

Adaptation of *Twilight* Novel to Film: from Feminism to the Idea of Masculinity

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Abstract. Adaptation studies are interesting in discussing literary works and films. It is because adapting a scholarly work, like a novel or play, for the big screen is extremely difficult and requires a high level of ability. One of the literary works adapted into a film is the novel *Twilight*, by Stephanie Meyer. In the adaptation of the novel to the *Twilight* film, there are many reductions of the story, and additional scenes that are not in the novel. By using the theories of adaptation, feminism, and masculinity, this study analyzes the changes in the theme of feminism in the novel to masculinity in the film, caused by differences in ideas between the novelist and the filmmaker. By applying the comparative method, this study aims to compare the changes in the notion of feminism in the *Twilight* novel with the idea of masculinity in its film adaptation, and to reveal the motives behind it. The analysis shows that the *Twilight* film adaptation strategically shifts the feminist themes in the novel version by centering on traditional masculinity, a deliberate choice to appeal to its target audience, particularly teenage girls.

Keywords: *Adaptation, Feminism, Masculinity*

<http://jos.unsoed.ac.id/index.php/jes>

INTRODUCTION

Many articles in online media, one of which by Renwick (2024), discuss that some people express their opinions about the adapted movie after seeing it, saying things like "I do not like the movie, I prefer the book," "The movie is not the same as the original book," "The movie is more interesting than the book," or "Reading the book is more fascinating than watching the movie." Book fans cannot possibly hope that

the storyline of the film version of the book they enjoy would be the same as it was in the original work. It is because adapting a literary work, such as a drama script or novel, for the big screen is incredibly challenging and demands a high skill when the original work is exceptionally brilliant (Giannetti, 2018). The fact that films and literary works are in different media contributes to the adaptation challenge. As a result, two groups of adaptations emerge: the faithful and the loose (Giannetti, 2018; Pettrie & Boggs, 2018). Changing the literary work in a cinematic manner while adhering to the original's spirit is the goal of faithful adaptations. Loose adaptation refers to only taking an idea, situation, or character from a literary source and developing it independently. The distinctions between the original work and the adapted film become a fascinating research subject in an adaptation study. Naturally, the purpose is to ascertain the idea or motif in an adapted work.

The novel *Twilight*, written by Stephenie Meyer (2005), is one of the literary works adapted. The same title as the novel is attached to the film. The protagonist of this *Twilight* book and movie is Isabella Swan, who moves to Forks to live with her father. He made the acquaintance of Edward Cullen there. It is subsequently revealed to Bella that Edward is a vampire. Despite this, their love for one another remains unaffected. Bella did not want Edward to leave her after they had difficulties, including a vampire named James trying to kill her. Edward chose to be by her side.

There are issues with the *Twilight* novel's cinematic adaptation when approaching the adaptation viewpoint. Although Stephanie Meyer, the author of the *Twilight* novel, and Paramount Pictures, the company producing the film, agree that the film corresponds to Meyer's vision, not all of the film's contents match Meyer's original vision (Morey, 2012).

The *Twilight* film, directed by Catherine Hardwicke (2008), shows main alterations from the text. Looking at the characters, it denotes several changes, for example, the nature or characteristics of the main character, who is more independent and stronger in the novel, becomes a little more fragile in the film. In addition, this movie includes a few sequences that are not in the book and modifies the plot slightly from the novel. It suggests that the novel feminist worldview has changed. Similar events could occur during an adaptation process, according to Hutcheon & O'Flynn (2013), people who adapt literary work employ the same techniques that storytellers have always engaged, concretize or actualize concepts, make choices that simplify while simultaneously amplifying and extrapolating, draw comparisons, offer criticism, or express admiration. The stories they tell are not original, but borrowed from other sources.

Furthermore, the feminist theory of Wollstonecraft and Simone de Beauvoir (in Tong & Botts, 2024), which holds that women must be strong, autonomous, free to choose their path in life, and stand as subjects rather than objects, is also used in this study to examine how the *Twilight* novel adapted into a movie. In addition, this study also uses Robert W. Connell's theory about hegemonic masculinity (in Alorda, 2013) that a man must avoid feminine behavior, and a man must also be strong, confident, aggressive, and strive to achieve success.

