



**THE ADAPTATION OF *NORTHANGER ABBEY* NOVEL BY JANE
AUSTEN INTO JON JONES' FILM**

THESIS

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TEKNOLOGI
ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS JEMBER
2023**



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*A Thesis Submitted to the English Department Faculty of Humanities Universitas
Jember in partial fulfillment of one of the requirements to obtain the degree
Sarjana Sastra in English Studies*

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DEDICATION

This thesis is dedicated to:

1. My dearest parent, Ayah Sumarto and Ibu Indarti (almh). Thank you for the endless love, faith, and prayers you have always supported me in every decision I've made and made sacrifices to give me the opportunity for higher education.
2. To my dear sibling, Waiz Al-qurnie, thank you for your endless love, prayers, and support throughout my life. Your unwavering presence and encouragement have been a source of strength for me in both good times and bad. I am truly grateful to have you as my sibling.
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9. My almamater.

Motto

"The person, be it gentleman or lady, who has not pleasure in a good novel, must be intolerably stupid."

(Jane Austen)

DECLARATION

Name: Alfania Azharoh

Student ID: 160110101060

I hereby declare that the thesis entitled: *THE ADAPTATION OF NORTHANGER ABBEY NOVEL BY JANE AUSTEN INTO JON JONES' FILM*

Is genuinely my own work, except where substance has been quoted and the source has been acknowledged, and it has not been previously submitted to any institution, nor is it a plagiarized work. I take full responsibility for the validity and accuracy of its contents in accordance with the standards of a scholarly thesis.

I make this statement in truth, without any pressure or coercion from any party, and I am willing to face academic penalties if it is later found to be untrue.

Jember, Juni 27th, 2023

The writer,

Alfania Azharoh

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THESIS

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SUMMARY

The Adaptation of *Northanger Abbey* Novel by Jane Austen into Jon Jones'

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This study analyzes the adaptation of *Northanger Abbey* using Linda Hutcheon's adaptation theory. The aims of these adaptation works is to convey specific ideologies, which in turn reveal the motives behind these adaptations. Using Roland Barthes' mythology, we can uncover the ideologies and motives presented in Linda Hutcheon's "Theory of Adaptation."

This research uses qualitative and comparative methods to analyze both the novel and film adaptations. The collected data consist of textual elements, such as words and sentences, as well as visual elements, such as images, which are taken as signs. The primary data sources contain the narrative events in the novel *Northanger Abbey* (1817) and the narrative scenes in the film adaptation of *Northanger Abbey* (2007). The secondary data from various sources, including articles, books, journals, theses, and websites, are also used in the analysis.

This research has two main goals. The first is to identify the transformations that happen in the adaptation process. The second is to uncover the motives beyond these adaptation works. To achieve the first goal, a comparison is made between data obtained from the original novel and data from the visual image and dialogues in the film adaptation. The theory that is used in this research is Linda Hutcheon's the adaptation theory. First, I do for this research is collecting the data from novel and film, followed by a comparative analysis to identify the differences in the transformations. After finding the differences, I will use Mythology by Roland Barthes to helps uncover the ideology in the process of adaptation. Mythology plays an important role in revealing the ideologies behind the adaptation that can leading to find motives beyond the adaptation.

The analysis result shows that the novel and the film adaptation have different ideologies. The novel ideologies are patriarchy and social class, while the

film focuses on patriarchy and Americanization. These ideologies reflect the motives behind the adaptation, which are cultural capital and personal and political motives. The adapter use the film as a medium to convey specific ideologies related to gender, power, and societal issues. The film highlights the value of Americanization, emphasizing freedom in choosing a partner and they aims to enhance their reputation and contribute to the cultural landscape.

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Jember, June 27th 2023
The Writer

Alfania Azharoh
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CHAPTER 1. INTRODUCTION

Chapter one is the introduction chapter of a research paper or thesis, and it is the initial step in conducting a research. It serves as the foundation for the entire research work, providing readers with an overview of the study's background, research topic, research questions, and goals. The background of the study explains the rationale and purpose of the research, while the research topic outline is the specific subject matter being examined. The research questions are the specific queries that the research aims to answer, while the goals of the study are the objective that this research seeks to achieve.

1.1. The Background of the Study

Adaptation is the process of transition, change, or conversion from one medium to another (Seger, 1992) which means a phenomenon of transformation from long and complex narratives related to events experienced by humans through connected series into a product with a different form as an audio-visual that people watch on a screen or television. Adaptation is a repetition of a familiar story, but not a replication (Hutcheon, 2006), this process requires the adapter to make certain changes or modifications to the narrative to fit the requirements of the new medium, such as condensing the story or modifying certain aspects to make it more visually appealing. However, the goal of adaptation is not to replicate the original text but to create a new version that is faithful to the core concepts of the source material while also catering to the needs of the new medium and its audience.

The process of adding or removing can be applied to various elements of literary works such as story, plot, characters, setting, and atmosphere. When adapting a literary work into a film, the producer team often needs to make choices about what elements to include or exclude from the original source material. This can involve cutting certain scenes or characters, or adding new details to enhance the visual and emotional impact of the story. As a result, not everything expressed in a novel will necessarily be included in its film adaptation.

According to Hutcheon, changes made when adapting a novel into a film often spark debate among readers who may have their own interpretations and

expectations of the original text. The producers often remove or add elements to the film adaptation that they deem important, which can lead to disappointment among readers who may have imagined something different or had certain expectations. Despite these challenges, adaptation remains an important and valuable process for bringing literary works to new audiences and mediums.

The success of film adaptations in attracting readers' attention is undeniable, as evidenced by the increasing number of adapted novels that have succeeded in dominating the film market. Some of the best-selling novels that have been adapted into successful films include *Harry Potter* by J.K. Rowling, *The Chronicles of Narnia* by C.S. Lewis, *The Lord of The Rings* by J.R.R. Tolkien, *The Hunger Games* by Suzanne Collins, and *IT* by Stephen King. Not only have popular modern novels been adapted into films, but classic novels such as Lewis Carroll's *Alice in Wonderland*, Charlotte Brontë's *Jane Eyre* (1847), Victor Hugo's *Les Misérables* (1862), and Louisa May Alcott's *Little Women* (1868) have also been adapted. Many novels by Jane Austen, such as *Emma* (1815), *Pride and Prejudice* (1813), *Sense & Sensibility* (1811), and even *Northanger Abbey* (1817), have also been adapted into films.

Northanger Abbey was published in 1817. *Northanger Abbey* is generally considered a novel of manners, which is a subgenre of the larger novel genre. A novel of manners usually focus on the social norms, etiquette, and values of a particular society or group of people. *Northanger Abbey* specifically satirizes the gothic novel genre, which was popular in Austen's time, and makes fun of the overly romanticism and melodrama found in such works. The novel also incorporates elements of comedy and romance, which are common characteristics of Austen's writing. Overall, *Northanger Abbey* is a mix of various genres, including satire, romance, comedy, and a novel of manners.

Northanger Abbey tells the story of Catherine Morland, a young woman from the middle class living in Fullerton. Catherine's life is influenced by literature, wealth, parties, and fashion, but she is very different from other girls of her time. She is a naïve and adventurous girl who prefers playing cricket to playing with dolls, catching strange animals like rats, and reading novels, especially horror or

gothic novels. Catherine's mother, Mrs. Morland, wants her daughter to be like other girls who enjoy music, embroidery, and painting, but Catherine only does what she likes. One day, Mrs. Morland's friend, Mrs. Allen, invites Catherine to accompany her to Bath, and Mrs. Morland allows her to go. Catherine is excited about visiting a new place and meeting new people. In Bath, Catherine meets Isabella Thorpe, John Thorpe, Eleanor Tilney, and Henry Tilney, and they become friends. After a few weeks in Bath, Henry's father invites Catherine to his house in Northanger Abbey, which is near an old church and old building. Catherine becomes excited and starts to imagine exploring the area and finding something interesting in Tilney's house. However, an unpleasant incident occurs, which makes Catherine's relationship with the Tilney family awkward.

A film adaptation of *Northanger Abbey* was created in 2007, directed by Jon Jones. The process of adapting a novel into a film, the director often reviews and makes slight changes to certain parts in order to meet the expectations of both the director and the audience. Film that adapted from novel often bring changes in retelling the story from different perspectives, altering plot and setting, and making changes to the characters from the original novel. These different interpretations can result in several transformations in the film adaptation of the novel (Hutcheon, 2006).

There are several changes in this film adaptation, such as the change in the character of Catherine Morland in the novel. It is explained in the novel that she is just a teenage girl who likes to read horror and gothic novels that were popular at the time. However, in the film, it is shown that Catherine Morland likes to imagine playing as the main character in the novels she reads. The imagination of Catherine shown in the film is a little wild, so it does not match the time setting in the novel, which is the Victorian era. Society in Victorian era and its assumptions seem to have functioned on a basis of extremes: a woman was considered righteous and the embodiment of an angel at home, but at the same time could not be too kind and relaxed or she was seen as too desperate. If she is too aware of herself, her sexuality, and her place in society, if she is too articulate and not innocent enough, she is labeled a fallen woman (Bland, 2019). I assume that the changes in several parts of the novel into new parts in the film are caused by the motive and ideology.

For analyzing *Northanger Abbey* I will use Hutcheon's *Theory of Adaptation* (2006) to prove the existence of transformational events and motive behind the adaptation process. Hutcheon emphasizes that adaptation is not simply a copy or reproduction of the source material, but rather a creative act of interpretation and transformation. This means that the adapter is not just a passive replicator, but an active participant who shapes the material to fit their own artistic vision and cultural context. Through analyzing the changes made in the adaptation, we can uncover the adapter's motives and ideologies.

