

Ecranization of Narrative Elements: Plot and Characterization Novel to Film *Little Women* by Louisa May Alcott

Klismi Ainila Elva¹, Deswandito Dwi Saptanto²
Universitas Ngudi Waluyo^{1,2}
Email Correspondence :deswanditodwi@unw.ac.id

Abstract. This study analyzes the novel *Little Women* by Louisa May Alcott and the film *Little Women* 2019 by Greta Gerwig to find some differences in plot and characterization. In this research, using qualitative and descriptive qualitative research with a comparative approach from Eneste's theory, as well as using Freytag's theory in examining plot and using Minderop's theory to examine characterization. From the research, the researcher found modifications and reductions in the introduction of the story and the climax, modifications and additions in the increase of problems and decrease of problems, as well as additions in the resolution. While in characterization, the characters of Jo, Meg, and Laurie are modified. The researcher concluded that ekranization theory greatly influences the process of adapting novels into film form, where it can help to convey the whole story of a novel even in a short time of two hours for a film screening.

Keyword: Little Women, Ecranization Theory, Adaptation of novel to film.

Introduction

Literature is an expression of human it can be written or spoken works based on thoughts, opinions, experiences, and feelings of imaginative form, a reflection of reality by Greil Marcus and Werner Sollor (2009). Extensively, literature is divided into two fields. They are Oral and Written Literature. Oral Literature includes literary works such as songs, speeches, poems, folklore, verse, and others. While, written literature refers to documented literary works such as books, newspapers, journals, short stories, novels, and so on. The researcher is interested in reviewing Novels and films, because they are two exclusive mediums for imparting a work of fiction. The proses transfer novel into film is Ecranization. It is the method utilizing which a piece is made into a film, either a feature movie (cinema movie) or a movie or series (tv movie). In the method of ekranization of a film, many stuff is considered, which include placement and characterization. Monetary considerations are a critical part of the choice to raise novels into films. This may be visible from the truth that a maximum of the ekranized films are primarily based on commercially hit novels. Additionally, this research changes into conduct as a form of the researcher's reaction to the phenomenon of the situation and conditions that occur in society today. The cause of this look is to give a contrast of the intrinsic structure of the plot and characterization contain in *Little Women* novel by Louisa May Alcott with its adaptation model in the form of a film with the same title with the aid of Greta Gerwig.

This study, researcher used comparative approach to analyze novel and film *Little Women*. Comparative literature does not best compare two literary works of one kind but comparing literary works with literature inside the shape of artwork and other disciplines is a legitimate interest in the comparative literary approach. Further, comparative literature has an object and a topic. It is important to find out the differences between novels and films that have been adapted. Because the result of using this approach is to realize the understanding of unity and difference. *Little Women*, written by Louisa May Alcott in 1868, became the first work in America to portray teenage girls with realistic attitudes, instead of the perfect characters in most children's fictions. Besides that, the film from adaptation received critical acclaim, and was chosen by the American Film Institute as one of the top 10 films of the year. It also received nominations for five British Academy Film Awards and two Golden Globe Awards. At the 25th Critics' Choice Awards, it received nine nominations, winning for Best Adapted Screenplay. The previous study from Muh.Kayyis (2016) entitled "*Comparison Between Novel and Film Divergent (Ecranization Theory)*", he studied aimed at identifying reduction, addition and modification that have occurred of ekranization in some intrinsic elements of fiction. And Yuni Triswela (2016) entitled "*Ecranisation of Plot in the Novel and Film of Breaking Dawn by Stephanie Meyer*", the aimed of this research was found out differences in plot of Breaking Dawn novel and movie Part 1 with Eneste theory. As a development of previous studies, researchers used Freytag's theory in analyzing Plot and Minderop's theory to analyze characterization. In addition, the researcher also examines