Moreover, some previous studies analyze the *Twilight* novel, the *Twilight* film, and the *Twilight* adaptation from novel to film. First, some researchers analyze the *Twilight* novel. By applying reader response theory and content analysis techniques, Myers-Bowman & Jurich (2015) analyze the relationship between parents and

children in the *Twilight* novel. The themes of conflict, reciprocal caregiving, confidentiality, safety, and parent-adolescent roles are problems that many parents and teenagers may encounter. Novels can be beneficial to family life educators to help parents and teenagers talk about these relationship problems. Dinurriyah (2016) used postmodern feminist theory to analyze the *Twilight* novel and found that the female perception of beauty has evolved. Beautiful ladies have different meanings in the postmodern period, but not in the past. The graceful performance is no longer the standard. Chakrabarti & Singh (2017) analyze the *Twilight* Novel. They conclude that Bella represents the archetypal post-feminist woman who emerges as the main story in a post-feminist perspective. She takes center stage in the story and has a non-dualist space, where her feminist and feminine ideals coexist. The point is that women should feel content and free to run their lives without being swayed by political themes. Twilovita (2020) applied the feminist theory of John Stuart Mill to analyze the *Twilight* Novel, and concluded that women and men have the same role and complement each other. The gap between women and men must be bridged so that there are no more gender differences in all areas of life. Swanson (2024) applied melodrama theory proposed by Buckley and found that the *Twilight* novel, which depicts the problematic consequences of these developed patterns about romantic partner violence, begins in a fog of moral confusion, veiled interiority, and a noticeable lack of interest in grand politics. By the final scene of Edward and Bella's romantic relationship, the *Twilight* novel reveals the changes in melodrama's structures of politics, exteriorization, and morality, only to revert them to their original forms.

Furthermore, some authors used the *Twilight* film and movie script in their research. Wikdahl (2024) uses a model of character engagement proposed by Murray Smith to explain the unquestionable appeal of the *Twilight* film and mood cues. This thesis identifies some factors contributing to the perception that cultural artifacts created by and for women and girls are inferior and unworthy of scholarly examination. Edmunds (2024) applied a critical film theory proposed by Laura Mulvey to analyze the *Twilight* film and showed how Bella connects with her reader. Edmunds also asked the reader to empathize with her by using Sara K. Day's idea of narrative intimacy as a lens. Combining reader-response critique and spectatorship theory, narrative intimacy and the gaze create a transcendental, empowering, and pleasurable experience for the female reader. According to Hairi (2019), moral principles found in the *Twilight* movie script help students develop their character: (1) honesty; (2) independence; (3) curiosity; (4) patriotism; (5) inclusivity and communication; (6) peace-loving; (7) empathy; and (8) responsibility.

Last, by using both the *Twilight* novel and film, Hartati, Kustanti, & Permanualudin (2024) apply Seymour Chatman's (2018) interpretation theory of the process of change in novel and movie, as well as Pamusuk Eneste's (1991) ecranization technique to analyze adaptation of *Twilight* from novel to film. The results show that movies frequently add extra storylines to depict the place more clearly. Characters not in the novel are added because the film's introduction of new characters fits the extended plot. The way the characters in the movie also change, yet it still adheres to the novel's descriptions. Some new locales are missing in the film adaptation because the backgrounds are to fit the storyline.

Distinct from the aforementioned studies, by examining the conceptual differences between the *Twilight* novel and movie, and the motives behind the

"loyalty" and "betrayal" in this *Twilight* movie adaptation, this current study adds to the previous research. This study claims that differences in ideas between the novelist and the filmmaker cause ideas to change. Therefore, it aims to compare the changes in feminism in the *Twilight* novel with the notion of masculinity in its film adaptation and find the reasons behind it.

