Journal of Language and Literature
Vol. 25 No. 1, April 2025, pp. 195 – 205
DOI: 10.24071/joll.v25i1.10309
Available at https://e-journal.usd.ac.id/index.php/JOLL/index
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

From Page to Screen: The Plot Transformation of Roald Dahl's *Matilda* into Matthew Warchus's Movie

Dina Dyah Kusumayanti, Ferina Windi Setiani, Yanuaresti Kusuma Wardhani
dinadyah.sastra@unej.ac.id
English Letters Department, Universitas Jember, INDONESIA

Abstract

This article discusses the adaptation of Roald Dahl's novel Matilda *(1988) into the movie* Roald Dahl's Matilda The Musical *(2022), directed by Matthew Warchus. This research focuses on the transformation of intrinsic elements, which is the plot of the novel to the movie. The transformation of the novel into the movie is classified as the telling-to-showing mode. The transformation from written text to audio-visual media involves changes such as subtractions and additions, which are influenced by the differences in the mediums of expression. The three main issues discussed in this article are (1) the transformations of the plot in the novel into the movie, (2) the ideology reflected in the works by the author and the adapter, and (3) the motives of the adapter. This research uses a comparative method with Linda Hutcheon's* Theory of Adaptation *and Roland Barthes's semiotics. The findings show the ideology of patriarchy by the author in the novel and the ideologies of children's education rights and feminism by the adapter in the movie. Furthermore, this study reveals the motives of the adapter, which include personal motives, as reflected in the ideological changes, and economic lure motives, demonstrating how creative and commercial factors shape the adaptation process.*

***Keywords**: Linda Hutcheon's Motives; Matilda; Roland Barthes's Semiotics; Theory of Adaptation*

Article information

Received: 4 November 2024

Revised: 30 January 2025

Accepted: 9 February 2025

Introduction

The term movie adaptation is familiar to the public, especially those moviegoers. Often, Hollywood filmmakers draw inspiration for their films from pre-existing works, be it novels, games, comics or other forms. The Academy Awards even has a dedicated screenwriting category for film adaptations, known as Best Adapted Screenplay (Howard, 2022).

A film adaptation is a cinematic work derived from non-film sources, such as fiction and non-fiction (Howard, 2022). In general, movies are based on fiction works such as novels, books, or short stories, while non-fiction

sources are from biographies, pieces of journalism, or memoirs. A movie communicates through spoken dialogue and visual actions (Tandayu & Wijanarka, 2023). Adaptation is the transition and conversion process from one medium to another, in which the result of this adaptation implies changes (Segar, 1992, p. 12). Greenberg stated that adaptation is repetition without replication (Hutcheon, 2006, p. 7). Adaptation is not simply copying the original work but repeating it in a new way to suit a different medium and audience. An adaptation may retain key elements, ideas, or concepts from the source material but allow for creative reinterpretation and transformation. Adapters can add their unique perspective and style, creating a new version that still honors the essence of the original work. The goal is to produce relevant and effective work in a different form while fulfilling the wishes of the adapters. To name but a view of very popular adaptations are the *Hunger Games* book series by Suzan Collins (2008-2020) that are adapted to box office movies (2010-2023).

According to Hutcheon (2006, p. xi), postmoderns have inherited the same habit from the Victorians of adapting almost everything, including poetry, operas, novels, plays, dances, paintings, and *tableaux vivants*. With technological advancements, the inspiration for movie adaptations extends beyond traditional literary forms to include comics, theatre, songs, and games. This fact emphasizes how postmoderns have continued the Victorian tradition of adapting various art forms while broadening the scope of this practice, allowing movie adaptations to draw inspiration from newer mediums such as comics, theatre, songs, and games, in addition to traditional literary forms. Hutcheon (2006) defines in a broader way about adaptation as a product (as a broad product, specifically transcoding) and as a process (as creative reinterpretation intertextuality). The emphasis on the process allows people to think about how adaptations can tell, show, or interact with stories. People who like the works of adaptation will be offered a story through different media. The medias to tell stories include novels, theaters, movies, video games, comics, graphic novel, poetry and others. In general, the adaptation product represents and transfers expression from one mode to another, such as novels to films, films to musicals, movie adaptations to another movies, and comics to video games. However, throughout the history of movie adaptations, they often take the original work from novels. Safrudin (2022, p. 1) reports that films and books are standard in some interaction locations because they follow narrative patterns and a sense of actuality.