the importance of the transformation carried out by Greta Gerwig in the film adaptation of *Little Women*. This research only focuses on plot and characterization, but until now no researcher has conducted research using Freytag and Minderop's theories to analyze plot and characterization in *Little Women* novels and films. Moreover, it describes and analyzes the director's reasons for modification, adding and redacting the story of a novel and then adapted into a film. Therefore, this research is important to be studied. The aims of the study are to answer the objective stated in the background of the study. There are two precise aims of this study: To find out the changes in plot and characterization novel into film of *Little Women*. To find out why transformation is necessary in the processing of a film *Little Women* by Greta Gerwig (2019). Ecranization from Eneste theory consists of: Reduction, addition, and modification. Whereas, Freytag theory consists of: Exposition, Rising Action, Climax, Falling Action, and Denouement. And Minderop theory includes: Direct and Indirect characterization, but the researcher only uses indirect characterization. This theory tried to make comparison between novel and film *Little Women*.

Methodology

This research uses qualitative research, the data will be collected, classified, analyzed, and drew a conclusion based on the data analysis without generalizing. The stated by Creswell (2009) gave his definition of qualitative research that it was a study to investigate and understand the meaning individuals or group assumes to be a social or a human problem and an inquiry manner of understanding primarily based on distinct methodological traditions. It was used to find out and know why and how a social phenomenon happens. The final written report of this study consists of an introduction, literature and theory, methods, results, discussion, and conclusion. In addition, this study also uses a descriptive qualitative method. According to Glass and Hopkins (1984:160) "The qualitative descriptive method was a procedure used to describe data in the form of written or verbal, from the characters in the novel that can be observed". The usage of qualitative methods is more suitable for social studies and data can be found for problems and answers through the use of theories obtained from the literature. This study aims to compare the plot and characterization with several theoretical approaches between novel and film *Little Women*. With using ecranization theory by Eneste, the researcher can find several differences both of them. The object is novel *Little Women* by Louisa May Alcott and film *Little Women* by Greta Gerwig. This researcher takes the source of data from *Little Women* (2019) film by Greta Gerwig. *Little Women* film was an American film and released in 2019, genre is drama, family, and romance. In this research, the researcher also uses the script in film *Little Women* and novel *Little Women* by Louisa May Alcott as the data to easier in doing the research. Whereas, novel *Little Women* was a coming-of-age novel written by American novelist Louisa May Alcott and originally published in 1868. The novel had 47 chapters in 492 pages and duration of the film was 135 minutes. Other data which support this research are taken from books, novels, e-books, articles, theses, journals, the internet, and another source. The procedure of the collecting and analyzing the data consists of: observing, analyzing, classifying, explaining and conclusion.

Analysis (Finding And Discussion)

This research aimed to find the changes in plot and characterization throughout Eneste theory. Besides that, the researcher also observes the importance transformation processing of a film *Little Women* by Greta Gerwig. Researcher analyzes the plot *Little Women* used Freytag theory that includes: exposition, rising action, climax, falling action, and denouement. While, to analyze characterization researcher used indirect characterization by Minderop theory.

The changes in plot and characterization of film *Little Women* from novel.

The changes in plot of film *Little Women* based on Gustav Freytag.

The researcher analyzed the plot of *Little Women* using a comparative literary approach and ecranization theory. Researcher describes plot of novel using a forward plot, where from beginning to the end of story has a neat succession. While plot in film uses a mixed flow (back and forth), from beginning to the end is shown future and then returns to past. Based on novel and film from YouTube, there are some differences from plot of *Little Women*. Results of this analysis are as follows:

Exposition

Modification in the film as an adaptation of the novel.

Christmas won't be Christmas without any presents,' grumbled Jo, lying on the rug. 'It's so dreadful to be poor!' sighed Meg, looking down at her old dress. 'I don't think it's fair for some girls to have plenty of pretty things, and other girls nothing at all,' added little Amy, with an injured sniff. 'We've got Father and Mother, and each other,' said Beth contentedly from her corner. The four young faces on which the firelight shone brightened at the cheerful words...(Chapter 1:9).