RESEARCH METHOD

This study uses a case study approach. Leitch (2017) states that the case study approach is significant in adaptation studies. As the conventional method of adaptation studies, the case study combined with comparative textual analysis (Wang, Suboh, & Alizadeh, 2023). For this reason, this study used a case study to analyze and compare the ideas between the *Twilight* novel and the film adaptation with the same title. In addition, this study employs an adaptation approach by Hutcheon & O'Flynn (2013), which posits that a transformation from a novel to a film modifies the medium or components and the potential for additional motives, such as economic ones. For data collection, this study uses observation and note-taking techniques. The steps taken in this study are; 1) Reading the *Twilight* novel carefully, 2) watching the *Twilight* film which is an adaptation of the novel, 3) comparing the novel with the *Twilight* film, 4) collecting the primary data such as narratives, dialogues, and screen capture from the novel and film compared, and secondary data such as musical director interviews or film commentaries, 5) analyzing data using adaptation theory by Hutcheon & O'Flynn (2013), feminism theory by Wollstonecraft and Simone de Beauvoir (in Tong & Botts 2024), and Hegemonic Masculinity by Connell (in Alorda, 2013), 6), and concluding the results of the comparison.

RESULT AND DISCUSSION

The Transformation in the Main Characters and the Storyline

Judging from the beginning, the "*Twilight*" film tries to follow the prologue of the novel, which begins with a 'preface'.

I'd never given much thought to how I would die — though I'd had reason enough in the last few months— but even if I had, I would not have imagined it like this. I stared without breathing across the long room, into the dark eyes of the hunter, and he looked pleasantly back at me. Surely it was a good way to die, in the place of someone else, someone I loved. The hunter smiled in a friendly way as he sauntered forward to kill me. (Meyer, 2005, p.1).

I'd never given much thought to how I would die, but dying in the place that someone I love seems like a good way to go. (Hardwicke, 2008, 0:00:22).

The quotations above show the attempt to adjust the film prologue to the novel. Even to get a picture of the character Bella, who is in danger of murder, this film makes an opening scene depicting a deer being hunted. Here, it will be seen that this deer is a depiction of the character Bella in the film, who is in danger of death.

Making a film scene that adapts to the novel has a motive. For people who have read the story, the initial image of this film will immediately attract their attention. Because after all, some people will still hope that the adaptation will be faithful to the original work, "they don't want to see their favorite book changed" (Marciniak, 2007). Meanwhile, for people who have not read the novel, the impression created by this scene, where a deer is hunted in the middle of the forest, and with the camera play that finally shows a glimpse of someone catching the deer, and with tense background music, it will create a sense of curiosity. Therefore, people who watch it will try to see this film until the end.

However, there is a difference in ideas between the beginning of the novel and the film. The removal of the sentence "but even if I had, I would not have imagined it like this" (Meyer, 2005, p.1) seems not only due to the short duration of the film but also because there are different ideas between the film and the novel. It shows that the depiction of Bella still has the desire to be able to choose how she will die. However, the film shows that Bella is resigned and accepts her fate. It also seems to be the reason for the appearance of the deer is being hunted, namely to describe Bella's helplessness. The difference in the character of the main female character, Bella, which is different between the novel and the film, can also be seen when her father, Charlie, buys her a car as a gift for her arrival in Forks. In the novel, Bella responds when her father buys her a car, "You didn't need to do that, Dad. I was going to buy myself a car" (Meyer, 2005, p.7). From here, Bella's character reveals an independent woman who does not want to depend on her father. These quotes show that the character Bella, who can represent a woman, wants to achieve freedom to determine choices in her life, which, when she thinks of buying her car, she has decided that one day she will also work. It is one of the ideas of feminism, namely freedom, where one way for women to gain liberty, with the biological limitations that exist in women, is by working (Tong & Botts, 2024).

The description of the character Bella above, based on the *Twilight* novel, is very different from the description in the film. When her father bought her a car, the *Twilight* film shows Bella was happy and had no objection. She said to her father, "This is perfect." Things like this show a paradigm where women do not have the awareness to change themselves and try for something they want. Here, it shows the male dominance represented by her father.

What is interesting is the appearance of the characters Jacob and his father in the film, when they deliver the car. In the novel, the character Jacob is not in the prologue. Jacob's appearance at the beginning, and saying "I'm rebuilding the engine" (Hardwicke, 2008, 0:05:04), can be seen as an attempt to marginalize women by assuming that women are weak and cannot possibly fix a car. Hence, it depicts Jacob as the one who represents a man who can fix the car.