Since Hutcheon's theory does not provide the methodology to find the ideology of the adapter, I will use *Mythologies* by Roland Barthes as a method to find out the ideology of the adapter. Roland Barthes' *Mythologies* is also a useful method for uncovering the ideology of the adapter. Barthes argues that myths are cultural constructions that serve to naturalize and reinforce dominant ideologies, by analyzing the signs and symbols used in the adaptation, I can identify the underlying ideology that inform the adapter's worldview. This can help me understand the cultural and political context in which the adaptation was created, and the ways in which it reflects or challenges prevailing ideologies.

1.2. Research Topic

As the background of my study above, the topic of this research is the adaptation from the novel *Northanger Abbey* by Jane Austen into the film by Jon Jones. This research focuses on the adaptation of a novel into a film, as well as motives that drive the transformation of adaptation into a new work in the form of audiovisual technology transformation in the modern era that brings proponent motive.

1.3. Research Question

From the explanation above, this study focuses on two main problems:

1. How are the transformations of the novel *Northanger Abbey* into film?
2. What is the motive beyond the adaptation?

1.4. The Goals of the Study

There are two purposes to this research on the adaptation of Jane Austen's book *Northanger Abbey*. First, I want to understand the transformation of the adaptation. Second, I want to discover motive behind creating this adaptation. The significant purpose of this research is to gain a deeper understanding of the process of adapting a novel into a film, specifically focusing on the adaptation of Jane Austen's book, *Northanger Abbey*. This research aims to provide insights into how written text can be transformed into audiovisual. Furthermore, it seeks to analyze the motive behind creating this adaptation. The findings of this study can contribute to the field of literary adaptation studies and enhance our understanding of how written text are interpreted and presented in audiovisual form in the modern era.

CHAPTER 2. Literature Review

This chapter of the research project will require the use of previous studies to identify any gaps or limitations in similar research. It will also incorporate a theoretical framework that is relevant for analyzing the issues and challenges faced in the current study. Prior research and relevant theories will be essential in guiding the research process.

2.1. Previous Researches

To support the analysis in this research project, the use of previous research is crucial. Three relevant previous studies that will be utilized include Qismah Zahara Abdurrohman's thesis "An Adaptation of *Peter Pan* Novel by J.M. Barrie to Film by P.J. Hogan" (2018), Amalia Rosa Rini's thesis "The Adaptation of *Alice Through the Looking Glass* Novel by Lewis Carroll into Film by Tim Burton" (2018), and Fitriatus Sholeha's thesis "The Adaptation of *Crazy Rich Asians* Novel by Kevin Kwan into Film by Jon M. Chu." These studies will be helpful in identifying similarities, differences, and gaps in the adaptation process and the motive behind them.

Abdurrahman's research aims to answer questions that are also addressed in my research. In her thesis, Abdurrahman uses Barthes' mythology and Linda Hutcheon's theory of adaptation to examine the motive and processes of change in adaptations by comparing texts in novels and film scenes. Abdurrahman analyzed the data, revealing ideological differences depicted in the novels and films. The ideology shown in the novel is patriarchy, while the film portrays two ideologies, patriarchy and feminism. Additionally, Abdurrahman found that the motive behind adaptation is primarily economic gain and cultural capital. This research helps me to understand how to apply Linda Hutcheon's theory of adaptation and also how to identify motive and ideology using Roland Barthes' semiotic methodology. The main difference from my research is the object of study.

The second previous research I used comes from a thesis by Amalia Rosa Rini (2018). The thesis explains that during the transformation process, there will be changes in intrinsic elements, such as the setting, plot, and characters in the

novel, which will differ from the film. The study also highlights that the adaptation process uses telling-showing as its mode of engagement. The transformation that occurs in the adaptation process brings forth ideology and motives from the adapter, which requires data related to the topic and theory. The research found several transformations in the adaptation, including differences in the characters of the white and red queen, the king, and the hatter. There are also changes in settings and plots that create a difference in ideology between the novel and the film. The novel's ideology is modernism, which refers to feminism and rationality. In contrast, the film portrays an ideology of feminism that refers to post-feminism and future technology. The motive for this adaptation is primarily economic gain and cultural capital. This research helps me to understand how to apply Linda Hutcheon's theory of adaptation and also how to identify motives and ideology using Roland Barthes' semiotic methodology. The main difference from my research is the object of study.

In Sholeha's thesis, there are significant changes in the characterization and plot of the novel. Rachel and Eleanor are portrayed differently in the film, with Rachel being more submissive and Eleanor having a closer relationship with Nick. The plots are also different, with the game of mah-jongg being an iconic scene in the film and the ending showing Rachel getting Nick's family's blessing, unlike in the novel. These changes reveal different ideologies, with the novel promoting feminism and Chinese culture while the film depicts patriarchy and American values. The motives behind these adaptations are cultural capital and economic gain, with the adapter aiming to influence their audience towards patriarchal ideas and appeal to a global audience by incorporating American values. This indicates a financial interest in the production of the film.

From the explanation above, I get an explanation of how to apply adaptation theory. She uses Barthes' semiotics to find the ideology of the adaptation work. Sholeha's also found significant ideological differences in this adaptation. In the novel she finds feminism and Chinese culture, but in the film she finds patriarchal ideology and the emergence of American values. The main difference from my research is the object of study.

2.2. Theoretical Framework

The methodology used in this research involves using the *Theory of Adaptation* by Linda Hutcheon and *Mythologies* by Roland Barthes. The theory of adaptation provides a framework for analyzing the process of adaptation, including the ways in which adaptations can be faithful to or deviate from their source material. *Mythologies*, on the other hand, offers a way to understand the cultural meanings and messages conveyed by adaptations. By utilizing these two theories, this research will analyze the process and motive of adapting Jane Austen's novel *Northanger Abbey* into a film.

2.2.1 Theory of Adaptation

According to Hutcheon, adaptation is everywhere today: on television and film screens, on musical and dramatic stages, on the Internet, in novels and comic books, and the nearest amusement park and video arcade. The adaptation process can be done through any media, adapting a work can be accomplished using various forms of media. Victorian individuals had a tendency to adapt different forms of art, such as poetry, stories, novels, plays, operas, paintings, songs, dances, and tableaux, in a wide range of directions, demonstrating that adaptation can take place in any medium (Hutcheon, 2006). This indicates that during the imitation process, the repetition from the original work to the adapted work is not the same. The original work always has something different from the adaptation, and the adapter's motive to adapt the work.

Hutcheon defines three modes of engagement that serve as the basis for most of his discussions: "telling," "showing," and "interactive" modes. These three modes are then described in terms of form, which means such as opera, musical theater, film, video games, etc. Which represent and transfer expressions from one mode to another. Adaptive expectations are fulfilled because each genre has a set of conventions that makes it unique. Therefore each genre deals in different ways with artistic devices such as point of view, interior/exterior, time and tension, ambiguity, irony, symbols, and silence.

2.2.2 Modes of Engagement

According to Hutcheon, defining adaptation as both a product and a process that provides a way to address the various aspects of the broader phenomenon of adaptation. An emphasis on the process of adaptation allows us to expand beyond the traditional focus on medium specificity and individual case studies, and consider the relationships among different modes of engagement. This means that adaptations allow people to tell, show, or interact with stories in different ways.

Hutcheon identifies three modes of engagement that can be used in the adaptation process, which are as follows:

a. Telling—Showing

Hutcheon (2006:02) explains that the first mode of engagement in the adaptation process is the telling mode, which is exemplified by novels that immerse readers in a fictional world through their imagination. The second mode is the showing mode, which is exemplified by plays and films that immerse viewers through the perception of sound and visuals. This means that the telling-showing process involves transforming a written work into a form that can be enjoyed by the human senses, such as adapting a novel into a film, a poem into a film, or a fairy tale into a film. In this process, the creator invites the audience to experience their work by reading or watching it, using their imagination and senses to engage with the story.

b. Showing—Showing

In the adaptation process involves transforming a performance from one medium to another, such as adapting a TV series into a film, a theater show into a TV series, or an opera into a film. As Hutcheon (2006:46) state “stories that are originally presented in one performance medium have always been adaptable to other performance media.” For example, movies and their adaptations have been transformed into stage musicals. In this mode, images, music, and other sensory elements are used to create visual and audiovisual effects that can be enjoyed by the audience. The goal is to create a performance that is engaging and immersive, and that effectively conveys the essence of the original story across different performance mediums.

c. Interacting-Telling or Showing

The third mode of engagement in the adaptation process is the interacting-telling or showing transformation. This process typically involves adapting a game or interactive work that requires audience participation or movement. Some games become very popular, leading authors to adapt them into other forms such as films or novels for instance, the film *Tomb Raider* was adapted from a game originally released for PlayStation One, while *The Lord of the Rings* was adapted into a game based on the film. In this mode, the goal is to adapt the interactive elements of the original work while also transforming it into a different medium that can be enjoyed by a wider audience. This may involve changing the format or presentation of the work, but the focus remains on creating an engaging and immersive experience for the audience.

Based on the explanation of the three modes of engagement, it can be concluded that the adaptation of Jane Austen's novel *Northanger Abbey* into a film directed by Jon Jones is under the first mode, which is telling-showing. This is because the adaptation involves transforming a written work (the novel) into a form that can be enjoyed through audio and visuals (the film). The adaptation invites the audience to experience the story through their senses and imagination, as they immerse themselves in the fictional world of the story.