Jo : "What compensation? How do you-?"

Mr. Dashwood : "We pay 25\$ to 30\$ for things of this sort. We'll pay 20\$ for that."

Jo : "You can have it. Make the edits."

Duration 00:03:25 to 00:03:35 (Little Women, YouTube, 2019)

In introduction of the film scene, it was very different from beginning of story from novel. In novel, March sisters are discussing Christmas gifts and the family economy. Besides that, a letter from Mr. March that he does not to go home make March sisters felt sad. Meanwhile, in film begins with a story that tells the future of March sisters. Jo March is a writer who tries to sell her story to Mr. Dashwood. Meanwhile, her sister Amy March was in Paris with Aunt March to study painting and to get rich men. Meg lives with her husband and children in a small house with a difficult economy, and Beth with her piano.

The researcher found that there was a modification. Greta Gerwig has made modifications in film for future depiction of four siblings after they grow up to pursue their respective dreams, while the novel told the story of the day before Christmas Eve without their father's presence due to war.

Reducing dialogue in film and novel version.

'Don't I wish I'd been there!' cried Jo. 'Did you go to Paris?' 'We spent last winter there.' 'Can you talk French?' 'We were not allowed to speak anything else at Vevay.' 'Do say some! I can read it, but can't pronounce.' 'Quel nom a cetter jeune demoiselle en les pantouilles jolis?' 'How nicely you do it! Let me see...you said, 'Who is the young lady in the pretty slippers', didn't you?' 'Oui, mademoiselle.' (Chapter 3:51).

Laurie : "Jo, would you like to dance with me?"

Jo : "I can't because..."

Laurie : "Because what?"

Jo : "You won't tell?"

Laurie : "Never!"

Jo : "I scorched my dress, see? Meg told me to keep still, so no one would see it. You can laugh if you want to. It's funny, I know."

Laurie : "Never mind that, I'll tell you how we can manage."

Duration 00:14:55 to 00:15:15 (Little Women, YouTube, 2019)

There were several conversations between Jo and Laurie in the novel that discussed Christmas gifts given by Mr. Laurence and conversations between Jo and Laurie about Paris. In addition, Jo also asked Laurie to say in French according to her orders. The conversation between the two of them was very pleasant like old people meeting again, in those conversations without them realizing it had become the beginning of friendship. But, conversation between Jo and Laurie in this film scene was not as much and as detailed as in the novel. They were just acquaintances and exchanging general information between the two.

Rising Action

The addition of dialogue in adaptation of novel to film

'Please forgive me, Jo. I'm very, very sorry.' 'I never shall forgive you,' was Jo's stern answer, and from that moment she ignored Amy entirely. No one spoke of the great trouble, not even Mrs. March, for all had learned by experience that when Jo was in that mood words were wasted, and the wisest course was to wait till some little accident, or her own generous nature, softened Jo's resentment and healed the breach. (Chapter 8:125)

Amy : "I'm sorry, Jo."

Marmee : "Amy."

Amy : "It's just that the only thing you care about is your writing so it's not as if I could hurt you by ruining one of your dresses. And I really did want to hurt you. I am the most sorry for it now. I'm so sorry."

Marmee : "Don't let the sun go down on your anger. Forgive her. Help each other, and you will start again tomorrow."

Jo : "She doesn't deserve my forgiveness. I will hate her! I will hate her forever!"

Duration 00:48:21 to 00:49:05 (Little Women, YouTube, 2019)

Rising action in novel and film tell about Amy's anger. It began when Amy wanted to went with Jo and Meg to a theater performance which will also be attended by Laurie and Mr. Brooke. But Jo forbade her to come, it made Amy angry and then she burned Jo's manuscript. However, it had differenced that was addition in dialogue film that was not in novel. In novel there was no dialogue from Amy that nothing can make Jo feel lost and hurt except to burn a story she had written.