In addition, the appearance of Jacob and his father, Billy, who are Indians, seems to be an attempt to disguise the ideas of the Indian matriarchal through the *Twilight* film. Based on historical facts, the Indian tribe is a matriarchal society where women hold control and a significant role in the family. Mankiller (in Whalley, 2011) stated that "the Native American system of rule reflected matriarchal...Women have always had the responsibility and privilege of choosing the leadership among our people. Before making a difficult decision, they always call on the woman for their opinion." However, the character of Jacob is juxtaposed with his father, who can no longer walk; it seems his father needs a son more.

Furthermore, when the novel presents Jacob, he is not juxtaposed with his father. Even when he talks to Bella, Jacob also talks about his two older sisters.

"I'm Jacob Black." He held his hand out in a friendly gesture. "You bought my dad's truck."

"Oh," I said, relieved, shaking his sleek hand. "You're Billy's son. I probably should remember you."

"No, I'm the youngest of the family — you would remember my older sisters."

"Rachel and Rebecca," I suddenly recalled. Charlie and Billy had thrown us together a lot during my visits, to keep us busy while they fished. We were all too shy to make much progress as friends. Of course, I'd kicked up enough tantrums to end the fishing trips by the time I was eleven.

"Are they here?" I examined the girls at the ocean's edge, wondering if I would recognize them now.

"No." Jacob shook his head. "Rachel got a scholarship to Washington State, and Rebecca married a Samoan surfer — she lives in Hawaii now."

"Married. Wow." I was stunned. The twins were only a little over a year older than I was. (Meyer, 2005, p. 119).

The conversation above shows a Matriarchy where women have a more significant position. It shows when Bella does not remember Jacob as Billy's son, but she remembers her two older sisters, Rachel and Rebecca. Not only that, even when girls are considered "disturbers" (It shows when Charlie and Billy try to keep their daughter away when they are fishing), Bella's character is depicted as a stubborn child and can already determine her attitude as a girl (It shows when Bella always gets angry when her father and Billy go fishing). In addition, in this quotation, there is also the idea of feminism, where Rachel gets a scholarship to Washington. It shows that a woman also has the right to get an education and become an intellectual. It shows the ideals of first-wave feminism, where Girls and boys can attend government schools equally (Tong & Botts, 2024). And also, from the sentence "Rebecca married a Samoan surfer", by putting the word "Rebecca" as the subject, it shows that there is an attempt to place women as "subjects", who are usually marginalized women. From here, it shows that not only can men choose which woman to marry, but women can also determine which man they want to marry.

Moreover, it seems that there is an attempt to change the idea of feminism in the *Twilight* novel through the film, depicted by the main female character. *Twilight* film scenes show the main female character, Isabella Swan, looking weaker and less brave when Bella first meets Eric at her new school. The film shows when Eric tries to offer help to Bella by saying, "Anything you need. Tour guide, lunch date, shoulder to cry on", this shows a view where women are weak humans who need men in everything. From here it is also seen that there is a stereotype of women who do not know the direction and are easily lost, as well as fragile, emotional, and cry easily. Then based on the dialogue from Bella who said to Eric "I'm kind of 'suffer in silence' type" (Hardwicke, 2008, 0:06:29). Bella accepts everything (this has been mentioned before by looking at the prologues). The characterization in the novel is different: where Eric tries to offer help to Bella to show direction, Bella feels that Eric did it, "Definitely over-helpful." (Meyer, 2005, p.16) It reveals Bella in the novel as a woman who does not like to be helped by others and does not like to depend on others.

Next, the incident in the school cafeteria when Bella was having lunch also seemed to be made different in the film than in the novel. The first time Bella wanted to sit on the cafeteria bench, there was a scene where Mike tried to help Bella sit by moving her chair first so that it was easier for Bella to sit, and it shows where Bella seemed to be protected by her new male friend; this scene was not in the novel. The *Twilight* film wants to show a stereotype where men are masculine humans, while women are weak and beautiful creatures to be protected. While in the novel, the story in the cafeteria shows Bella's passive male friends. And the one who introduced Bella to her friends was Jessica, Bella's female friend at her new school. It shows that her friends were amazed by Jessica because she could speak familiarly with Bella; "They seemed impressed by her bravery in speaking to me" (Meyer, 2005, p.17). It shows that the *Twilight* novel presents a "brave" female character.