2.2.3 The Motives beyond the Adaptation

When adapting a work, the adapter typically has a particular intention or goal in mind. The adapter always have their individual justifications for adapting a particular work. According to Hutcheon, there are four main motives that adapter should be aware of, which are:

1) The Economic Lures

In the process of adaptation, the adapter have desire to gain profit, economic rues become one of the motive behind the adaptation process. Hutcheon said:

“what does happen as a result of the particular economic structure of the film world – big money = big stars, and big directors is that the screenwriter becomes a decidedly secondary or tertiary figure, but so does the often unknown writer of the adapted text. Film option fees for novels are

small, because so few works are actually made into films. Well-known writers will make lots of money (often million).” (2006:88)

Those statement explain that for gain profit, film production should hiring a great actors, screenwriter and director to make their product successful.

2) The Legal Constraints

Adaptation is also bound by many consequences and rules. In the adaptation process usually the adapter will change the plot or the character to respect the consequences and the rules.

“Adaptation are not only spawned by the capitalist desire for gain; they are also controlled by the same in law, for they constitute a threat to the ownership of cultural and intellectual property. This is why contracts attempt to absolve publishers or studios of any legal consequences of an adaptation.” (Hutcheon, 2006:89).

This statement shows that although adaptation is a common practice in the creative industries, it is not without limitations. Adapting a work of art often involves changing the plot or characters to suit certain rules and consequences. This is because adaptation is not only driven by a desire for financial gain but is also governed by legal frameworks aimed at protecting the ownership of cultural and intellectual property. This is why contracts between a publisher or studio and the original creator often seek to absolve the publisher of any legal consequences arising from adaptations. In other words, adaptation is not a completely unrestricted process, but one that is bound by certain limitations and legal requirements.

3) Cultural Capital

According to Hutcheon (2006), “Film historians argue that this motives explains the many early cinematic adaptations of Dante and Shakespeare. Related to this desire to shift cultural level is the pedagogical impulse behind much literary adaptation to both film and television.” From this statement it can be explain that the adapter want to promote their views about adaptation as cultural phenomenon and get benefit.

4) Personal and Political Motives

In this fourth motive, Hutcheon says that adapter must have their personal motive:

“Postcolonial dramatists and anti-war television producers have likewise used adaptations to articulate their political positions. This kind of political and historical intentionality is now of great interest in academic circles, despite a half-century of critical dismissal of the relevance of artistic intention to interpretation by formalists, New Critics, structuralists, and poststructuralists alike.” (2006:94)

Personal and political motives have always been the main attraction to be mixed and discussed in the making of adaptation works.

The explanation above are four motives beyond adaptation that need to be known. In all the explanations above it is known that the theory of adaptation not only has trivial matters to talk about but with the existence of motive beyond adaptation we come to know the advantages of learning adaptation itself.

2.2.4 Roland Barthes' Mythology

The use of Hutcheon's *Theory of Adaptation* in this research is not enough on its own, as it does not offer a method for analyzing the motive behind adaptations. Therefore, Barthes' mythology will also be used to analyze the data and gain a deeper understanding of the cultural meanings and messages conveyed by the adaptation of Jane Austen's novel *Northanger Abbey* into a film.

According to Barthes, myth is not limited to something that is unseen; it can also manifest through written messages, pictures, and even videos/films. He identifies a tri-dimensional pattern in myth: the signifier, the signified, and the sign. Barthes considers myth a type of speech, where speech denotes any message conveyed through modes of writing, photography, cinema, sport, shows, and publicity. All of these can serve as a support for mythical speech as a connotation sign. Barthes argues that myth is a unique system constructed from a semiological chain that existed before it (a second-order semiological system). In this system, the first sign becomes the signifier in the second. Myth aims to see only a sum of

signs in them, as a global sign, the final term of a first semiological chain (Sholeha, 2020:12).



Figure 1. Roland Barthes' sign map (1957: 113)

From the diagram above, the second order of signification is what Barthes refers to as myth. It is also commonly known as connotation. The meaning in the first order of signification is denotative. Furthermore, the second order of signification must arise from the experiences or interrelationships and associations (connotations) that we have learned with signs in society. The sign connects the signifier and the signified. Myths convey messages and become part of a semiological system that involves signs. In this way, myths form a second-order semiological system where the sign in the first system becomes the signifier in the second system, conveying a deeper cultural meaning beyond its literal interpretation.

CHAPTER 3. Research Design and Method

In this third chapter, the research process will be divided into three sub-chapters: research design, data collection and data processing, and data analysis. Each sub-chapter will be explained as follows:

3.1 Research Design

This research is classified as qualitative research because it involves the analysis of textual data from a literary work. According to Krippendorff (2004), a qualitative research is a method used to find out messages contained in text, images or audio-visual in an objective and systematic way. This method is used to identify, classify and interpret the meaning contained in the material under study. Specifically, the data will be taken from the narration of the novel *Northanger Abbey* (1817) and the dialogue and images from the film adaptation of *Northanger Abbey* (2007).

The qualitative research will enable a detailed examination of the transformations between the two works, as well as an analysis of the underlying ideology and motive behind the adaptation process. For analyze the data, Roland Barthes' mythology will be applied. This involves identifying the second-order signification or myths that exist within the adaptation, as well as examining the connotative experiences and social values conveyed through the signs and symbols used in the adaptation. Through utilizing this methodology, the research aims to provide a deeper understanding of the adaptation process and the ways in which literary works are transformed into other media forms.

3.2 Data Collection

According to Kothari (2004) data collection begins after a research problem and plan are defined. In this research, *Northanger Abbey* novel by Jane Austen that published in 1817 and *Northanger Abbey* film by Jon Jones that aired in 2007, are used as the sources of the data in this analysis. The primary data will consist of the narrative text from the novel *Northanger Abbey* (1817) and the dialogues, events, and images from the film adaptation *Northanger Abbey* (2007), I will conduct a close reading of both primary and secondary data to obtain information related to

the topic. The secondary data will be collected from various sources related to the topic, such as books, literature journals, theses, articles, and websites related to the social conditions of England during the 18th and 19th centuries, which are relevant to the contextual background of the research. The primary data will be used to analyze the ideology and motive presented through the written texts or visual images. The secondary data will be used to support the research findings and to strengthen the arguments made in this study.

3.3 Data Processing and Data Analysis

After data collection, it is important to process and analyze the data to the research plan. Processing data involves editing, coding, classifying, and tabulating data to make it ready for analysis (Kothari, 2004). I will classify and analyze the data based on elements such as plot, character and characterization, and setting, as well as other intrinsic elements found in both the novel and the film. The purpose of this study is to uncover the ideology and motive driving the adaptation of Jane Austen's *Northanger Abbey* novel into a film by Jon Jones. I aim to identify the changes that occurred during the adaptation process and understand the transformative events influenced by differences in time and media used by comparing the collected data. This transition from storytelling to showing highlights how the media used can impact the ideology and motive behind the adaptation process of *Northanger Abbey* from novel to film.

As Hutcheon does not provide a specific method to understand the ideology in the adaptation process, I will adopt Barthes' mythology as a methodology to identify the ideologies behind the adaptation of Jane Austen's *Northanger Abbey* into a film. In her theory of adaptation, Hutcheon focuses on the process of adapting a work from one medium to another, and she analyzes how the adaptation changes the original work. However, Hutcheon does not offer a method for understanding the ideology behind the adaptation process, which is why I propose to use Barthes' mythology. This theory involves reading the signs in the data to identify the underlying ideology in the adaptation process, whether the data comes from a novel with conversation and dialogue or a film with visual images.

After the ideology behind the adaptation process has been identified, the next step is to understand the motive beyond the adaptation work. This is where Hutcheon's theory of adaptation comes into play, as it offers a framework for analyzing the goals and interest that drove the adaptation process. Through combining Barthes' methodology with Hutcheon's theory, the researcher can gain a more comprehensive understanding of the adaptation process and its underlying motive.

CHAPTER 4. DISCUSSIONS

This chapter contains an analysis of how Jane Austen's *Northanger Abbey* was adapted into a film by Jon Jones. The adaptation process involves transforming a printed text into an audiovisual.

I have divided it into two sub-chapters. The first sub-chapter discusses the analysis of several intrinsic elements of the novel and film to explore how the adaptation was done. The second sub-chapter focuses on the motive beyond *Northanger Abbey* film.

4.1 The Narrative Events in the Novel *Northanger Abbey* and Film Adaptation

Northanger Abbey is a classic novel by Jane Austen, published in 1817. The story follows the journey of a young girl named Catherine Morland, who spends a holiday in Bath with her family friends, Mr. and Mrs. Allen. Catherine is particularly interested in gothic novels, which were popular at the time. In Bath, Catherine meets Henry Tilney, a handsome and intelligent man who is attracted to her. She is invited to visit *Northanger Abbey*, the home of the Tilneys. Catherine, who is obsessed with gothic novels, believes that *Northanger Abbey* is a mysterious and haunted place. However, upon arrival, she finds that everything is quite ordinary.

In the novel, an author can describe and explain the action of characters, whereas in films the actions of characters are described without external commentary. These contrasting representational styles result in two separate forms of media (Abdurrohim, 2019). This difference in narrative techniques between novel and film can have a significant impact on the way a story is portrayed and received by the audience. In a novel, a narrator can provide detailed insights into a character's thoughts, emotions, and motivations, allowing the reader to develop a deeper understanding and connection with the character. The narrator can also provide commentary and analysis of the events unfolding in the story, giving the reader a broader perspective on the themes and ideas being explored.