In adaptation theory, Hutcheon defines three modes of engagement that form the basis of her discussion about the adaptation process. The first mode of engagement in the adaptation process described by Hutcheon is telling into showing. The telling to showing mode is a process of transformation the medium of text into a screenplay or movie adaptation. For example, this can be observed in novels adapted into films or theater productions. The second mode is showing to showing, in the adaptation works can be found in films into film adaptations, films into television series, and even movies into stage musicals and other performance media (Hutcheon, 2006, p. 46). The third mode is interacting to telling or showing, for the example is the adaptation of interactive media like video games into novels or films.

One of the movie adaptations from children's literature is *Roald Dahl's Matilda The Musical* by Matthew Warchus (2022). Warchus adapted this movie from the novel *Matilda* by Roald Dahl in 1988. According to Hutcheon (2006), the mode of engagement of objects is classified as the telling-to-showing mode, which is from text to audio-visual. This novel is particularly famous among children's book readers. It has been nominated for several book awards and won the Federation of Children's Book Groups Award in 1988 (Howard, 1996). In addition, the novel is adapted into several works, such as theatre, opera, and film. According to the latest edition list (Goodreads, 2024), the novel has been published by more than 100 publishers and translated into 60 languages, including Indonesian, Arabic, Italian, Japanese, Turkish and many more.

Roald Dahl's novel *Matilda* tells the story of a smart and brave girl named Matilda Wormwood, who grows up in a bad family

milieu and school environment. Her parents treated her badly, especially her father, who paid more attention to his son than his daughter because Matilda often upset her father. Matilda was always pretentious and disagreed with her father's opinions. Matilda uses her intelligence to overcome various difficulties. She also uses the power of telekinesis to help her friends and Miss Honey, Matilda's teacher, against the cruelty of Miss Trunchbull, headmistress at the Crunchem Hall Primary School. The movie adaptation by Warchus emphasizes the development of Matilda's telekinetic powers from the beginning of the story. Matilda's character has more courage to argue and act. There are differences in the characters in the novel and the movie, as there is a removal of Micheal, Matilda's brother. Some additional events in the movie that do not exist in the novel indicate a change in the plot transformation in the movie. Through this movie, Warchus wants to convey the message that children who have the confidence and courage to fight bullying and the injustice they feel.

According to the summary of the novel and movie above, there are differences in the plot of the story. These differences then show different ideologies between the author and the adapter. Their ideologies help to find out the motives of the adapter in adapting a novel into a movie. As Hutcheon (2006) explains, in the process of adaptation works from text to audio-visual, some changes will be unavoidable or even deliberately made for certain motives. Based on the above discussion, this research assumes that the changes in a part of the novel and some additions made to the movie most likely show the motives of the adapter.

This research uses four journal articles and two theses to help identify similarities, differences, and gaps in the adaptation process and the motives behind the adaptation. Wardani et al. (2021), Anushiravani and Alinezhadi (2016), Azharoh (2023), and Sagita (2023) examined the issue of transformations from the text (novel) into audio-visual (film and cinema). The researchers uncovered the motives of adapters in the adaptation works using Linda Hutcheon's theory of adaptation. The other previous research by Dianiya (2020) analyzes the representation of social class differences in Bong Joon-ho's Parasite film. This research uses semiotic analysis by Roland Barthes, which analyses signs in words, images, sounds, movements, and objects. This journal article is used as previous research because it helps this research to apply Barthes's semiotic theory in analyzing ideologies in the objects. The last by Suwastini et al. (2021) analyzes feminism as represented in the intrinsic elements of Dahl's novel *Matilda*. The depiction of feminism is strongly presented in the characterizations of Matilda and Miss Honey.

From the above studies, none of the above mentioned research discussed the issue of adaptation in the Dahl's novel *Matilda*. The previous studies focused on representing the intrinsic element of the plot in the novel. Meanwhile, the movie adaptation is a new work that has not been studied by previous researchers. Therefore, the novelty of this research lies in analyzing the changes in the intrinsic element in the transformation process from the novel into the movie.