Then, in the introduction of Bella and Edward in biology class, there was also a difference in the story between the novel and the *Twilight* film. In the *Twilight* novel, when practicing in biology class, where Edward and Bella are in one group, there is Bella's attempt to show her ability, "I'll go ahead ... I was showing off, just a little". And also, when the end of the research reveals that the character Bella has abilities that are not inferior to Edward's. From here, it seems that women also have abilities that are not inferior to men. Bella's courage to start the research first and succeed in making predictions and correct answers to the results of her research seems to show that women can also lead. Unlike the film, the character Bella surrenders and accepts. When at the end of the practicum Edward offers Bella to see if her answer is correct; "It's Metaphase, do you want to check it? (Hardwicke, 2008, 0:19:46), But Bella answers "I believe you" (Hardwicke, 2008, 0:19:51). From here it seems that there is a confirmation from women themselves that men are suitable to be leaders, so women only entrust everything to men.

Moreover, many of the storylines in the *Twilight* novel were removed and not shown in the film adaptation, which aimed to eliminate the idea of feminism and replace it with masculinity. The *Twilight* novel shows that women invite men to the "Girls Choice" (Meyer, 2005, p.227) dance party. The film shows men inviting women to go with them to the dance party. It reveals that the *Twilight* novel does indeed carry the idea of feminism, where women can determine their attitudes and are no longer second-rate. The film changes it and shows that women are still marginalized.

The novel narrates the factors that cause Alice to become a Vampire. James once tried to kill and suck Alice's blood, but a Vampire turned her into a strong Vampire so that James could not even kill Alice to vent his anger. Alice's history of becoming a Vampire is not in the *Twilight* film. In the novel, Alice, who turned into a strong Vampire, can be interpreted as an effort to achieve gender equality so that women can be stronger than men. The removal of Alice's story in the film is to eliminate the idea of feminism that a woman should be strong both mentally and physically (Tong & Botts, 2024).

The Change of Feminism Idea to Masculinity and Its Motive

Some feminist studies state that patriarchy and masculinity are symbols of the power and dominance of men, and create subordination and marginalization of women (Prabowo & Fitriani, 2024). According to Alorda (2013), the study of men

that emerged around the 1970s opposed feminist studies. Alorda (2013) adds, "Masculinity is a set of qualities associated with a man, such as being aggressive, violent, arrogant, and sexually dominating."

Besides, interestingly, when in the *Twilight* novel, there is a feminist idea, but in the film, which is an adaptation of the *Twilight* novel, it emphasizes the masculine side as seen from the male character, Edward Cullen. When compared to the novel, Edward's masculinity is not shown too much, and it seems; this is also an attempt to transform the feminist idea of the novel.

The novel tells of when Edward saved Bella from a car hit. However, in the novel story, there seems to be an attempt to "disappear" Edward's help, where, based on the novel story, the people around the incident actually could not realize that Edward was the one who had pushed the car away from Bella. Even according to Tyler, Bella's friend, who almost hit her, he did not see Edward (Meyer, 2005). This differs from the film, which shows this story in a more dramatic scene.



*Figure 1. Edward saves Bela from being hit by a car
(Hardwicke, 2008, 0:21:10-0:21:30)*

The pictures above show that the camera's focus is on Edward. In addition, Bella's gaze shows that she has seen Edward; unlike in the novel, Bella only realized Edward's voice. Then, in this film, there is a scene where Edward leaves the location. The music accompanies Edward's departure and how Edward also leaves slowly (Vampires should be able to move quickly), and how in fact according to the story in the film there are people who see the incident where Edward saves Bella, it seems that this entire scene wants to show the attitude of a masculine man.

The next scene shows Edward looks more masculine; when he carries Bella up the mountain, her skin shines when exposed to light. Before Edward carries Bella, Edward pulls Bella's arm to reach the top of the mountain. This scene shows Edward as rude and impatient, so he pulls Bella. Finally, he decides to carry Bella and run to the top of the mountain at vampire speed.



*Figure 2. Edward carries Bella up the mountain
(Hardwicke, 2008, 0:51:40)*

Furthermore, the picture above shows that the camera focuses on the two main characters, while the surrounding images look blurry. It gives the impression that Edward is running at high speed. Moreover, the scene shows dramatic and tense background music, like pumping up the adrenaline of the people watching it. From the facial expressions, it can be seen that Edward looks calmer, while Bella looks a little anxious. All of these scenes will, of course, depict Edward as a very masculine character.