On the other hand, as explained by Wollen (2004), that a film director can be considered the "author" of a film, wielding a significant artistic and creative

influence over its final outcome. According to Wollen, the director's personal vision, thematic preoccupations, and stylistic choices permeate their body of work, establishing a distinctive and recognizable authorial voice. This challenges the traditional notion of film as a collaborative medium and elevates the director as the primary creative force behind a film's artistic merits. By examining the recurring motifs, visual aesthetics, and narrative structures present in a director's filmography, Wollen argues that auteur directors leave an indelible imprint on their work, imprinting it with their unique artistic sensibilities. This invites a deeper appreciation and analysis of a director's body of work, shedding light on their creative vision and thematic concerns. It provides a framework through which filmmakers can be evaluated and celebrated for their artistic contributions, establishing them as auteurs in their own right within the realm of cinema.

In a film, the camera is the only external narrator and represents the perspective of the director, cinematographer and editor. The size of the frame and the distance between the subject and the viewer can affect the meaning of the image. For example, a close-up shot shows the head and shoulders of the subject, while a long shot shows the whole figure (Abdurrohim, 2019). This means that in the context of filmmaking, the camera serves as the only external narrator, as it embodies the perspectives of the director, cinematographer and editor. The size of the frame, whether it's a close-up, medium shot, or long shot, creates interactive meaning with the image.

These differences in narrative style can lead to different interpretations and the meaning of the story, depending on the medium used. The choice of camera angles, lighting, and music in a film, for example, can create a specific mood or tone that may not be present in the original novel. In contrast, a novel's use of descriptive language and metaphor can paint a vivid picture in the reader's mind, creating a more immersive experience that allows them to imagine the story's setting and characters in greater detail.

Although novels and films may share similar stories, the differences in how they are told can lead to different interpretations and emotional experiences for the viewer. The process of analyzing the adaptation of a novel into a film involves the

use of Roland Barthes' Mythology to uncover the ideology that underlies it. After these ideologies are identified, the motive behind adaptation work can be identified.

4.1.1 The Changes of Character and Characterization

Character is the most important aspect of the story. A character is a person in a fictional story. Holman (1980) defines a character in a story as an example of some vice or virtue or type, such as a busybody, a superstitious fellow, a fob, a country bumpkin, and so on. This involves portraying a character's personality and actions, which can help us understand their role in the storyline. Through characterization, we can understand the character's impact on the whole story. In a novel, a character can be described in great detail once, but in a movie, we see the character repeatedly, and their unique features can become lost or normalized with repetition (Hutcheon, 2006) which means, in a novel an author can describe a character's physical appearance, personality traits, and behavior in detail early in the story, and a reader can form a clear mental picture of the character. However, in a film, the audience sees the characters over and over again, and their appearance normalizes through the repetition.

a. Catherine Morland

Catherine Morland is depicted as a young woman with a good-natured and cheerful disposition, free from any arrogance or pretense. Her demeanor has been described as being beyond the awkwardness and shyness usually associated with girls her age. Although she has a pleasant appearance and is considered attractive, Catherine lacks self-confidence. As a seventeen year old girl, she is described as innocent and naive, in line with the expectations of young women at that time. It was common for girls like Catherine to have limited education and knowledge.

“that her heart was affectionate; her disposition cheerful and open, without conceit or affectation of any kind — her manners just removed from the awkwardness and shyness of a girl; her person pleasing, and, when in good looks, pretty — and her mind about as ignorant and uninformed as the female mind at seventeen usually is.” (Austen, 1817:13)

A seventeen-year-old Catherine Morland was raised in a rural parsonage, along with her nine brothers and sisters. Her upbringing was humble, and her family

had a modest financial status. Catherine is characterized as being open, honest, and somewhat naive about the hypocritical nature of society. Growing up, she was not aware of the importance that many people place on wealth and social rank. Catherine was an unremarkable girl in terms of physical appearance, and her parents did not have high expectations for her.

As the daughter of a clergyman, Catherine received a basic education in reading, writing, and accounting from her father. In addition, her mother also taught Catherine French and she also has a great love for reading books, especially novels.

“Reading, Writing and accounts she was taught by her father; French by her mother...” (Austen, 1817:9)

Despite receiving only basic education from her parents, Catherine had a rich imagination and a love for gothic literature. This habit of reading greatly influences Catherine's imagination and shapes her perspective on life. Catherine Morland's habit of reading novels plays a significant role in shaping her perspective on life and fueling her imagination. Catherine is portrayed as a lively and imaginative character who finds solace and excitement in the world of books. This intensive reading habit can influence Catherine's way of thinking and her perception of the realities of life. Also, Catherine's lack of interest in books that provide informative content contributes to her growing obsession with gothic novels.

Reading fiction is one of Catherine's loves, but because she lives in a small town, she doesn't have access to new books. She has a particular fascination with Gothic novels set in castles and abandoned abbeys, desiring to experience some of the thrills depicted in those stories. She immersed herself in the books heroines usually read, trying to fill her memory with quotes that could provide comfort and guidance in the tumultuous events of their life.

“to books or at least books of information — for, provided that nothing like useful knowledge could be gained from them, provided they were all story and no reflection, she had never any objection to books at all. But from fifteen to seventeen she was in training for a heroine; she read all such works as heroines must read to supply their memories with those quotations which are so serviceable and so soothing in the vicissitudes of their eventful lives.”(Austen, 1817:10)

Catherine Morland has a specific preference for books that are purely entertaining and do not contain useful knowledge. She enjoys reading stories and fiction, rather than books that provide practical information or require deep reflection. During the ages of fifteen to seventeen, Catherine feels that she is preparing herself to become a female heroine, and she enthusiastically reads books that heroines are expected to read. This includes works that provide memorable quotations which can be useful and comforting in the dramatic and unexpected situations often experienced by female heroes. The quotation highlights Catherine's engagement with romance literature and her desire to shape her own life experiences based on the stories she consumes. She became so absorbed in the storyline that she started envisioning herself going through the highs and lows of the main character's life. It felt as though she could detach from her own reality and fully immerse herself in the captivating world within the pages of a book. While the novel doesn't explicitly explore how Catherine expresses her imagination or the ideas she gathers from her readings, it is likely due to her lack of worldly experience and limited education, which hindered her exposure to different perspectives and broader ideas.

“Catherine was then left to the luxury of a raised, restless, and frightened imagination over the pages of *Udolpho*, lost from all worldly concerns of dressing and dinner, incapable of soothing Mrs. Allen’s fears on the delay of an expected dressmaker, and having only one minute in sixty to bestow even on the reflection of her own felicity, in being already engaged for the evening.” (Austen, 1817:59-60)

This quote describes Catherine's enthrallment with the novel *The Mysteries of Udolpho* and her being lost in her wild, restless, and fearful imagination. She loses interest in everyday things like clothes and dinner because she focuses too much on the world within the novel. Limited time leaves her with little time to contemplate her own happiness as she has to attend an event that night. Taken together, these quotes illustrate how Catherine is alienated from reality and has limited freedom to enjoy private moments. However, it was not detailed how her wild imagination was sparked while reading the novel *The Mysteries of Udolpho*. Catherine's interest in gothic novels like *The Mysteries of Udolpho* takes her into her wild imagination. Gothic novels often depict mysterious, dark, and intricate

stories. Reading such novels captivates Catherine, and she envisions herself being a part of those stories.

“Catherine had expected to have her feelings worked, and worked they were. Astonishment and doubt first seized them; and a shortly succeeding ray of common sense added some bitter emotions of shame. She could not be mistaken as to the room; but how grossly mistaken in everything else! — in Miss Tilney’s meaning, in her own calculation! This apartment, to which she had given a date so ancient, a position so awful, proved to be one end of what the general’s father had built. There were two other doors in the chamber, leading probably into dressing-closets; but she had no inclination to open either. Would the veil in which Mrs. Tilney had last walked, or the volume in which she had last read, remain to tell what nothing else was allowed to whisper? No: whatever might have been the general’s crimes, he had certainly too much wit to let them sue for detection. She was sick of exploring, and desired but to be safe in her own room...” (Austen, 1817:246)

Those quotation shows that due to her interest in gothic novels, Catherine imagines that the chamber in Mrs. Tilney’s room might hold intriguing secrets, just like the ones she reads about in novels. The room becomes an object full of intrigue that sparks Catherine's curiosity, and she desires to know what lies within it. Her inquisitive attitude towards Mrs. Tilney's chamber showcases Catherine's imaginative nature and the strong influence of gothic novels on her thinking. Catherine's fascination with gothic novels leads her to imagine interesting secrets in Mrs. Tilney's chamber. However, when she finally enters the room, she realizes her imagination was wrong. This disappointment teaches Catherine to be more cautious and not let her wild imagination cloud her judgment.

In the transition from storytelling mode to audiovisual format, Catherine's imagination is visualized through a combination of background sounds, music, and stylized flashbacks. Throughout the film, Catherine frequently engages in silent reading of her novels, and her inner monologues are accompanied by whimsical music, often accompanied by shots of Catherine's face or her surroundings. In the 2007 adaptation of *Northanger Abbey*, Catherine's imaginative scenes take on a significant role in portraying her fantasies. These scenes serve to visually depict

Catherine's vivid imagination and her tendency to get immersed in the books she read.



Figure 2. Catherine Morland's imagination scene (00:02:18-00:02:44)

In figure 2, specifically in pictures 1, 2, and 3, it shows Catherine reading a novel. Then, in pictures 4, 5, and 6, it portrays Catherine's imagination related to the story she's reading. Finally, in pictures 7, 8, and 9, Catherine is awakened by her sister and returns to reality.





Figure 3. Catherine Morland's imagination scene (00:03:53-00:04:50)

Similarly with figure 2, in picture 3, during a trip to the city of Bath, Catherine continues reading her book. In picture 11, her imagination mixes with reality. In pictures 13, 14, and 15, her imagination takes her into a robbery situation, and she snaps back to reality due to screams from the driver and Mr. Allen.