Modifications in the adaptation of novel to film.

'Oh sir, they do care, very very much!' 'Are you the musical girl?' he asked, without any startling 'Hey!' as he looked down at her very kindly. 'I'm Beth. I love it dearly, and I'll come, if you are quite sure nobody will hear me, and be disturbed,' she added, fearing to be rude, and trembling at her own boldness as she spoke. 'Not a soul, my dear. The house is empty half the day, so come and drum away as much as you like, and I shall be obliged to you.' (Chapter 6:100-101)

Mr. Laurence : "It happened to me today that my daughter's piano suffers from wanting to use.

Mr. Laurence : "Any of your girls like to run over, and practice on it now and then? Just to keep it in tune. If they don't care to come, why, never mind."

Beth : "Oh sir, they do care, very very much!"

Duration 00:55:15 to 00:55:35 (Little Women, YouTube, 2019)

The novel tells about a visit to Mr. Laurence's house by Mrs. March and her four daughters. When exploring Mr. Laurence's house, Beth saw a piano and Mr. Laurence invited her to play his piano. Meanwhile, the film version of Mr. Laurence provides assistance in the form of a car to the March family, when Meg is going to visit a party at Annie Moffat's residence. And suddenly Mr. Laurence invited Beth to play his piano in his house. However, it was different in novel version, where of scene was told in a separate chapter. Based on an analysis above, researcher concludes that there was a modification in film scene, so that the story in novel can be conveyed as a whole, the director presents scenes at different times in one scene.

Climax

Reduction in novel scene and film.

'Leave a note at Aunt March's. Jo, give me that pen and paper.' Tearing off the blank side of one of her newly copied pages, Jo drew the table before her mother, well knowing that money for the long, sad journey must be borrowed, and feeling as if she could do anything to add to a little to the sum for her father. 'Now go, dear, but don't kill yourself driving at a desperate pace. There is no need of that.' Mrs. March's warning was evidently thrown away, for five minutes later Laurie tore by the window on his own fleet horse, riding as if for his life. 'Jo, run to the rooms, and tell Mrs. King that I can't come...'(Chapter 15:257)

Jo : "Will this be enough for the train?"

Marmee : "Twenty five dollars! That isn't like Aunt March to be so generous."

Jo : "I didn't go to Aunt March, couldn't bear to."

Marmee : "Where did you get the money?"

Jo : "I only sold what was my own."

Beth : "Your hair!"

Duration 01:12:15 to 01:12:30 (Little Women, YouTube, 2019)

In novel and film state that March family home is being panic and anxiety because they had received telegram informing that Mr. March has sick in Washington. But, there were reduced scenes in the novel that are not explained in the film. For example, when Jo reads a telegram from Washington, Marmee (Mrs. March) writes a letter to be delivered to Aunt March by Laurie and a reply to Aunt March's letter regarding news that Mr. March is ill, and Jo has to give news to Mrs.

King that Meg could not come to teach. In addition, there was a change from scene where when Jo cries because she remembers that her hair is Meg, not Amy.

Modification from novel to film adaptation.

'Your face will, if your tongue won't. You aren't woman of the world enough yet to hide your feelings, my dear. I heard rumors about Fred and you last year, and it's my private opinion that if he had not been called home so suddenly and detained so long, something would have come of it, hey?' 'That's not for me to say,' was Amy's grim reply, but her lips would smile, and there was a traitorous sparkle of the eye which betrayed that she knew her power and enjoyed the knowledge. 'You are not engaged, I hope?' And Laurie looked very elder-brotherly and grave all of a sudden. (Chapter 39:565)

Laurie : "Don't marry him."

Amy : "What?"

Laurie : "Don't marry him."

Amy : "Why?"

Laurie : "You know why."

Amy : "No, Laurie, that's mean, it's just mean of you."

Laurie : "Why?"