The objectives of this research include, first, finding the changes in the intrinsic elements of the novel and the movie. Second, the comparison of the author's and the adapter's ideologies. Third, to reveal the motives of the adapter. This research applies Linda Hutcheon's *Theory of Adaptation* (2006) to identify the mode of engagement and motives of the adapter. Nonetheless, Hutcheon does not offer a specific method to discover the motives of the adapter. In this case, to find the motives of the adapter, it is necessary to compare the ideologies of the author and the adapter. Therefore, this research uses Barthes's *Semiotics* (1957) to analyze the ideologies of the author and the adapter in the novel and the movie.

Methodology

This research is qualitative in its nature. Qualitative research is an interpretive and naturalistic approach that usually explores complex phenomena or social reality as experienced by a person's expression, attitudes, culture, beliefs, ideas, motives, imagination and intentions (Lahiri, 2023). The qualitative method refers to research that produces

descriptive data from written or spoken words and behaviour from people who can be observed (Taylor et al., 2016, p. 7).

The data of this research come from two sources. First is the intrinsic element in the novel *Matilda*, that is the plot. The data of the novel highlighted the quotations, dialogues, and narrations that showed the differences in the movie adaptation. Second, the data from the movie are taken from specific scenes that highlight differences in the plot compared to the novel. These differences are analyzed through visual images, careful analysis of the dialogue, setting, and messages, all of which reflect the differences in the plot compared to the novel. Meanwhile, to strengthen the information of the data, this research was supported by sources related to the topic, including journal articles, books, news, websites, video interviews, and several theses.

Processing and analyzing data in this research begins with reading the novel and watching the movie in a thorough manner. The next was garnering the data from both sources. The next step was conducting the comparativestudy to do the comparation and the contrast in the transformations of the novel to the movie. After the transformation was understood, the next step was to analyze the differences in the intrinsic elements between the novel and the movie. In this case, this research uses the semiotic by Barthes to analyze the myth of the data to revealed the ideologies of the author and the adaptor. These ideologies are analyzed by reading the signs in the data and then relating them to the historical issues and the naturalization of ideologies by society. The final step was discovering the adapter's motives in the movie adaptation. The adapter's ideologies and supporting data helped to find the adapter's motives in the adaptation process. In this case, motives by the adapter were identified using the theory of adaptation by Linda Hutcheon.

Results and Discussion

Adaptation works have characteristics in their presence and existence. Adaptation is a popular method applied on television and movie screens, on the musical and dramatic stage, and in novels and comics (Hutcheon, 2006, p. 2). The adaptation works do not show loyalty by simply reproducing the source text in a new form of adaptation. The adapters will concretize ideas, add, vary, make analogies, and give respect to the work. Based on this case, Hutcheon defines adaptation as transforming an old work into a new context, resulting in something new or hybrid (Hutcheon, 2006, p. 150). She further emphasized that adaptation involves redecorating the original work with variations without imitating or plagiarizing it.

According to Hutcheon (2006), an adaptation is a product (as a broad product, specifically transcoding) and a process (as creative reinterpretation intertextuality). Hutcheon defines three modes of engagement (telling into showing, showing to showing, interacting to telling or showing) that form the basis of her discussion about the adaptation process. The adaptation of Roald Dahl's novel *Matilda* into the movie *Matilda The Musical,* directed by Matthew Warchus, belongs to the mode that is telling into showing. The adaptation work transforms from the medium text (a novel) into audio-visual (a movie).

The adaptation process from written text to audio-visual media reveals a different type of narration. Sagita (2023, p. 26) reports that the different interpretations of meaning by the adapters emerge due to the transformation of narrative techniques in the novel and the movie production techniques. The author explains a character's actions in a novel through narration and dialogue. However, this method cannot be used in a movie because the only external narrator is the camera, which represents the point of view of the director, cinematographer, and editor. So, the original and adaptation works are always different. The context means that the original work (the novel) and its adaptation (the movie) inherently differ due to the distinct narrative techniques and media-specific methods of storytelling. While a novel uses narration and dialogue to directly explain a character’s thoughts and actions, a movie relies on visual and auditory elements, such as camera angles, lighting, editing, and actors' performances, to convey the same information. These differences in medium and technique result in unique interpretations, ensuring that adaptations cannot perfectly replicate the original work but instead offer a reimagined

version of it.