Figure 4. Catherine Morland's imagination scene (00:37:49-00:38:36)

Moving on to figure 4, Catherine's imagination becomes more provocative. In pictures 19, 20, and 21, while in the bathtub, she starts having private thoughts, imagining scenes from the novel she's reading. Then, in pictures 22, 23, and 24, the bathroom walls transform into a forest, and Catherine envisions a shadowy figure of Henry Tilney. In her imagination, Henry invites Catherine to go with him, even though she's not fully dressed at that moment. The last picture suggests that Catherine is awake in her imagination and gets distracted by Mrs. Allen's screams.



Figure 5. Catherine Morland's imagination scene (00:46:20-00:46:50)

In figure 5, it illustrates Catherine's dream after reading *The Mystery of Udolpho* as shown in picture 37, when Catherine woke up from her sleep, there was a novel beside her. In pictures 30, 31, 32, 33, 34, and 35, Catherine's imagination

involves the people around her. It illustrates that Isabella being held locked up by Captain Tilney, and Catherine coming to save her but she is awakened by the maid in picture 36.

The scenes shows Catherine deeply involved with the novel she is reading, in her imagination takes over and blurs the lines between reality and fiction. As she gets immersed in the story, her surroundings change to match the setting of the book. This transformation brings Catherine into a world where she can feel the events and emotions of the narrative as if they were real.

The place around her slowly changes, and characters from the novel start to appear. Catherine can talk to them, witness their struggles and triumphs, and even join in on thrilling adventures. She may explore secret passages, solve mysteries, or escape from dangerous criminals. Time seems to be losing its grip in this fictional world. Hours could pass without Catherine noticing as she becomes engrossed in her story. The boundary between day and night becomes blurred, and the outside world loses its significance. Only the story matters, and Catherine is completely captivated by its allure.

These scenes show Catherine's imagination and her ability to blur the lines between reality and fiction. Through her love of novels, she enters a world where her senses and emotions are fully engaged, allowing her to escape the limitations of everyday life. Catherine's imagination becomes a way for her to personally and vividly experience the story, forming a deep connection between herself and the characters she encounters.

4.1.2The Changes of Plot

The story's plot is an important element in its construction. It can determine the level of intrigue within the narrative and serve as its foundation. In essence, the plot is what drives the story forward and gives it structure.

a. James Morland and Isabella Thrope's Relationship

In the novel, James Morland and Isabella Thorpe had a loving relationship. They were attracted to each other and spent time together, getting to know one another. Isabella showed affection towards James, and he deeply cared for her. They

shared happy moments and formed a strong bond. James treated Isabella well and had hopes for a happy future with her, trusting in their love. However, Isabella's behavior towards James changed when she met Captain Frederick Tilney, and she ignoring her relationship with James. This hurt James deeply, and he eventually realized the truth about Isabella's character and ended their relationship.

After that, James Morland sent a letter to his sister Catherine Morland about his relationship while she was in Northanger Abbey.

‘Dear Catherine,

‘Though, God knows, with little inclination for writing, I think it my duty to tell you that everything is at an end between Miss Thorpe and me. I left her and Bath yesterday, never to see either again. I shall not enter into particulars — they would only pain you more. You will soon hear enough from another quarter to know where lies the blame; and I hope will acquit your brother of everything but the folly of too easily thinking his affection returned. Thank God! I am undeceived in time! But it is a heavy blow! After my father’s consent had been so kindly given — but no more of this. She has made me miserable forever! Let me soon hear from you, dear Catherine; you are my only friend; your love I do build upon. I wish your visit at Northanger may be over before Captain Tilney makes his engagement known, or you will be uncomfortably circumstanced. Poor Thorpe is in town: I dread the sight of him; his honest heart would feel so much. I have written to him and my father. Her duplicity hurts me more than all; till the very last, if I reasoned with her, she declared herself as much attached to me as ever, and laughed at my fears. I am ashamed to think how long I bore with it; but if ever man had reason to believe himself loved, I was that man. I cannot understand even now what she would be at, for there could be no need of my being played off to make her secure of Tilney. We parted at last by mutual consent — happy for me had we never met! I can never expect to know such another woman! Dearest Catherine, beware how you give your heart. ‘Believe me,’ (Austen, 1817:257-258)

The letter explained that James had ended his relationship with Isabella Thorpe. In his letter, James doesn't provide an explicit explanation for why he ended his relationship with Isabella. Instead, he simply mentions that Isabella is likely to marry Frederick Tilney also known as Captain Tilney and expresses his hope that

Catherine will return home soon. It is possible that he wishes to spare Catherine from unnecessary confrontation or protect Isabella's privacy. Regardless, James's intention is to inform Catherine of the end of his relationship with Isabella and hint at the potential direction Isabella's romantic life may take with Captain Tilney.

Moving to the film, it is revealed that the reason James Morland and Isabella Thorpe broke up was because Isabella had a sexual affair with Captain Tilney. It is unveiled that Isabella had engaged in a forbidden affair with Captain Tilney, adding a layer of complexity and betrayal to their already fragile connection.



Figure 6. Isabella Thorpe and Captain Tilney relationship scene (01:16:20-01:17:50)

In the film, there is a scene that provides a clear explanation for why James and Isabella ended their relationship. In figure 7, pictures 1, 2, and 3 show Isabella and Captain Tilney walking away from the crowd of party in bath and entering a room. In picture 4 is a scene when Isabella wakes up, she asks Captain Tilney if they will get engaged. Captain Tilney answers her in pictures 6 and 7, telling her that she has to get dressed immediately because she has to return her to her friend.

Isabella and Captain Tilney were involved in a sexual activity, and Isabella had the belief that Captain Tilney would marry her because of it. However, in pictures 7 and 8, Captain Tilney avoids responding to Isabella's question and instead tells her to dress immediately. It can be concluded that because of this incident, James immediately want to end his relationship with Isabella.

b. The Marriage of Catherine Morland and Henry Tilney

After going to London and finding out about the Morland family's situation, General Tilney got angry with Catherine and kicked her out from Northanger Abbey. Catherine thought she was expelled because General Tilney knew she had sneaked into his wife's room and accused him of causing the death of Mrs. Tilney. After Catherine returned home, she thought a lot about what she had done to deserve such treatment.

In the next few days, Henry Tilney came to Catherine's house and told Catherine's parents that he had come to ensure Catherine's safe journey back home. He didn't mention anything about Catherine's situation but apologized to the Morland family about his father act. Later, Henry wanted to visit the Allen family to explain what Catherine had been through. While in the Allen family garden, Henry expressed his feelings for Catherine and asked for the Morland family's approval.

"Henry was now sincerely attached to her, though he felt and delighted in all the excellencies of her character and truly loved her society" (Austen, 1817:312-313)

"Mr. and Mrs. Morland's surprise on being applied to by Mr. Tilney for their consent to his marrying their daughter was, for a few minutes, considerable, it having never entered their heads to suspect an attachment on either side; but as nothing, after all, could be more natural than Catherine's being beloved, they soon learnt to consider it with only the happy agitation of gratified pride, and, as far as they alone were concerned, had not a single objection to start." (Austen, 1817:320)

However, there was one problem they needed to solve: General Tilney didn't approve of Catherine and Henry being together.

"There was but one obstacle, in short, to be mentioned; but till that one was removed, it must be impossible for them to sanction the engagement. Their tempers were mild, but their principles were steady, and while his parent so expressly forbade the connection, they could not allow themselves to encourage it. That the general should come forward to solicit the alliance, or that he should even very heartily approve it, they were not refined enough to make any parading stipulation; but the decent appearance of consent

must be yielded, and that once obtained — and their own hearts made them trust that it could not be very long denied — their willing approbation was instantly to follow. His consent was all that they wished for." (Austen, 1817:321)

The quote makes it clear that Mr. and Mrs. Morland felt that they could not actively push through the engagement until the major obstacle, that is the approval of General Tilney, was removed. They have firm principles and don't want to act against him. However, they were confident that after General Tilney gave his approval, they would be more than happy to support the relationship.

In the end, General Tilney gave his approval to Henry and Catherine's relationship because Eleanor Tilney's marriage to a wealthy man was good for the family.

"what probable circumstance could work upon a temper like the general's? The circumstance which chiefly availed was the marriage of his daughter with a man of fortune and consequence, which took place in the course of the summer — an accession of dignity that threw him into a fit of good humour, from which he did not recover till after Eleanor had obtained his forgiveness of Henry, and his permission for him 'to be a fool if he liked it!'" (Austen, 1817:322)

The marriage of Eleanor and the wealthy man has a positive impact on General Tilney's mood. Her father becomes kind, allowing Eleanor to get forgiveness from her father for Henry and leading General Tilney to approved Henry and Catherine's relationship.

“The influence of the *viscount* and *viscountess* in their brother's behalf was assisted by that right understanding of Mr. Morland's circumstances which, as soon as the General would allow himself to be informed, they were qualified to give. It taught him that he had been scarcely more misled by Thorpe's first boast of the family wealth than by his subsequent malicious overthrow of it; that in no sense of the word were they necessitous or poor, and that Catherine would have three thousand pounds. This was so material an amendment of his late expectations that it greatly contributed to smooth the descent of his pride; and by no means without its effect was the private intelligence, which he was at some pains to procure, that the Fullerton estate, being entirely at the disposal of its present proprietor, was

consequently open to every greedy speculation.”(Austen, 1817:323-324)

After General Tilney knows of Catherine's family fortune, he finally agrees to a marriage between Henry and Catherine. Catherine's financial status gave General Tilney confidence that the marriage would benefit Henry and their family. Through this agreement, General Tilney even encourages the relationship between Catherine and Henry, and he agrees to their engagement. His approval for their relationship ultimately allowed for a happy ending for the couple. In the end of the story, General Tilney also allowed Henry to return to Northanger Abbey.

