characters. After her father's death, at the age of 3, Burnett, who lives in England, moved to America because her family went bankrupt. Then she studied literature at the age of 19 to help with financial problems for her family. Burnett has first published the story of *A Little Princess* in the American daily newspaper, which then attracted public attention and became popular novels of the era. Even though Burnett released this novel in America, she is still influenced by the British cultural hegemony, represented in each character in the story. Most Americans are immigrants, which is in line with Sara,

an immigrant and experienced class struggles in London.

However, in the film, Cuaron further highlights the American's characteristics so that audiences can feel if *A Little Princess* was an American movie rather than British literary works. A Warner Bros Picture produced the film, released in 1995, and it was Cuaron's first movie project in the Hollywood industry. Based on the transformation analysis above, Cuaron put America as a dominant element in the story.

The transformations of intrinsic elements in *A Little Princess* novel into the movie show a different ideology. The adapter transforms some specific aspects of the story for several reasons. The meaning and purpose of the adaptation work will lead us to find a motive behind the work.

According to Linda Hutcheon (2006), some motives of adaptation works are economics lures, cultural capital, legal constraints, and personal and political reasons. The ideologies found out in the previous chapter aim to find the motive behind the adaptation. Based on Table 6, four transformations have been found in the analysis. The movie adds feminist elements that contrast with the Victorian value in the novel. Those ideologies attempt to get the beneficial aspects for the adapter by raising the sensitive issues that existed at that time. According to the target audience, the issue of feminism first emerged in America when the film was released. Even now, feminism still becomes a prevalent issue to attract people's attention. The adapter adds some feminist elements to tell the audience about the new paradigm developing in that era. The tradition of the subordinate woman in British was inverse with the emancipation, which has been developed in America. The film portrayed Sara as a woman who has freedom of speech, and it was encouraged by her surroundings, except Miss Minchin. While Captain Crewe also can express his feeling without being burdened with social norms. It proves that Both Sara and Mr. Crewe represent a feminist movement,

which will make the adapter benefit from the issues.

Based on *Latimes* magazine (1997), after *A Little Princess* release, in April 1997, Warner Bros sold two million copies for an estimated \$32 million in video revenue. At an average of \$16 per copy, \$32 million at retail; about 75% of that came back to the studio. Most of the audience is kids, so Cuaron presents the figure of a new "Princess" to entertain the audience.

Furthermore, the transformation of setting emerged a different value represented in the story. The novel emphasizes the British importance and class struggle in the story; on the contrary, the movie appeared from American values and racism. Cuaron is a director who has just entered the realm of Hollywood films through the adaptation work of *A Little Princess*. Of course, he will get pressure related to this film's production, as her success will determine her film career in the Hollywood industry. Hollywood is a global platform for movie production, which has the most considerable revenue worldwide. According to Brook (2013), Hollywood is successful not only because they are good at making films, but they are also good at selling them and convincing the audience that these films are for them. Besides, Walt, Bi (2012) stated that "culture, particularly the movies produced by Hollywood, is one of the cornerstones of this endeavor. A byword for the American dream, Hollywood serves to extol the virtues of the American way of life, promotes major industrial products and builds and reinforces a positive national image." Bi (2012) continued by pointing out that "Hollywood movies seek to build a national image characterized by freedom, equality, prosperity and other positive aspects. Concepts such as "freedom" and "equality" are reinforced through storylines."

Hollywood's success influenced the worldwide movie industry, causing Hollywood to gain more benefits from them. Cuaron, which adds British and Indian

elements, makes Hollywood its popularity over local audiences. In the film, Cuarón also packs the story by highlighting the value of America. Hollywood is an American instrument, so if Hollywood success influences the world, it gives America access. This opinion is strongly supported by Burrowes' (2011) view that "maybe global cinema exists, but it does not exist instead of an American cinema. What we identify as global cinema is nothing more than Americanization of culture, globally."

The phenomenon in which America wants to dominate the world by spreading its own culture and tradition through the film is promoting American culture and getting economic benefit from it (Soleha, 2020). The particular economic structure must happen in the adaptation product-- the film world, big company = big stars (Hutcheon, 2006). Therefore, the motive of the transformation is economic lures, cultural capital, and personal and political reasons. The adapter produces the work to benefit from the cultural phenomenon that emerges in the society where the film was made. He also wants to enhance American's value through his works by highlighting American's wonder in the story. Apart from taking advantage of prevalent societal issues, this film is also a part of America's mission to make Hollywood standard film industry. Hutcheon (2006: 146) stated that "for Hollywood, however, transculturation means Americanizing work." She added, "Because Hollywood films are increasingly being made for international audiences, the adaptation might end up not only altering character's nationalities but on the contrary, deemphasizing any national, regional or historical specificities."

From the dominant ideologies, the motives that have been found are Economic lures, Cultural capital, and personal and political reasons. The adapter produces the work to benefit from the cultural phenomenon that emerges in the society where the film was made. Cuarón also wants to enhance American value through his

works by highlighting American splendor in the story. Apart from taking advantage of broader societal issues, this film is also a part of America's mission to make Hollywood standard film industry..

D. CONCLUSION

Based on the analysis in the previous chapter, *A Little Princess* transformations are found in characterization and setting. The two crucial characters, Mr. Crewe and Sara, are presented having contradictory descriptions from the novel. The movie shows that Mr. Crewe was more sensitive than in the story, which gives a barrier for Mr. Crewe to express his feelings.