Whereas in the novel, Edward and Bella go to the mountain together with the aim that Edward wants to show the difference between him as a vampire and an ordinary human, namely when his skin shines when exposed to light, it is told that Bella and Edward walk together to climb the mountain. Next, the novel mentions that Edward is very patient in accompanying Bella to climb the mountaintop, "I can be patient — if I make a great effort. ... The hike took me most of the morning, but he never showed any sign of impatience (Meyer, 2005, p.257)." From this quotation, Edward has an impatient nature, but he tries to be patient. Until the end of the climb, he shows his patience. The film shows his impatient nature. In the novel, his character is not very masculine. According to Connell (in Alorda, 2013), a person who is unmasculine might act differently, such as being accommodative rather than controlling, peaceful rather than aggressive, incapable of kicking a football, uninterested in sexual conquest, and so on. Edward is more dominant and ruder in the movie than in the novel.

In addition, the description of Bella and Edward's togetherness shows that the narrative proposes a portrayal of strong women. Therefore, there is an effort to show gender equality where men and women are the same. However, in the film, masculinity is shown, which indicates that men are different from women. De Beauvoir (in Alorda, 2013) stated that "the masculine way of thought takes advantage of sexual difference to build patterns of inequality between men and women."

Indeed, the idea of equality between men and women in the novel is not in the film. The novel narrates that Edward explains that the scent of Bella's blood is like an addictive substance that makes Edward addicted. And when they talk about this, they sit together, "We sat silently, looking into each other's eyes - trying to read each other's thoughts"(Meyer, 2005, p.267). The word sitting together shows equality.



Figure 3. Edward, who was in the tree, talked to Bella
(Hardwicke, 2008, 0:54:19)

Unlike the novel, the scene shows Edward standing on a tree, and Bella is below him when Edward says that Bella is like an addictive substance to Edward. It shows that the position of men is higher than women.



Figure 4. Edward blocked Bella
(Hardwicke, 2008, 0:55:10)

The next scene shows Bella trying to get closer to Edward, and she climbs a tree. However, Edward avoids Bella until the scene shows Bella following Edward, and Edward stops. The picture suggests that women are dominated by men. The film shows more masculine traits in Edward's character.

Furthermore, Edward becomes more aggressive and violent in the *Twilight* film as shown in the fight scene between Edward and James; where James at that time tried to suck Bella's blood and kill her, and Edward came to help Bella. The novel does not explain the fight in detail. When Bella asked Edward, "What happened to James?" Edward answered, "After I pulled him off you, Emmett and Jasper took care of him (Meyer, 2005, p.461)." Indeed, since the beginning of the characterization of the characters in the novel, Edward is not depicted as a masculine man, but rather his two brothers, Emmet and Jasper are more masculine. "Of the three boys, one was big—muscled like a serious weight lifter, with dark, curly hair. Another was taller, leaner, but still muscular, and honey blond. The last was lanky, less bulky, with untidy, bronze-colored hair (Meyer, 2005, p.18)." The first description of this quote refers to the character Emmet, the second description refers to Jasper and the third description refers to Edward. The words that represent masculinity are not in Edward. It is different from what is in the film. The sentence "After I pulled him off you" is adapted in such a way to show Edward's masculine side. The *Twilight* film

depicts Edward coming to help Bella and pushing James away from Bella, but James returned to Edward, and Edward kicked James. Then, Edward tried to lift Bella with both hands to take Bella away from James, but failed because James pulled his leg. In the end, he bit James' neck until it was cut and tried to kill him. This scene shows Edward's masculinity and Bella's weakness. And it seems that again in the *Twilight* film, the masculine side of a man is presented to depict a helpless woman.