On the other hand, in film the plot is slightly different. In the 2007 film adaptation, Henry Tilney tells Catherine that he has cut off his relationship with his father in order to be with her. Henry's decision to cut his relationship with his father is a dramatic gesture that shows the depth of his love for Catherine. He is willing to sacrifice his relationship with his family in order to be with her, which demonstrates his commitment and devotion. This decision also highlights the tension between Henry and his father, who is depicted as overbearing and controlling in the film.



1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.



Figure 7. The Marriage of Catherine Morland and Henry Tilney scene (01:29:10-01:30:30)

In figure 8, picture 1, Henry informs Catherine that he has cut off his relationship with his father, General Tilney. Then, in pictures 2, 3, 4, 5, and 6, he declares his feelings for Catherine. In the pictures 7, 8, 9, and 10 depict Henry expressing his concerns about his father potentially disowning him and leaving him with no financial support. However, in picture 11, Catherine doesn't seem worried about Henry's concern, and in pictures 12, 13, and 14, Henry proposes to Catherine, and she accepts his proposal. Afterwards, in pictures 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24, the narrator explains that Catherine and Henry get married, bringing happiness to everyone except General Tilney.

In the film, the narrator says, "I must determine whether this story promotes parental tyranny or rewards filial disobedience." It is a complex conflict where family values, parental consent, and individual freedom clash with each other.

Nonetheless, at the end of the film, Henry finally married Catherine Morland without his father's consent. He left Northanger Abbey to live with Catherine.

To compare the data differences between the myth analysis in the novel *Northanger Abbey* and its adaptation into a film. This allows for a clear understanding of the variations and discrepancies between the two mediums. The table serves as a useful tool for analyzing how the myth elements are interpreted and visualized in the film adaptation compared to the original text.

Elements	Novel	Film
Characterization	Catherine's obsession with gothic novels influenced her perception of the real world and made it difficult for her to distinguish between fiction and reality. This led her into challenging and confusing situations.	Catherine's imagination is portrayed through visualizations that depict scenes and sequences representing her imaginative world. This provides an understanding of her thoughts, fantasies, and the influence of the Gothic novels she loves.
Plot	James sent a letter to Catherine to inform her that his relationship with Isabella had ended.	The reason behind the breakup between James and Isabella is visualized in the film
	General Tilney gave his permission to Henry and Catherine's marriage after knowing that Catherine was not poor and that their marriage could potentially bring financial advantages.	Henry decides to cut off his relationship with his father, General Tilney. They get married and choose their own path.

Table 1. Table of Differences

Each element in the table are thoroughly examined through Roland Barthes's *Mythologies* to uncover its underlying ideology. These findings will be further elaborated upon in the subsequent subchapter.

4.2 The Transformations of Myth analysis of the Change Events from Novel into Film Adaptation

The transformation from a novel to a film shows differences. According to Hutcheon, adaptation is a way of repeating a work without exactly replicating the original. As a result, adaptation involves significant changes in the creative process. These differences occur because author and adapter use different medium to present their works. Adaptation includes adding and removing elements of characterization, plot or setting from the novel to create a unique adaptation product. Therefore, the transformation process carried out by the adapter brings about changes. Adapter make changes by adding, removing, or even altering existing intrinsic elements to create a new and distinct work as the result of the adaptation itself.

In this subchapter, *Mythology* by Roland Barthes is used to assist in analyzing the intrinsic transformation of events from novels to films and to discover ideology in both novel and film.

4.2.1 The Change of Character and Characterization

a. Catherine Morland

In the novel, Catherine Morland describe as a young woman from Fullerton, spends most of staying at home, playing with friends and siblings. According to the novel, Catherine does not receive a formal school education which covers a wide range of subjects. Catherine received a basic education in reading, writing, and accounting from her father and her mother also taught Catherine French. She also has a great love for reading books, especially gothic novels.

Catherine grew up in a small environment with few chances to interact with people outside her surroundings. She liked reading gothic novel to escape boredom and experience exciting adventures and mysteries that were missing from her daily life. She didn't have much experience exploring the world and the gothic novel became her main way of satisfying her craving for adventure and self-discovery. The combination of her limited life experiences and her obsession with gothic novel often led Catherine to immerse herself in her imagination, envisioning herself as the protagonist in those gothic tales. Yet, as she frequently read gothic novels so

much, she sometimes had trouble telling what was real and what was just in her imagination. Gothic novel often have interesting stories, unsolved mysteries, and supernatural elements. She often imagines facing complex situations in the real world based on what she reads in novels. Catherine's lack of interest in books that provide informative content contributes to her growing obsession with gothic novels.

Northanger Abbey was published in the early of Victorian Era. At the time, formal school education system for women was still limited, especially for women from the lower middle class. Opportunities to receive formal education were exceedingly rare for women. Education for women in the Victorian era focused on domestic duties, charity work, and strengthening traditional gender roles. This limits their opportunities for wider education and professional careers, limiting women to the domestic sphere. This view reveals the social expectations and limitations imposed on women at that time (Gorham, 1982) which means that education was considered more important for men, while women were expected to focus on household chores and prepare for their future roles as wives. Education for women that focuses on domestic tasks and the mastery of household skills reflects the societal belief that women are especially expected to play a role in the domestic environment.

There were only a few schools or educational institutions that provided formal education for women, resulting in restricted access to academic knowledge and skills. Consequently, many women of that time relied on knowledge gained from their immediate environment and informal learning through interactions with family and friends.

“Female/feminine reasoning capacities were described as intuitive, practical, concerned with specifics, and thus well suited to domesticity and nurturance. Male/masculine reason, in contrast, was more likely to be described in terms of a capacity for objectivity and abstraction, thus better suiting men for broader projects in which either creative thought or impartiality was needed.” (Shield, 2007:97)

These circumstances reflect the limited educational opportunities experienced by women during that period. During the Victorian era, it was often

hard for young girls to say what they wanted to say in public. They don't have a lot of experience talking to people outside of their families. Their limited ability to interact with other people makes it hard for them to share their thoughts, feelings, and identities.

<p>1. signifier Catherine did not get proper education, lack access to informative book and only reads gothic novel</p>	<p>2. signified Catherine's knowledge and worldview are influenced predominantly by fictional and sensationalized narratives, which may result in a distorted perception of reality</p>	
<p>II. Signifier Catherine became obsessed with gothic novels, which fueled her imagination and served as an escape from social restriction in Victorian era</p>		<p>II. signified Limited access education for woman</p>
<p>Patriarchal system</p>		

Table 2. Character ideology from novel

From sign's map above, Catherine became obsessed with gothic novels to escape the social restrictions that left women with limited options at the time. This statement becomes a signifier of women's dissatisfaction with social restrictions that hindered women at the time. Her obsession with gothic novels shows that she seeks an escape from the reality that limits women's roles and choices. This signifiers have a connection with ideas of limiting women's access to education, and this concept has a contextual background of the patriarchal system that maintains a gender hierarchy that favors the role of women in the domestic sphere while limiting their freedom in the public sphere. In Patriarchal system where women are confined to domestic roles and expected to adhere to societal norms, Catherine's fascination with gothic novels can be seen as an effort to break free from the social constraints imposed on her. Patriarchal system encouraged Catherine's obsession with gothic novels and made it difficult to separate imagination from reality. Gothic novels provide her with a sense of adventure and liberation that may be lacking in her everyday life, allowing her to explore realms beyond the limitations of her own existence.

The analysis of the image transformation will be conducted through the lens of Barthes' mythology in order to discern the underlying ideology conveyed by the adapter.



Figure 8. Catherine Morland's imagination scene (00:02:18-00:02:44)





7.

8.

Figure 9. Catherine Morland's imagination scene (00:03:53-00:04:50)



10.

11.

12.

Figure 10. Catherine Morland's imagination scene (00:37:49-00:38:36)



1.

2.

3.



Figure 11. Catherine Morland's imagination scene (00:46:20-00:46:50)

In the film adaptation, Catherine's imagination is dramatically portrayed by the adapter. Figure 9, 10, 11, and 12 are visual representations of Catherine's imagination that show how Catherine's imagination is brought to life and vividly visualized. These scenes also help the audience understand how Catherine imagines the novel she is reading. The scenes serve as a window into Catherine's subjective experience, allowing the audience to understand how she perceives and interprets the story. It helps the audience connect with Catherine's perspective and empathize with her as a reader. Through these depictions, the audience can appreciate the power of imagination and the personal connection individuals can form with the stories they read.

The visual representation of Catherine's imagination in the 2007 release can be viewed as a significant reflection of the era in which it was produced. The screenwriter this adaptation, Andrew Davies, during an interview with Marion McMullen from *The Coventry Evening Telegraph*, Davies discussed how the gothic elements in the novel inspired him to incorporate dream sequences and fantasies into the script. He expressed his faithfulness to the book while also mentioning the addition of scenes portraying Catherine's imaginative fantasies.

According to Davies, Catherine's character is a great reader of horror fiction, with gothic novel being quite popular during that time. He drew a comparison to modern-day young girls who might immerse themselves in steamy romance novels. In this production, viewers are given a glimpse into Catherine's vivid fantasies,

some of which may be considered provocative for a young girl. Figures 9, 10, 11, and 12 depict the vivid imagination of Catherine as she engages with her gothic novel. These visual representations portray the intense and passionate nature of her fantasies, which aligns with Davies' description of them being somewhat "steamy".