Amy : "I have been second to Jo my whole life in everything and I will not be the person you settle for just because you cannot have her. I won't do it, not when, not when I've spent my entire life loving you."

Duration 01:15:25 to 01:16:10 (Little Women, YouTube, 2019)

In novel version, Laurie tries to give her opinion about Fred, and tries to reassure him not to rush to marry Fred. Because Laurie knew that Fred was not the man Amy had loved. Meanwhile, in the film, Laurie and Amy are seen in park with Amy drawing Laurie. After drawing Amy showing it to Laurie when he saw her drawing he accidentally saw another picture of him and asked Amy. Laurie tells Amy not to marry Fred because she likes Amy, but Amy refuses because she does not want to always be second after Jo.

The modification made by Greta Gerwig is with a scene where Amy is drawing Laurie when they are in the park and Laurie accidentally finds another picture of herself. In addition, in the film Laurie very clearly expresses her feelings for Amy by forbidding her from marrying Fred. Meanwhile, in the novel, there is no clear and significant depiction of the meaning of Laurie's words forbidding Amy to marry Fred. So when we read the original novel, maybe we will wonder about Laurie's goals and intentions.

Falling Action.

Modification of novel with film version.

Often she started up at night, thinking Beth called her, and when the sight of the little empty bed made her cry with the bitter cry of unsubmitive sorrow, 'Oh, Beth, come back! Come back!' she did not stretch out her yearning arms in vain. For, as quick to hear her sobbing as she had been to hear her sister's faintest whisper, her mother came to comfort her, not with words only, but the patient tenderness that soothes by a touch, tears that were mute reminders of a greater grief than Jo's, and broken whispers, more eloquent than prayers, because hopeful resignation went hand-in-hand with natural sorrow. (Chapter 42:602)

Marmee : "I hope I'm not disturbing your writing."

Jo : "I don't do that anymore. It didn't save her."

Duration 01:40:05 to 01:40:10 (Little Women, YouTube, 2019)

Having same scene as novel, this was also inseparable from differences shown from film. Difference in question was modification shown in film. In the film, it was described about Jo's few memories seeing Beth recovering, but in novel it was not told and only tells about the sad nights for Jo and the March family. Apart from these modifications, falling actions there were also other examples that illustrate modifications in film scenes.

The addition of dialogue in film adaptation of novel.

Marmee : "Do you love him?"

Jo : "If he asked me again, I think I would say yes. Do you think he'll ask me again?"

Marmee : "But do you love him?"

Jo : "I know that I care more for my beloved. I want to be loved."

Marmee : "That is not the same as loving."

Jo : "Women have minds and souls as well as hearts, ambition and talent as well as beauty and I'm sick of being told that love is all a woman is fit for. But, I am so lonely."

Duration 01:41:30 to 01:42:52 (Little Women, YouTube, 2019)

Dialogue in film explains that there was an additional scene when Jo takes out all her worries on Marmee, but this was not told in novel. It only told Marmee who only asked about Amy and Laurie's marriage. They express each other's feelings, so that Jo can be calmer and can accept all the circumstances that she was currently experiencing.

Denouement

The end of story of Little Women is actually not much different from adaptation or the book. At ending of story, Amy and Laurie are married, Jo is reunited with Friedrich and her book Little Women has been published. March sisters open a school in house March's aunt left after she died. What makes difference is how the ending is displayed. Just like in novel by Louisa May Alcott where Jo is told to marry and build a school. However, this version emphasizes that schools were built for girls where education was very minimal at that time, in novel version, schools were made for boys before developing into mixed schools. And there is another ending added, namely the scene where Jo watches the book publishing process and proudly holds her finished novel.

The changes in characterization of film *Little Women* based on Albertine Minderop.

Greta Gerwig as the director of film *Little Women* displays her characters by adding and modifying each character's. Researchers conducted an analysis of several characterizations. In addition to the characterization of the March sisters, researcher also analyzes characterization of Laurie. In analyzing characterizations, researcher uses indirect characterizations from Minderop's theory.