Moreover, Sara is also transformed by having the freedom to speak and is not bound with her origins' social norms. In contrast, Burnett described Sara as portraying the ideal Victorian Lady and more submissive than the film. Afterward, the movie also changes the setting of the story. The original work is set in London, while the film set the account in New York. The location makes a different culture and phenomenon arise in the story. The film more emphasizes American Values, and the novel carries out British Values.

The ideology that exists in the novel is very different compared with the film. The novel's politics is British culture and class struggle, while the movie is feminism and American Value. The ideologies lead us to find a motive beyond the adaptation works. As a result, it can be concluded that the reasons are economic lures, cultural capital, and personal and political motives.

REFERENCES

- Abdurrohim, Q. Z. 2019. An Adaption of Peterpan Novel by J.M Barbie to Film by P.J. Hogan. *Thesis*. Jember : Jember University.
- Babbie, E. 2014. *The Basics of Social Research (6th ed.)*. Belmont, California: Wadsworth Cengage.

- Barthes, R. 1957. *Mythologies*. New York: Noonday Press.
- Beyer, C. K. 2003. Female Seminaries in America and Hawaii During The 19th Century. *The Hawaiian Journal Of History* Vol 37.
- Boise, S. D. 2015. *Men, Masculinity, Music, and Emotions*. London: Palgrave Macmillan
- Brown, M. E. 1988. *Three Versions Of A Little Princess: How the Story Developed*. *Kluwer Academic Publishers* 19(4): 199–210.
- Burnett, F. H. 1994. *A Little Princess*. United Kingdom: Wordsworth Editions.
- Burrowes, D. 2011. Hollywood: A National Cinema. Retrieved December 12th 2020 from bdurrowes-austcin.tumblr.com/post
- Chandler, D. 2002. *Semiotics: The Basics*. Great Britain: Routledge.
- Cranston, Maurice. 2014. *Ideology*. Encyclopedia Britannica Inc. Retrieved December 5th 2019 from <https://www.britannica.com/topic/ideology-society/>
- Cuarón, A. 1995. *A Little Princess*. Warner Bros. United States: Family Entertainment.
- Demir, L. C. 2015. The Role of Women in Education in Victorian England. *Journal of educational and Instructional Studies in the World*. Vol 5.
- Digby, A. 1990. Victorian Values and Women in Public and Private. *Proceedings of The British Academy* 78. 192-215.
- Drydakis, N., et all. 2017. Masculine VS Feminine Personality Traits and Women's Employment Outcomes In Britain: A Field Experiment. Discussion Papper Series. *IZA Institute of labor Economic*.
- Frances Hodgson Burnett: Biography & Facts. (2017, August 12). Retrieved from <https://study.com/academy/lesson/frances-hodgson-burnett-biography-facts.html>.
- Hall, M. K. 2008. Adapting Feminism : Sadomasochism in The Nineties Heritage Film. *Dissertation*. Kentucky : University of Kentucky
- Hastiyantini, D. 2018. The Changes Events Of Adaptation From The Painted Veil Novel By W. Somerset Maugham Into Film By John Curran. *Thesis*. Jember:Jember University.
- Hutcheon, L. 2006. *A Theory of Adaptation*. Great Britain: Routledge.
- Ibbi, AA. 2013. Hollywood, The American Image and The Global Film Industry. *Journal*. Pennsylvania: University of Pittsburgh.
- Stuivenberg, J. 2017. Shaping Girl Generations throughout the Twentieth Century: Time's Effect on the Filmic Representations of the A Little Princess Novel by Frances Hodgson Burnett. *Thesis*. Netherlands: Leiden University.
- Kress, G and Leeuwen, T. V. 1996. *Readingg Images : The Grammar of Visual Design*. Oxon : Routledge
- Lukacova, Z. 2016. Education and Child Labour In Great Britain In The Victorian Era. *Journal*. 59-69. Slovakia: University of Presov
- Matzer, M. 1997. Direct-to-Video Family Films Are Hitting Home. Retrieved January 4th 2020 from <https://www.latimes.com/archives/la-xpm-1997-04-16-fi-49283-story.html>
- McPherson, A. 2014. From pretending To Supposing : Redeeming The Madwoman In Frances Hodgson Burnett's A Little Princess. *Thesis*. Tennessee : The University of Tennessee.
- Price, P. 2012. Victorian Children in Victorian Times. Retrieved July 24th 2019 from <https://victorianchildren.org/victorian-children-in-victorian-times/>

- Przeworski, Adam & Teune, Henry. 1970. The Logic of Comparative Social Inquiry. *Journal*. New York: New York University
- Soleha, F. 2020. The Adaptation of Crazy Rich Asians Novel By Kevin Kwan Into Film By Jon M. Chu. *Thesis*. Jember : Jember University.
- Sultana, A. 2010. Patriarchy and Women's subordination : A Theoretical Analysis. *The Arts Faculty Journal*.
- Terci, M. 2015. Images Of The Gentleman In Victorian Fiction. *European Journal Of Language and Literature Studies*. Vol 1.
- Victorian Era Literature Characteristics. Retrieved July 24th 2019 from <http://victorian-era.org/victorian-era-literature-characteristics.html>
- Wedgwood, N. 2009. Connell's Theory of Masculinity – Its origins and Influences on The Study Of Gender. *Journal of Gender Studies*. 18. (4), 329-339.
- Yen, Y. 2014. Clothing Middle-Class Women : Dress, Gender, and Identity in Mid-Victorian England. *Thesis*. London : University of London.