Davies as known for adapting classic literature, including Jane Austen's works, has embraced his reputation for adding more explicit or sensual elements to his adaptations. He believes that his approach brings out the inherent sexual content that may have been subtly implied in the original material. Davies acknowledges that in the 19th century, authors often avoided direct discussions of sexual matters. By incorporating more explicit scenes, he aims to give a contemporary audience a better sense of the underlying sexual tensions and desires present in the stories.

Davies is unbothered by the reputation he has earned for "sexing up" in the classic literature, as he believes that when viewers actually watch his adaptations, they will find that the added scenes serve a purpose and are not gratuitous. He sees his approach as a way of breathing new life into the stories and challenging the perception that period adaptations must be overly conservative or restrained. One aspect Davies specifically addresses is the portrayal of clothing in period adaptations. He suggests that many adaptations tend to keep characters fully covered and buttoned up, which he finds limiting. By exploring more sensual or provocative elements, he aims to create a more dynamic and realistic depiction of the characters and their relationships, including their sexuality.

1. signifier The filmmaker's reputations for being "sexing up" in the classic literature adaptations.	2. signified The filmmaker's idea to visualize Catherine's imagination become provocative.	
II. Signifier The visualization of Catherine's imagination is portrayed as vivid and provocative.		II. signified Woman as the object for man desire.
Patriarchy		

Table 3. Character's ideology from film

From sign's map above, Catherine's imagination is portrayed as vivid and provocative indicates that there is a patriarchal ideology in this adaptation.

According to Max Weber in Walby (1989), patriarchy is a power structure in which males organize and dominate society through their role as head of the home. In other words, male dominance over women is legitimized by societal ideals, religion, state legislation, and is passed down from generation to generation. Davies' statement about adding a sexual element that is absent in the original work may reflect a viewpoint that involves the objectification of women to satisfy male desires. His reputation of "sexing up" classic works, as stated by Davies, suggests the influence of patriarchal ideology that tends to objectify women and position them as sexual objects.

4.2.2 The Changes of Plot

a. James Morland and Isabella Thrope's Relationship

In the novel, James Morland sent a letter to his sister Catherine Morland about his relationship while she was still residing at Northanger Abbey. The letter explained that James had ended his relationship with Isabella Thorpe. In his letter, James doesn't provide an explicit explanation for why he ended his relationship with Isabella. Instead, he simply mentions that Isabella is likely to marry Frederick Tilney also known as Captain Tilney and expresses his hope that Catherine will return home soon. It is possible that he wishes to spare Catherine from unnecessary confrontation or protect Isabella's privacy. Regardless, James's intention is to inform Catherine of the end of his relationship with Isabella and hint at the potential direction Isabella's romantic relationship with Captain Tilney.

During the Victorian era, women who engaged in extramarital affairs were considered to be violating strict social norms. Both marriage and fidelity in relationships were highly valued in society at that time. If a woman had a lover, it was generally kept secret and hidden. If the affair became public knowledge, the woman would be seen as an outcast by society. Discovery of such a forbidden affair could result in severe judgment, condemnation, and the loss of social standing. The secrecy surrounding women's lovers during this era reflected the strict moral standards and societal pressures of the time. Meanwhile, men in the Victorian era had more freedom to engage in relationships outside of marriage and were often accepted (Weston, 2001).

1. signifier James sent letter to Catherine inform her that his relationship had ended with Isabella.	2. signified The reasons behind James and Isabella's breakup are complex and cannot be easily explained through letter.	
II. Signifier The societal perception and treatment of women who engage in extramarital affairs during the Victorian era.		II. signified Gender discrimination
Patriarchy		

Table 4. Plot's ideology from novel

From sign's map above, reveals the social norms and consequences for women involved in a relationships during the Victorian era. Women who engaged in affairs were seen as violating strict social norms and faced social ostracism, while men were often accepted or even praised for their extramarital relationships. This reflects gender-based double standards and inequality in society, where rigid moral expectations were placed on women while men had greater freedom in pursuing relationships outside of marriage. This signifiers have a connection with ideas of the presence of injustice and gender-based differences in social treatment during the Victorian era.

In the film, there is a scene that provides a clear explanation for why James and Isabella ended their relationship. This scene reveals that Isabella had a sexual encounter with Captain Tilney, hoping that he would eventually marry her for financial gain. This revelation is significant because it exposes Isabella's true intentions and highlights the risks of pursuing a relationship based solely on financial motive. The scene serves to show Isabella's character flaws and the consequences of her actions. It suggests that she prioritized financial security over genuine love and betrayed James in the process. By engaging in a relationship with Captain Tilney for ulterior motive, Isabella demonstrates a lack of moral integrity and a willingness to manipulate others for personal gain. The scene also sheds light on Captain Tilney's character, portraying him as someone who takes advantage of vulnerable women for his own pleasure.



Figure 12. Isabella Thorpe and Captain Tilney relationship scene (01:16:20-01:17:50)

<p>1. signifier The Filmmaker believes that Captain Tilney seducing Isabella</p>	<p>2. signified Captain Tilney and Isabella's relationship is visualized</p>
<p>II. Signifier The reasons for James and Isabella's breakup were visualized, with the screenwriter incorporating provocative elements.</p>	<p>II. signified The objectification of women to satisfy male desires.</p>
<p>Patriarchy</p>	

Table 5. Plot's ideology from film

As I mentioned before, the screenwriter Andrew Davies stated that he enjoy "sexing up" classic works, which led him to believe that Isabella had been seduced by Captain Tilney in this scene.

“He admitted to taking creative liberties and imagined a seduction scene between Isabella and Captain Tilney, as the original book by Austen does not explicitly mention what happened to them.

Davies said, "I was quite sure that the captain would regard her as a silly girl that he knew for certain he could get into bed." This indicates that he wrote the seduction scene based on his personal interpretation and ideas.” (Davies' interview with The Daily Telegraph in 2006.)

This indicate the presence of the screenwriter's personal perspective being shown into the scene and there is an objectification of women to satisfy male desires indicate patriarchy.

b. The Marriage of Catherine Morland and Henry Tilney

In the novel, there is a plot change where Henry Tilney visits Catherine's house after the incident of Catherine's expulsion from Northanger Abbey. In the novel, it is described that Henry comes to apologize and propose to Catherine. However, initially, General Tilney disagrees with their marriage because he thinks that Catherine's family is a poor family with many children. But after learning that her family is not as poor as he thought, General Tilney approves of their marriage.

The problem for the Victorians was not whether the money was in the form of gold, beads, cash, check, or charge, but in the replacement of substantive properties with the properties money can buy. The problem was not that money was necessarily evil, for although Marx and Carlyle thought it an evil that the dishonest should appear honest and that the dishonorable should be honored, it was probably a good that the ugly should be made attractive, and that the lame should be made mobile. The problem was not the essential or relative status of money, but that money had come to be the sole perspective through which human value could be judged, the sole nexus between people; that without money one did not appear at all except as ugly, lame, bad, dishonest, or stupid. Being human happiness in the abstract, money's acquisition could become an end in itself. (Gagnier, 2002:56)

This indicates that in the Victorian era, wealth and social class was very important. Social class and wealth played a significant role in determining marriages and relationships. This indicates that in the Victorian era, wealth and social class was very important. Social class and wealth played a significant role in determining marriages and relationships. That the problem was not the form of money itself, but rather the consequences of prioritizing material possessions over intrinsic qualities. Money was not inherently deemed as evil, as it could bring positive transformations, such as enhancing physical appearance or providing opportunities for those with physical limitations. The materialistic nature of Victorian society, where the acquisition of money had become an end in itself, in the fact that money had become the sole criterion for assessing human worth and the sole basis for social connections. Without wealth, individuals were perceived as

lacking value and were negatively labeled overshadowing other aspects of human happiness and distorting judgments of human worth.

General Tilney initially considered social class and wealth as the main factors in considering marriages, but this change of perspective occurred when he realized that Catherine and her family were not as poor as he had imagined. This change demonstrates the importance of social class in social dynamics and marriages during that time. In the Victorian era, social life and social status were crucial determinants in many aspects of life, including marriage. This plot change in the novel portrays the influence and attention given to social class in society at that time.

<p>1. Signifier General Tilney give is approve to henry and Caherine marriage after knowing Catherine social status and wealth</p>	<p>2. Signified The matters of social class in Victorian era</p>
<p>II. Signifier Social status and wealth are important and influential factors in determining the marriage.</p>	<p>II. signified Social economy play significant roles in the decision-making process regarding marriage.</p>
<p>Social class</p>	

Table 6. Plot's ideology from novel

From sign's map above, indicate that during the Victorian era, social status and wealth played a significant role in determining marriage. General Tilney approved Henry and Catherine's marriage after learning about Catherine's social status and wealth, which was seen as an important factor. This shows that social class was highly important during that time. Social status and wealth were crucial factors in deciding marriages. The social and economic aspects of society also had a significant impact on the decision-making process regarding marriage. It means that in Victorian era, how rich and important you were determined who you could marry. General Tilney allowed Henry and Catherine to marry after he found out that Catherine had a good social position and was wealthy. This shows that people cared a lot about social class back then. Money and status were also important

factors in deciding who could marry whom. The way society was organized and the economy also influenced who could get married.

The film adaptation, however, features a modified ending. In the film version from 2007, Henry Tilney reveals to Catherine that he has cut relationships with his father so that he can be with her. Henry's decision to break relationships with his father is a grand gesture indicative of the importance Catherine has held in his life. He is so committed to her that he is willing to risk his relationship to his own family in order to be with her. The conflict between Henry and his controlling father is further highlighted by this choice.