Jo March

Friedrich : "I'm not a writer. I don't have the gifts you have."

Jo : "No, you don't, and you'll always be a critic, never an author, and the world will forget that you ever even lived, but no one."

Friedrich : "I'm sure they will."

Jo : "But, I'll be, but..."

Friedrich : "Yes?"

Jo : "No one will forget Jo March."

Friedrich : "I can believe it."

Duration 00:23:44 to 00:24:01 (Little Women, YouTube, 2019)

In the cut of Jo and Friedrich's dialogue set in Friedrich's Workroom, it implies the character of Jo who was stubborn, ambitious, does not want to be criticized, and has a bad temper. Although Jo's characterization in the novel is slightly different from what is shown on screen where Jo is described as more courageous, assertive and mature. But in novel chapter 15, tells that situation Jo can suppress her ego to help her family. Courage and firmness were shown by the actions she has taken, namely by sacrificing a beautiful crown of a woman. Even though in film characterization of Jo was a sloppy woman, on the other hand she has a very big soul of sacrifice.

Meg March

"Meg and Jo walk down the hallway at the Gardiner's very fancy party, the party already in full swing. Meg is chastising Jo: Don't stare, don't put your hands behind your back, don't say Christopher Columbus, don't say Capital, don't shake hands, don't whistle –Meg seems to put on another face and attitude, more grown up and elegant. Jo fades away into the back of the party."

Duration 00:12:55 to 00:13:02 (Little Women, YouTube, 2019)

Characterization of Meg in film was shown as a woman who was elegant, firm, and upholds a woman's etiquette or ethics. In the same situation but in a different place and dialogue, the characterization of Meg in the novel was described as being affectionate, and feminine. Having a different portrayal of the characters in the film, Meg's character emphasizes her firmness and maturity more. Contrast in novel was described where Meg as the eldest child who was shy and soft.

Elizabeth March

Beth : "My wish is to have us all to be together with Father and Mother in this house. That's what I want."

Amy : "(under her breath) Beth is perfect."

Meg : "shhhhhh."

Jo : "What about your music, Queen Bess?"

Beth : "I only do that for us, I don't need anyone else to hear it."

Amy : "You must not limit yourself."

Duration 00:26:30 to 00:26:40 (Little Women, YouTube, 2019)

Beth in film was same as from novel, where Beth's character was shy, quiet and loves her family. Beth's characterization was described as a woman who has lost her hope when she begins to catch Scarlet fever which makes her sick often, so she spends more time at home than outside the house just like her three sisters. The dialogue that states Beth's affection can be seen in the 26 minute of the film, where the film tells about Jo's past memories when they were discussing Christmas gifts and their wishes.

Amy March

Laurie : "I understand queens of society can't get on without money. But it does sound odd coming from one of your mother's girls."

Amy : "I've always known that I would marry rich. Why should I be ashamed of that?"

Laurie : "There is nothing to be ashamed of, as long as you love him."

Amy : "Well, I believe we have some power over who we love, it isn't something that just happens to a person."

Laurie : "I think the poets might disagree."

Amy : "Well. I'm not a poet, I'm just a woman. And as a woman I have no way to make money, not enough to earn a living and support my family."

Duration 01:05:25 to 01:06:05 (Little Women, YouTube, 2019)

The dialogue above takes place where Amy was practicing painting, explaining about Amy who feels she has failed as a painter. She decides to marry a rich man so she can support her family's economy. In addition, place and time affect one's character in thinking so that Greta Gerwig conveys several moral messages in Amy's adult dialogues and scenes. Although the characterization of Amy in the film and the novel has similarities, there were several traits of Amy that did not explained in the film, that she was the youngest of March siblings. Where every youngest child certainly had a childish attitude, this can be proven in Amy's dialogue with Meg and Jo.