The image of a helpless and dominated woman is also present in a scene of the *Twilight* film, which is not in the novel, where Edward carries Bella and makes her jump and fly from one tree to another. This scene and the scene after are not in the story. It shows Bella is listening to Edward playing the piano. What is interesting in both scenes is the same piano music used; one title is "Bella's Lullaby," created by Cartell Burwell. The background music for the first scene and the technique used are invisible sound (the background music for Bella's Lullaby does not come from the image on the screen). Music seems to influence the audience, where the audience will feel more romantic scenes in the film. For the second scene, the technique used is visible sound (the background music for Bella's Lullaby comes from the piano played by Edward), music like this, besides influencing the audience, also affects the characters. The second scene shows the music played by Edward attracts Bella's heart. From here, it seems that this scene wants to show that men can weaken her heart. Thus, this scene seems to want to show the dominance of men over women. The songs in these two scenes are the same music; it turns out that the music in scenes one and two has different compositions. Thirty seconds of Edward playing the piano is the Lullaby; it shows an attempt to form the image of women in male dominance in the second scene.

The existence of two different compositions in one music with the same title is by its creator as an order from the film's "Production House"; "And can you imagine what it would be like - as it was occasionally on this project - trying to compose music to satisfy a director who's trying to satisfy a male executive who's trying to satisfy ten million teenage girls?" (Burwell, 2008). From this note, it can be argued that there is the presence of a "male" executive in the making of this film. Thus, there is an attempt to change the feminist idea in the novel, by bringing out the characteristics of the main character who looks weaker, and bringing up the notion of masculinity, which is from the characteristics of the main male character who looks more masculine, it seems to be due to the influence of the male executive.

However, the attempt to change the feminist idea in the novel seems half-hearted, with the characteristics of the female character who still shows her feminist side. It is said that "the situation where the process of ... making a film involving 'conglomerates' makes the adaptation criticism even more interesting (Murray, 2008). Murray (2008) also stated that the adaptation industry involves six stakeholders: writers, intermediaries, publishers and editors, literary award givers, scriptwriters, and film producers. Damono (2014) states that films come from "a group of people who work together to make them". Film does not exclude the director and production house. And also, the novelist seems to influence the idea in the movie. Moreover, as previously stated, there is an agreement from the production house and the novelist to make a film that is not far from the novel. The film represents the feminist side of the present.

The idea of feminism in the film also seems to be depicted a little in the character of Bella in this movie. The scene shows when Bella tries to advise her friend, Angela,

to invite Eric to a dance party by saying, "You're a strong, independent woman." Angela follows Bella's advice and invites Eric to the dance party. Another scene shows that women have the right to express their opinions, namely when Bella and Edward argue in the car to decide how Bella should leave Forks to avoid James. However, it is different in the novel where there is support from the male character, Emmet, that a man should listen to women (Meyer, 2005). The film limits this story. It shows the feminist side in the movie.

Furthermore, it shows that the character Bella in the film is independent; as saying, "I know what I want" (Hardwicke, 2008, 1:53:19) followed by a scene where Victoria descends the stairs with a confident smile, where it seems as if she is ready to take revenge for her lover James. It is clear that, if seen from the dialogue and this scene, it can represent the idea of feminism. Furthermore, this scene will make the audience curious and wonder, and at the same time, want to watch the sequel to this film. It shows that the emergence of this scene, which makes the change of feminist ideas in the novel half-hearted, is the motive to gain more profit. Moreover, from the quotation that states "A male executive who's trying to satisfy ten million teenage girls?", it seems that the idea created by this executive also needs to be adjusted to the target audience. There is a motive to make a profit by presenting the feminist side in the movie, so that the movie image is not much different from the novel. As stated by Hutcheon & O'Flynn (2013), the goal of adaptation is to make money by using a well-known author's story. The additional scene at the last scene, where Victoria walks down the stairs, is an economic motive to attract the audience to the second film. It worked because it placed the second film "New Moon" in the top four box office in 2009 (Corliss, 2009).

CONCLUSION

In conclusion, the *Twilight* film eliminates the image of feminism in the novel. The first way is to make the main female character weaker. The second is by changing or limiting a feminist idea in the novel. In addition, the *Twilight* film also shows the masculine side of its male characters more than the novel. Indeed, the film transforms the idea of feminism in the novel. The factor that changes the notion of feminism in the novel is the presence of male executives in the *Twilight* film production house who want to attract the audience, especially teenage girls. However, the emergence of feminist ideas in the film causes the transformation of masculinity in this film to appear "half-hearted". It is due to the economic motive, in the sense of seeking profit, in the film. The film is different from the novel. Some evidence of the profit-making motive in this film is the addition of a scene at the end of the story that makes the audience want to watch the second film.

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