The transformation of a novel into a movie not only reveals inherent differences in narrative techniques and storytelling methods but also opens the door to varied interpretations by the author and the adapter. These unique interpretations, shaped by the transition from written text to audio-visual media, can be analyzed using Roland Barthes' Semiotics to uncover the ideologies behind the transformation. Furthermore, these ideologies are categorized based on several motives as outlined in Linda Hutcheon's adaptation theory, providing a comprehensive framework for understanding the creative and ideological shifts involved in the adaptation process.

Based on the data that have been collected and analyzed, it was found that there are differences in the intrinsic element focusing on the plot of the research objects. The different ideologies of the author and the adapter affect the differences in the intrinsic element, which is the plot of the novel and the movie. The ideology found in the novel is patriarchy. Meanwhile, the ideologies found in the movie adaptation are children's education rights and feminism. These ideologies are analyzed by reading the signs in the data and then relating them to historical issues and the naturalization of ideologies by society.

From the explanation above, the table below summarizes the differences in ideologies of the author and the adapter in the novel *Matilda* and the movie adaptation.

Table 1. The Differences in Ideologies Between the Author's and the Adapter's

Intrinsic Element		**Ideology by the Author**	**Ideology by the Adapter**
Plot	The Parent's Neglect of Matilda's Education	**Patriarchy** Women's education is considered less important than men's.	**Children's Education Rights** The right to formal education for children. **Feminism** Make female characters dominant and courageous.

Hutcheon (2006, p. 95) states that there are four motives in the adaptation process. This means that the adapters have reasons for their work. The four motives described by Hutcheon are economic lures, legal constraints, cultural capital, and personal and political motives. Based on the analysis of this research, the motives of the adapter are economic lures, personal and political.

The transformation of intrinsic element from the novel into the movie was analyzed by observing the contextual background of both and interpreting the semiotic meaning of the story. This research used the comparative method to analyze the data and compare the differences in the intrinsic elements between the novel and the movie adaptation. The first discussion analyzes the transformation of intrinsic elements that show the differences between the novel and the movie, focusing on the plot. The second discussion is the myth analysis of the intrinsic elements of the novel and the movie. The third focuses on revealing the motives of the adapter.

1. The Transformation of the Plot from the Novel into the Movie

Plot is considered the arrangement of events in a story, the relationship between those events, and the relationship between each event or element in the whole story (Egan, 1978). It means that the plot is a

sequence of events, and how they are organized and interrelated forms the entire narrative. Plot is the basic structure that drives the story and makes it attractive for the reader or audience. Plot elements include exposition, conflict, rising action, climax, falling action, and resolution. In this case, some plot changes from the novel to the movie.

In this case, differences in the plot of transformation from the novel to the movie adaptation were revealed.

> *Matilda was a little late in starting school. Most children begin Primary School at five or even just before, but Matilda's parents, who weren't very concerned one way or the other about their daughter's education, had forgotten to make the proper arrangements in advance.* (Dahl, 1988, p. 66)

The quotation above starts the conflict in the story, describing Matilda's parents forgetting about Matilda's educational needs. Unlike her brother, who was already in school, Matilda received less attention from her parents. They made mistakes in the arrangements for Matilda to start school. As a result, Matilda began school a little later than other children her age. Matilda was sent to a village school known for its bleak brick buildings called Crunchem Hall Primary School. A cruel, middle-aged woman headmistress leads this school. Matilda was placed in the lowest class with the kind and beautiful teacher, Miss Honey. On her first day of school, she showed her intelligence in counting and reading. Her intelligence amazed Miss Honey, and she had the idea to put Matilda in a higher class according to her ability. However, this idea was immediately rejected by the headmaster and Matilda's parents.

Unlike the novel, in the movie adaptation, Matilda's parents only have one child, Matilda. They forgot to send Matilda to school because they were too busy with their affairs. Her father was busy working while her mother was busy shopping and dressing up. One day, a school inspector and a teacher visited their house to survey the children who had not started school.



Picture 1. A school inspector fined Matilda's parents

Picture 1 shows Mrs. Wormwood telling her husband that they forgot to enroll Matilda in school. Not wanting to face any trouble, Matilda's parents plan to lie to cover up their negligence. They intend to tell the school inspector that Matilda has been homeschooled to avoid any penalties. However, their deception is not easy to pull off, as the school inspector grows suspicious of their dishonesty and continues to press them with questions. Eventually, Matilda's parents are unable to evade the truth and are fined as a consequence of neglecting their daughter's education.