Laurie

Laurie : "What do you honestly think of me?"

Amy : "I despise you."

Laurie : "Why do you despise me?"

Amy : "Because with every chance for being good, useful and happy, you are faulty, lazy and miserable."

Laurie : "Oh this is interesting."

Amy : "Selfish people do like to talk about themselves."

Laurie : "Am I selfish?"

Amy : "Yes, very selfish. With your money, talent, beauty and health.."

Laurie : "Beauty?"

Amy : "ah you like that, you old vanity with all these good things to enjoy, you can find nothing to do but dawdle."

Duration 00:20:10 to 00:20:33 (Little Women, YouTube, 2019)

In novel, Laurie's character was very messy when he with his grandfather, and especially evident when Jo rejects his love. He started drinking, courting girls and would not continue in his grandfather's business. Meanwhile, in novel Laurie was described as a slightly submissive boy. This was proven in chapter 5 where Jo gives advice to Mr. Laurence to let Laurie play with them because Laurie feels lonely being at home all the time and just studying. This proves that Laurie was an obedient grandson to keep studying and entering college.

The importance of transformation in *Little Women* film by Greta Gerwig.

Alcott's novel was originally published in two volumes in 1868 and 1869, with the first volume following the March sisters Jo, Meg, Mary, Beth, and Amy through their childhood growing up in Massachusetts and the second volume taking in the characters in adulthood. Instead of presenting the story in two parts, Gerwig's film overlays the past and present throughout the movie, flashing back and forth in an attempt to compare and contrast the characters in two different periods of their lives. In Gerwig's film, it appears as if Jo will fall in love with Professor Bhaer as she does in the book, but the film then switches to Jo proposing this ending to Mr. Dashwood, the publisher who is now considering printing March's *Little Women* novel. Mr. Dashwood disagrees with idea that the heroine of story would end the novel unmarried and childless, and insists that Jo change it so that the protagonist marries Professor. She did so, in exchange for a larger percentage of the novel's net profits while also deciding to retain her copyright. And it show on this dialog below.

Dashwood : Right, of course. So, who does she marry?
Jo : No one. She doesn't marry either of them.
Dashwood : No. No, no, no, that won't work at all.
Jo : She says the whole book that she doesn't want to marry.
Dashwood : Who cares! Girls want to see women married. Not consistent.
Jo : It isn't the right ending.
Dashwood : The right ending is the one that sells. If you end your delightful book with your heroine a spinster, no one will buy it. It won't be worth printing.
Jo : I suppose marriage has always been an economic proposition. Even in fiction.
Dashwood : It's romance!
Jo : It's mercenary.
Dashwood : Just end it that way, will you?
Jo : Fine.

Duration 02:02:54 to 02:03:36 (*Little Women*, YouTube, 2019)

All of this shines through beautifully and is part of what makes *Little Women* one of the best films of 2019. But if not evident through Gerwig's changes, it's clear in her explanation that she has a strong point of view in retelling this particular story. In addition, if the novel that is to be adapted into a film is thick and complicated, making it difficult to visualize, then usually visualization will appear that is not in line with the expectations of fans of literary works. This happened because there were readers of the novel who wanted to witness the visualization of the novel in film form according to their imagination when reading the novel version. This is partly because the story in the novel cannot be shown in its entirety in the two-hour duration of the film.

Conclusion

In this study, researchers used adaptation theory of Eneste by comparing novel and film *Little Women*. This analysis is to compare plots with Freytag's theory and characterizations with Minderop's theory. The answer to the first question is about differences in plots and characterizations from the novel and film *Little Women* by using adaptation theory. Researcher found that in plot have several reduction, addition, and modification. Exposition have modification and reduction, rising action have additional and modification, climax have reduction and modification, falling action have modification, and the last denouement have additional. While the characterizations in the film, there are modifications in the characters Jo, Meg, and Laurie. The answer to the second question about the importance of transformation a novel to film, the researcher found that Greta Gerwig has a strong point of view to retelling *Little Women* as expected by Louisa May Alcott. The main problem that arises in adapting a novel *Little Women* is how to convey and combine two stories of novel into a film that lasts about two hours, converting the text into a series of images, scenes and sounds, and dramatizing what happens in the novel. From analysis above, researcher concludes that in an adaptation of *Little Women* novel to film form, reduction, addition, and modification are needed. So that the story that includes contents of novel can be shown in a film that only lasts about two hours.