25.



26.



27.



28.



29.



30.



31.



32.



33.



34.



35.



36.



37.



38.



39.



Figure 13. The Marriage of Catherine Morland and Henry Tilney scene (01:29:10-01:30:30)

This shows that the adapter wants to spread the idea that a child's decisions do not always have to be influenced by their parents' choices. Henry's love for Catherine is more important to him than living up to his family's expectations, Henry Tilney makes the decision to break his relationship with his father in the adaptation. It reflects the idea that individuals have the right to make decisions in accordance with their personal wishes and values, regardless of the expectations of their parents or the pressures of society, and this right should be respected. Even if it means going against family or societal norms, the adapter wishes to convey the message that individual love and happiness must be valued and prioritized.

1. signifier Henry cut off his relationship with General Tilney to marry Catherine	2. signified Henry prioritized his relationship with Catherine over his relationship with his father.	
II. Signifier The ability to make a choice based on personal choice		II. signified Freedom to choosing a partner
Americanization		

Table 7. Plot's ideology from film

Northanger Abbey was produced by Granada Productions and the American studio, WGBH Boston. The presence of WGBH Boston as one of the producers of

the *Northanger Abbey* adaptation makes it possible to include American cultural influences in the production process. American production studios, like WGBH Boston, usually bring their own experiences and perspectives to film and television production. They may contribute in terms of direction, scriptwriting, casting, and other production elements that reflect American cultural style and preferences. When a production involves multiple studios from different cultural backgrounds, such as Granada Productions and WGBH Boston in the case of *Northanger Abbey*, it is likely that each studio brings its own cultural influences to the table. In the context of WGBH Boston's involvement, as an American studio, they may contribute their expertise and creative input based on their understanding of American audiences and storytelling conventions.

Also the director Jon Jones is a Welsh filmmaker and director working primarily in the United Kingdom and the United States, it suggests that his involvement in the adaptation of *Northanger Abbey* may bring a blend of both British and American cultural influences to the production process. As someone familiar with both cultures, Jon Jones may incorporate elements from both sides, resulting in a unique interpretation that reflects a combination of British and American cultural perspectives.

According to Lamanna and Riedman (2010), the United States is often referred to as a free-choice culture in cross-cultural research. This means that individuals have the freedom to make their own choices, including the decision to marry. However, the important factor in this free-choice culture is not necessarily family approval. In the United States, love is considered a crucial factor when it comes to choosing a life partner. A survey conducted by the Pew Research Center in 2013 revealed that a significant majority of Americans, around 88%, viewed love as an important reason to get married (Geiger & Livingston, 2019). This finding indicates that love plays a central role in the decision-making process for American individuals when it comes to selecting a partner.

Unlike in some other cultures where family approval or societal expectations may heavily influence the choice of a partner, the United States places a strong emphasis on individual autonomy in matters of love and marriage.

American society recognizes love as a fundamental right that individuals are entitled to, and it should be respected and valued when considering a potential life partner.

The decision of Henry to marry Catherine without the approval of his father, General Tilney, can be seen as reflecting elements of American culture. Therefore, in the context of American culture, the freedom to choose a partner is granted to individuals, and love is regarded as an essential criterion in making that choice. This emphasis on personal autonomy and the recognition of love as an individual right contribute to the overall perception of love and its significance in the process of selecting a life partner in American society.

Jon and the crew productions might offer insights on adapting the story to resonate with American viewers or suggest changes in dialogue or characterizations to align with American cultural references and sensibilities. They may also have specific production techniques or approaches that reflect the American filmmaking style, influencing aspects such as cinematography, editing, and overall visual presentation.

The Element		Novel	Film
The Changes of Characterization	Catherine Morland	Patriarchy: Women limited education lead them into wrong obsession.	Patriarchy: Male gaze that involves the objectification of women to satisfy male desires.
The Change of Plot	James Morland and Isabella Thrope's Relationship	Patriarchy: Gender discrimination	Patriarchy: Male gaze that involves the objectification of women to satisfy male desires.
	Catherine Morland and Henry Tilney's Marriage	Social class: Social economy plays a significant role in determining marriage partners.	Americanization: Freedom to choose partners.

Table 8. Table of the ideology differences between novel and film.

4.3 The Motive beyond the Adaptation of Northanger Abbey

The transformation of intrinsic elements reveals the author's ideology, especially when it comes to the case of adaptations. The author's transformations lead us to their own ideology. These ideologies reveal the motive behind the adaptation work.

After the four transformation events discussed previously, the analysis of the transformation of events from the novel to the film adaptation reveals that the adaptation carries underlying motives and ideologies. The adapter strategically incorporates ideologies such as patriarchy, social class, and Americanization.

The issue of patriarchy is portrayed in this film to demonstrate that women are still under the power of men, despite women's emancipation. In the film, Catherine's imagination, which is portrayed as vivid and provocative in accordance with the filmmakers' idea, shows the objectification of women and their position as sexual objects. The vivid and provocative portrayal of Catherine's imagination indicates that the filmmakers chose to portray Catherine's sexuality in ways that attract attention and arouse sensations. In the process, there is an emphasis on the physical dimension and sexual attractiveness, which are aspects of the objectification of women.

Beside explanation above, the novel's portrayal of social class as an ideology suggests that these concepts play a significant role in shaping the society and its values. It implies that social status and wealth are not merely personal attributes, but rather represent larger societal structures and power dynamics. Through presenting social status and wealth as an ideology, the novel likely explores the influence of these factors on individuals' lives, relationships, and aspirations. It may depict how social hierarchies and economic disparities impact characters' interactions, opportunities, and self-perceptions. Additionally, it could critique the inherent inequalities and superficiality associated with the emphasis on social status and wealth. The novel's exploration of social class as an ideology provides insights into the social commentary and underlying themes addressed by the author. It invites readers to reflect on the impact of these societal constructs and question the fairness or value placed on them in the narrative context.

On the other hand, in the film, Americanization can be seen as an ideology due to the involvement of WGBH Boston, an American studio. As an American studio, they bring their expertise and creative input to the adaptation process based on their understanding of American audiences and storytelling conventions. When WGBH Boston is involved in the adaptation, they likely contribute their knowledge and insights about American culture, preferences, and storytelling techniques. This can include understanding the cultural references and nuances that resonate with American audiences, adapting the dialogue to reflect American speech patterns and idioms, or making changes to the settings and visuals to better align with American contexts.

The ideology of Americanization in the film suggests a desire to make the adaptation more relatable and appealing to American viewers. By leveraging their understanding of American audiences, WGBH Boston aims to ensure that the film captures the attention and engagement of its target audience. The involvement of an American studio like WGBH Boston can also signify a broader cultural influence, where American perspectives and norms are prioritized or considered the standard in the global entertainment industry. This can further reinforce the ideology of Americanization as the film is shaped to fit within the conventions and expectations of American storytelling. The involvement of WGBH Boston as an American studio brings their expertise and creative input to the adaptation process, aligning it with American audiences and storytelling conventions. This contributes to the presence of Americanization as an ideology in the film.

These ideologies carry motives behind the adaptation of *Northanger Abbey*. The motive behind this adaptation is a personal and political motive and cultural capital. According to Hutcheon, the personal motive refers to the personal interpretation presented by the author or adapter, while the political motive pertains to the political goals or messages intended to be conveyed through the work, which means the adapter benefit from expressing their personal reasons through this adaptation. In this context, the adapter use the film adaptation as a medium to depict specific ideologies, whether related to gender relationships, power dynamics, or other social and political issues. The cultural capital motive is when adapter seek to gain cultural recognition and benefit from their adaptations as a form of cultural

capital. They aim to promote their views and interpretations of the source material, positioning themselves as authorities or experts in the field of adaptation. By capitalizing on the popularity or cultural significance of the original work, adapters can enhance their own reputation and prestige within the cultural sphere. This motive involves using adaptation as a means of gaining social and intellectual capital, establishing oneself as a valuable contributor to the cultural landscape.

5. CONCLUSIONS

The existence of intrinsic events in the adaptation of *Northanger Abbey* novel by Jane Austen's into Jon Jones' film shows the differences between the two works. This transformation from written text (novel) into audio visual (film) represents a shift in the mode of engagement from telling to showing. During the transformation process, there may be differences that come up as a result of the adapter's underlying motives. The determination of these motives involves the collection of data on the topic and the application of suitable theories.

Through the analysis of transformations, various ideologies are identified. The ideologies from the novel are patriarchy and social class, whereas in the film are patriarchy and Americanization. After these ideologies are recognized, the motive driving the adaptation work can also be detected. The motive behind this adaptation include the pursuit of cultural capital, as well as personal and political motive.

The adapter aims to get benefit from their works by to influence their audience about patriarchal issue, through portrayed the issue of patriarchy to highlight the continued power imbalance between men and women, despite women's emancipation. This indication confirms that women are still seen as vulnerable individuals who are objectified by men to satisfy their desires. The novel also portrays social class in the Victorian era as an ideology, while the other transformations in the film reflect the values of Americanization particularly in terms of freedom of choosing a partner.

The ideology discussed above leads this research to explore the motives behind adapting works. The motives from the adaptation are cultural capital, personal and political motives. The adapter seeks to get benefits from the adaptation by influencing the audience's understanding and perception of the subject matter. Through incorporating transformative elements, the adapter presents their own interpretation and perspective. These motives enable the adapter to make personal and political statements, expressing their beliefs, values, or social and cultural viewpoints. Through active engagement in the adaptation process, the adapter aims

to make an impact and contribute to the wider discourse surrounding the subject matter, thereby enhancing their cultural capital and influence.

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