The changes in the plot highlight the different approaches taken by the novel and the movie in portraying Matilda's parents' neglect. In the novel, although Matilda's parents show indifference toward her education, there is no direct intervention from the authorities. Matilda starts school later than other children because her parents forgot to enroll her, but they do not face any legal consequences. In contrast, the movie introduces the role of the school inspector and a financial penalty, making the criticism of parental neglect more explicit and adding a sense of realism to the story. This change also reinforces the theme of parental responsibility in ensuring their child's education, which in the novel is conveyed more implicitly through Matilda's perspective. Thus, the transformation of the plot not only modifies the details of the story but also expands and develops the theme of parental neglect and education presented in the narrative.

2. The Analysis of Ideologies between the Author's and the Adapter's

In the novel, Matilda's parents are indifferent to their child's education and well-

being. They are so busy with personal and work matters that they forget their responsibility to ensure Matilda gets a proper education. This negligent treatment reflects how some parents can neglect the basic needs of their children due to wrong priorities or lack of awareness. The parents' treatment reflects a wider problem in society, where education is often not considered necessary by some individuals or families.

The father's neglect of Matilda's education is closely tied to his biased treatment of his children, as he values his son Mike's potential over Matilda's abilities. His neglect of Matilda's education reflects not only personal indifference but also a broader societal mindset, where girls are often seen as less worthy of investment in their intellectual development. This gender-based preference for Mike further deepens the father's failure to prioritize Matilda's education, reinforcing the idea that societal biases often influence the way children's needs are met, or neglected, based on their gender.

> *"You couldn't," the father said. "You're too stupid. But I don't mind telling young Mike here about it seeing he'll be joining me in the business one day." Ignoring Matilda, he turned to his son and said, "I'm always glad to buy a car when some fool has been crashing the gears so badly they're all worn out and rattle like mad."* (Dahl, 1988, p. 22)

The quotation explains that Matilda's father treated his daughters and sons differently. The father underestimated Matilda's ability in the context of discussing the family business. Matilda had questions and was interested in their discussion. But Matilda's father rudely referred to her as a fool, showing a condescending attitude towards his daughter. It reflects the father's view that girls are less intelligent or capable than men. Matilda's father ignores her and prefers talking to his son, Mike. The father wanted to give Mike a business education rather than Matilda, as his son would join the family business. It emphasizes why her father ignores Matilda's formal and broader education. This case shows a patriarchal preference where men are considered more worthy and favored when it comes to inheriting important jobs and responsibilities. This reflects the deep-seated patriarchal ideology that positions women as inferior and limits their opportunities for growth, while promoting the idea that men are entitled to lead and succeed.

Patriarchy is the power of the fathers: a familial-social, ideological, political system in which men by force, direct pressure, or through ritual, tradition, law, and language, customs, etiquette, education, and the division of labor, determine what part women shall or shall not play, and in which the female is everywhere subsumed under the male (Rich, 1976, p. 18). Patriarchy poses challenges for the realization of women's empowerment because society subordinates and limits women's rights (Pillado, 2023). In a patriarchal system, men use various means, including physical force and direct pressure, to control or determine the role of women. Education and the division of labor are also organized in a way that reinforces male dominance and places women in a subordinate position. Matilda's exclusion from the conversation demonstrates the gender inequality embedded in family dynamics, where women's roles and values are often devalued in comparison to men. In this system, women in society are often considered inferior to men, and their contributions are often ignored or deemed unimportant. Through this unequal treatment, the novel critiques the way society often limits women's roles based on ingrained gender stereotypes.

The different events in the movie released in 2022 show a time vacuum from the original text version in 1988. This time vacuum shows a change in awareness for the better in society, especially academia. In the novel, although there is a critique of the unjust education system, there is no active figure of a school inspector ensuring that education is a right for all children. However, in the 2022 movie adaptation, the presence of a school inspector adds a new layer to the narrative, more clearly illustrating how education should be responsibly managed by authorities.

This change can be seen as a reflection of the evolving social consciousness, where society, particularly academics and policymakers, increasingly emphasizes the

importance of equitable access to education for all children, without exception. The inclusion of the school inspector in the movie also demonstrates a shift in perspective regarding the role of education in shaping children's futures, which was previously viewed as a responsibility primarily of parents and schools alone.