Reference

- Alcott, L. M. (1868). *Little Women* (2018th ed.). Wordsworth Editions Limited.
Aspriyanto, Y., Hastuti, E., & Kajian, M. (2019). *Transformation of a Novel Murder on The Orient Express into its Film Adaptation using Ecranization Study Transformasi Novel Murder on*

- The Orient Express Ke dalam Film*. 19, 211–219.
- Boggs, J.M., Patric, D. . (2000). *The Art of Watching Films*. Mayfield Publishing Company.
- Creswell, J. . (2009). *Research Design: Qualitative, Quantitative and Mixed Method Approaches*. United State of America: SAGE Publications, Inc.
- Damono, S. D. (2015). *Pegangan Penelitian Sastra Bandingan*. Jakarta: Pusat Bahasa.
- Eisinger, C. E., & Walcutt, C. C. (1967). Characterization in Fiction. *Wisconsin Studies in Contemporary Literature*, 8(3), 463. <https://doi.org/10.2307/1207203>
- Eneste, P. (1991). *Novel dan Film*. Flores: Nusa Indah.
- Freytag, G. (1863). *Freytag's Technique of the Drama: An Exposition of Dramatic Composition and Art*. Princeton University.
- Glass, G.V., Hopkins, K. . (1984). *Statistical Methods in Education and Psychology*. NJ: Prentice Hall.
- Hornby, A. (2005). *Oxford Advanced Learner's Dictionary, Oxford*.
- Kinney, M. E. (2013). *Linda Hutcheon 's A Theory of Adaptation*, by Linda Hutcheon . *references , index . Fall*, 7–15.
- Marcus, G., Sollor, W. (2009). *What is Literature*. Harper's Magazine.
- Minderop, A. (2005). *Metode Karakterisasi Telaah Fiksi*. Yayasan Obor Jakarta.
- Muh. Kayyis. BA. (2016). *Comparison Between Novel and Film " Divergent " (Ecranisation Theory)*. 40300108074, 56.
- Ningtyas, W. A., Permaludin, U., Sulaeman, D. (State I. S. G. D. B. (2019). *Comparative Study On The Intrinsic Elements Of The Hobbit Novel And Movie Script*. 1, 39.
- Nurgiyantoro, B. (2012). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- Putri, R. T., Lubis, F. K., Manullang, E. B., & Medan, U. N. (n.d.). *An Analysis Of Ecranisation Process Of Intrinsic Elements In Novel To Film " Five Feet Apart " By Raphael Lippincott*.
- Saptanto, D. D., & Id, D. A. (2022). *The Proceedings of the English Language Teaching, Literature, and Translation (ELTLT) The Future of Hollywood Movie: Comparison Between Comic Adaptations and Hollywood Movie* (Vol. 11, Issue 1). Online.
- Sugiyono. (2018). *Metode Penelitian Kombinasi (Mixed Methods)*. Bandung: Cv Alfabeta.
- Syafinah, I., & Susilowati, E. (2021). *the Comparison Between the Movie of Mulan 1998 and Its Remake, Mulan 2020 (Comparative Literature Studies)*. *UNCLLE (Undergraduate Conference on Language, Literature, and Culture)*, 1(01), 26–31.
- Triswela, Y. (n.d.). *Ecranisation Of Plot In The Novel And Film Of Breaking Dawn By Stephanie Meyer*. <https://projectnarrative.osu.edu/about/>