The UNCRC recognizes the child's right to education, specifically urging the States Parties to "make primary education compulsory and available free to all" (1989, Art. 28, para. 1) and make other forms of education (secondary, vocational and higher education) "accessible to all" (1989, Art. 28, paras. 2-4) (Moody, 2020). It shows that countries must commit to providing broad and inclusive access to education for all children, from free and compulsory primary education to accessible secondary and higher education for all children. This is to ensure that every child has the opportunity to develop and reach their full potential through education. In addition, since the 1990s, the international community has also adopted several declarations: *Jomtien Declaration* (1990), *Dakar* (2000), *Incheon* (2015) and *Education for All, Millennium Development Goals, Education 2030,* to ensure that all children have access to quality compulsory education and the opportunity to complete it (Moody, 2020). All these initiatives are in line with the school inspector's efforts to ensure that all children, without exception, can receive an education.

In the movie, the inspector's actions in imposing sanctions and fines on Matilda's parents emphasize that negligence toward children's education is not just a personal problem but also a social and legal issue. It shows that modern society is more concerned about children's education rights by making it part of surveillance. Rosenbury (2015) argues that the law more directly regulates children's lives through compulsory education regimes, child protection systems, child labor restrictions, and laws responding to children's misconduct.

In addition, to support Matilda as a struggling girl in getting a proper education, the adapter eliminated the character of Michael, Matilda's brother. The adapter removed the male character to emphasize a new focus in the narrative of the movie. Matilda becomes the epicentrum of the narration.

The removal of Michael's character in the movie adaptation focuses on the development of Matilda's character. It signifies a change from the original work to the movie adaptation version. In the novel, Michael's presence affects the parent's treatment of their two children, in which Matilda does not get the same education as her brother. This treatment represents a patriarchal ideology, where differences in treatment based on gender are subtle.

However, in the movie adaptation, the adapter focuses on showing the character of Matilda as a woman with equal rights in education. It is in line with the opinion of Wollstonecraft (1792) that women should have equal rights in education and the opportunity to develop their intellectual abilities. It also reinforces the message of gender equality that the adapter wanted to convey. The adapter has a feminist perspective that women can gain freedom and equality (Khairunnisa et al., 2024).

3. The Motives Beyond the Adaptation of *Matilda*

The analysis of the transformation of the intrinsic elements in the novel and the movie shows different ideologies. These ideologies bring out the motives behind the adaptation of the movie.

The changes in the plots that occur in the novel and the movie reflect the author's broader personal motives, related to the social and ideological messages she wants to convey. As suggested by Hutcheon, personal motive is one of the motives the adaptation is conducted. In the novel, Dahl shows the practice of patriarchal ideology that views women as an inferior entity. This is reflected in Matilda's father's negligence of his daughter's education to focus on his son Mike. This motivation stems from the more conservative social views of the era, where women were often deemed unfit to inherit or pursue important positions in society.

However, in the 2022 movie, the change in the plot, particularly with the added character of the school inspector, reflects Warchus's attempt to present a more progressive ideological shift. This case emphasizing the right to education for all children, regardless of gender. The presence of the school inspector highlights the need for education as an equal right for children, while the increased focus on female characters demonstrates an acceptance of feminism and gender equality. Thus, the changes in the plot can be seen as an expression of a shift toward a more inclusive social outlook, while also revealing the adapter's motive to advocate for the importance of the right to education and the empowerment of women.

The motives behind this adaptation are personal and political. According to Hutcheon (2006), personal motives refer to the personal interpretations brought by the adapter, while political motives relate to the political goals or messages that the work aims to convey. In this case, the adapter uses the movie adaptation to highlight certain ideologies, especially about female freedom from oppression and pressure.

In addition, there is a fact that before adapting the novel *Matilda* into a movie, Warchus first adapted *Matilda* into a musical theatre (Luers, 2023). It all started when a producer from the Royal Shakespeare Company offered to make a musical theatre out of *Matilda*. Warchus accepted the offer and invited Dennis Kelly (a screenwriter) and Tim Minchin (a composer) to join this project. Warchus and the team organized this stage show in various countries.

Warchus has confidence in their theatre project. He thinks this project has great potential and can grow better. He knows there is a high enthusiasm from fans and good criticism. According to the latest edition list (Goodreads, 2024), the novel has been published by more than 100 publishers and translated into 60 languages, including Indonesian, Arabic, Italian, Japanese, Turkish etc. Alfaguara Juvenil published the latest edition of the novel *Matilda* in January 2024, in Spanish version (Goodreads, 2024). The novel *Matilda* was adapted in several adaptations, that are musical theatre by Rony Robinson in 1990, a film by Danny DeVito in 1996, musical theatre by Warchus and team in 2010-2021, an audio reading by Kate Winslet in 2014, and a broadcast program on BBC Radio 4 in 2022 (Nandy, 2022).

After the success in each theatrical performance, Warchus, Kelly, and Minchin stayed together as a team to produce the movie adaptation of *Roald Dahl's Matilda The Musical* (2022). In this case, economic lures played an important role due to the novel's proven popularity and international acclaim. In addition, the continued success of the musical theatre was a major factor driving the adapter's decision to adapt the story. By capitalizing on the global appeal of a proven story, the creative team sought to maximize the potential for financial gain and wider audience reach through the movie.

Based on the explanation above, the success of the novel *Matilda* is one of the reasons why the adapter adapted this story into a movie. It can be seen that Warchus and the team include the name of the author, Roald Dahl, a well-known author of children's literature. According to Hutcheon (2006, p. 88), adapters benefit from adapting famous works from famous authors because the works are successful and adored by many people. In addition, Warchus still collaborates with musical theatre production teams that have performed in various countries. According to Hutcheon (2006, p. 87), from an economic point of view, expensive collaborative art forms such as operas, musicals, and films tend to look for safe bets that already have a ready audience, which usually means adaptations. It means that the adapters have an advantage when adapting well-known works that already exist. Those works have many fans, providing a solid foundation for their adaptations. The adaptation works have a greater chance of succeeding in the market. Fans of the original work will most likely be interested in seeing the adapted version, thus helping to attract more viewers and bring in financial benefits. In this case, the economic lure motive is dominant for the adapter.

Conclusion

The transformation of the novel *Matilda* by Roald Dahl in 1988 into a movie adaptation directed by Matthew Warchus in 2022 shows differences, especially in the intrinsic element. In this case, this research focuses on transforming the plot. Through transformation analysis, several ideologies are unraveled. The ideology conveyed by the author in the novel is patriarchy. In contrast, the ideology conveyed by the adapter in the movie emphasizes the rights of children's education and feminism.

The differences in ideologies highlight the varying perspectives between the author and the adapter. This case reflects the adapter's efforts to present the story through a different medium without losing the basic themes of the original work. The ideological differences between the objects help revealing the motives behind the adaptation process. The ideology of the movie shows that the adapter had personal motive. In addition, the supporting data that reveal the background of the success of the novel show the dominant motive of the adapter is the economic lure.

This research is limited to discussing changes in the intrinsic element from the novel into the movie adaptation, which is focused on changes in the plot. Obviously, many other aspects still need to be explored further, such as changes in characterizations, symbols, settings, or other elements in the story. Based on the limitations of this study, future researchers are expected to analyze more deeply to reveal other motives of the adapter.

References

Anushirvani, A., & Alinezhadi, E. (2016). An Analytical Study of 2013 Cinematic Adaptation of The Great Gatsby. *International Letters of Social and Humanistic Sciences*, *68*, 73–85. https://doi.org/10.18052/www.scipress.com/ilshs.68.73

Azharoh, A. (2023). *The Adaptation Of Northanger Abbey Novel By Jane Austen Into Jon Jones' Film*. (Undergraduate Thesis). Universitas Jember, Jember.

Barthes, R. (1957). *Mythologies*. Noonday Press.

Dahl, R. (1988) Dahl, R. (1988). *Matilda*. Penguin Group.

Dianiya, V. (2020). Representation of Social Class in Film: Semiotic Analysis of Roland Barthes Film Parasite. *Profetik Jurnal Komunikasi*, *13*(2), 212–224. https://doi.org/https://doi.org/10.14421/pjk.v13i2.1946

Egan, K. (1978). What Is a Plot? *The Johns Hopkins University Press*, *9*(3), 455. https://doi.org/10.2307/468450

Goodreads. (2024). Matilda by Roald Dahl Editions. Retrieved September 06, 2024, from Goodreads website: https://www.goodreads.com/work/editions/1015554-matilda?page=1&per_page=100&utf8=✓

Howard, K. (1996). Roald Dahl's Awards. Retrieved October 19, 2023, from Roald Dahl Fans.Com website: https://www.roalddahlfans.com/about-dahl/awards

Howard, R. (2022). Film Adaptation Overview: 4 Famous Film Adaptations. Retrieved October 19, 2023, from MasterClass website. https://www.masterclass.com/articles/film-adaptation

Hutcheon, L. (2006). *A Theory Of Adaptation*. Routledge.

Khairunnisa, L., Supiastutik, & Murti, G. H. (2024). Post-feminist Discourses in Taylor Jenkins Reid's The Seven Husbands of Evelyn Hugo. *Journal of Language and Literature*, *24*(1), 290–300. https://doi.org/10.24071/joll.v24i1.6468

Lahiri, S. (2023). A Qualitative Research Approach Is an Inevitable Part of Research Methodology : An Overview. *International Journal For Multidisciplinary Research*, *5*(3), 1–13. https://doi.org/10.36948/ijfmr.2023.v05i03.3178

Luers, E. (2023). The Stage Show Would Make for a Terrible Film if I Were to Directly Translate It: Matthew Warchus on Matilda the Musical. Retrieved from

https://filmmakermagazine.com/118109-interview-matthew-warchus-matilda-the-musical/

Moody, Z. (2020). Children's Rights to, in and through Education: Challenges and Opportunities. *Šolsko Polje*, *XXXI*(3–4), 11–25. https://doi.org/10.32320/1581-6044.31(3-4)11-25

Nandy. (2022). Review Buku Matilda Karya Roald Dahl. Retrieved October 20, 2023, from Gramedia blog: https://www.gramedia.com/best-seller/review-buku-matilda-karya-roald-dahl/

Pillado, K. A. (2023). Patriarchy and Women's Struggle in Selected Boom and Post-Boom Novels. *Journal of Language and Literature*, *23*(2), 234–244. https://doi.org/10.24071/joll.v23i2.3925

Rich, A. (1976). *Of Woman Born Motherhood as Experience and Institution*. W. W. Norton & Company.

Rosenbury, L. A. (2015). A Feminist Perspective on Children and Law: From Objectification to Relational Subjectivities. *International Perspectives and Empirical Findings on Child Participation: From Social Exclusion to Child-Inclusive Policies*, 1–18. Retrieved from https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2669268

Safrudin, A. M. (2022). *A Film Adaptation on Characterization of Main Character from Falling Upwards; How We Took To The Air Novel to The Aeronauts Film*. (Undergraduate Thesis). Universitas Islam Negeri Raden Mas Said Surakarta, Surakarta.

Sagita, T. V. (2023). *From Anthropocentrism To Ecocentrism: An Adaptation Study From Anna Sewell's Black Beauty Into Movie By Ashley Avis*. (Undergraduate Thesis). Universitas Jember, Jember.

Segar, L. (1992). *The Art Of Adaptation*. Owl Book.

Suwastini, N. K. A., Utami, I. A. M. I., Pramestika, N. L. M., Wahyuni, L. G. E., & Rusnalasari, Z. D. (2021). The Representation of Feminist Ideologies in Roald Dahl's Matilda. *International Journal of Language and Literature*, *5*(4), 194–204. https://doi.org/10.23887/ijll.v5i4.36579

Tandayu, L., & Wijanarka, H. (2023). The Interrelations of Nature and Woman in Takahata's The Tale of The Princess Kaguya: An Ecofeminist Perspective. *Journal of Language and Literature*, *23*(1), 115–124. https://doi.org/10.24071/joll.v23i1.5863

Taylor, S. J., Bogdan, R., & DeVault, M. L. (2016). *Introduction To Qualitative Research Methods* (4th ed.). Wiley.

Wardani, L. D. P., Rifqiyah, F., & Kusumayanti, D. D. (2021). Transformations In A Little Princess Movie: An Adaptation Analysis. *Jurnalistrendi : JURNAL LINGUISTIK, SASTRA, DAN PENDIDIKAN*, *6*(3), 1–12. 10.51673/jurnaltrendi.v6i2.767

Wollstonecraft, M. (1792). *A Vindication of the Rights of Woman*. Feedbooks.