IDEAL ROMANCE FORMULA IN THE MOVIE SCRIPT OF *EMMA* (2020) AND *PERSUASION* (2022): COMPARATIVE LITERATURE

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Abstract

Romance movie scripts are one of the most popular types of popular literature. But most fans don't know that in a work of popular literature there is a formula that is quite important because it influences the plot of the story and helps the audience to understand more about the story. Examples of romance movie scripts that have this formula are *Emma* (2020) and *Persuasion* (2022). This research will discuss the ideal romance formula in the movie scripts *Emma* (2020) and *Persuasion* (2022) using Radway's ideal romance formula theory and comparative literature theory. The purpose of this study is to find out the differences of the ideal romance formula in the movie scripts of *Emma* (2020) and *Persuasion* (2022). This research is qualitative research with a comparative descriptive research method. The results obtained from this research are that *Emma* fulfills 10 out of 13 functions with the 4th, 5th, and 10th functions which are not fulfilled. Meanwhile, *Persuasion* also fulfills 10 out of 13 functions with the 3rd, 4th, and 10th functions which are not fulfilled. This is due to the theme of romance which is raised differently. *Emma* (2020) has the theme from best friends to lover, while *Persuasion* (2022) has the theme from ex to lover.

Keywords

Ideal romance formula, comparative literature, movie script, *Emma*, *Persuasion*

INTRODUCTION

Romance is one of the genres in popular literature. Ramsdell (1987) defined that romance as a love narrative whose central focus is the development and satisfaction resolution of an affair between two main characters, written to provide the reader with some degree of vicarious emotional involvement in the courtship process. There are two keys to romance fiction according to Joyce G Saricks. First, the plot rotates around the love relationship and its happy ending, and everything else is secondary. Second, these stories are told in such a way that the reader participates in the ending of the novel (Saricks, 2009). Readers participate on an emotional level and experience true

satisfaction from emotionally satisfying conclusions. Other genres certainly rely on romance themes, and romance readers will enjoy these as well.

Movie is one type of literary works in popular literature that has an abundance of romance as its topic. According to Klarer (in Narudin, 2017) movie is included in the type of literary work because all kinds of modes of film presentation are in accordance with the features of literary texts and can also be explained in a textual framework. A movie has a storyline that is written or often called a scenario (movie script). Aron et al. (2002) suggests that the definition of script as a depiction of action in a movie, which includes all technical descriptions (cuts) and written dialogues. All movies must have a script before the movie is visualized. The examples of these romance movies are *Emma* (2020) and *Persuasion* (2022).

Emma is a 124 minutes film adapted from the novel of the same name written by Jane Austen which was first published in 1815. *Emma* was released in the United Kingdom on 14 February 2020 and 21 February 2020 in the United States. This film is directed by Autumn de Wilde and supported by well-known actors such as Anya Taylor-Joy, Bill Nighy, Johnny Flyn, Mia Goth, and Miranda Hart. Set in England in the 1800s, this film tells the life of Emma Woodhouse, a beautiful and intelligent woman who amuses herself with matchmaking and meddles in the romantic lives of those closest to her.

Meanwhile, *Persuasion* is a 109 minutes film based on the novel with the same name written by Jane Austen. *Persuasion* was released in the United States on July 8 2022 and on streaming platform, Netflix on July 15 2022. This film is directed by Carrie Cracknell from a screenplay by Ron Bass and Alice Victoria Winslow and stars many well-known actors such as Dakota Johnson, Henry Golding, Cosmo Jarvis, and Mia McKenna-Bruce. Persuasion tells the story of a young woman named Anne Elliot who is 27 years old, but has not yet married because she still harbors deep regrets for her former lover as a teenager.

Several popular literary enthusiasts only appreciate the work without realizing that it contained a formula that supported the movie's genre performances. This genre formula is crucial since it influences the plot and serves as a draw for the audience, allowing people to better understand the story's contents. According to Cawelti (1976), romance as a sort of formula features a female lead character. Radway (1982) in his

book writes that this Cawelti's formula as a narrative structure. Based on his research on the Smithton women, he composes a narrative structure of an ideal romance based on the relationship between the hero and the heroine. The narrative structure expressed by Radway (2006) refers to the transformation of the heroine from a condition of isolated, asexual, and insecure maturity development to the condition of a woman who is mature, sensual, and married person who realizes her potential and identity as a partner of a man and as a mother of a child. The narrative structure of ideal romance is as follows: (1) The heroine's social identity is destroyed. (2) The heroine reacts antagonistically to an aristocratic male. (3) The aristocratic male responds ambiguously to the heroine. (4) The heroine interprets the hero's behavior as evidence of a purely sexual interest in her. (5) The heroine responds to the hero's behavior with anger or coldness. (6) The hero retaliates by punishing the heroine. (7) The heroine and hero are physically and/or emotionally separated. (8) The hero treats the heroine tenderly. (9) The heroine responds warmly to the hero's act of tenderness. (10) The heroine reinterprets the hero's ambiguous behavior as the product of previous hurt. (11) The hero proposes/openly declares his love for/demonstrates his unwavering commitment to the heroine with a supreme act of tenderness. (12) The heroine responds sexually and emotionally. (13) The heroine's identity is restored.

Based on the discussion above, the researcher is interested in discussing the formula of romance movie scripts in *Emma* (2020) and *Persuasion* (2022). There are some reasons why the researcher chose these two movie scripts. *Emma* (2020) and *Persuasion* (2022) are both adaptations of the novel by the same author, Jane Austen. At first glance, Jane Austen's works have something in common, that each of her novels is rooted and departs from the social facts that occur around her. Austen explores the problems and predicaments of respectable women living in the Victorian Era in England. Distinguished families, hate-to-love stories, and palace maids who move like robots are also the cliches that are very typical in adaptations of Jane Austen's novels. However, each tale must have a separate storyline. This distinction will be the key draw for the audience. Same goes with Emma and Persuasion. Although they are adaptations of novels by the same author, there are definitely differences in each plot of the movie script. Therefore, the researcher will discuss about the differences of Ideal Romance Formula in the movie scripts *Emma* (2020) and *Persuasion* (2022).

This research used descriptive qualitative research that will be explained in detail using multifaceted interpretations. It is because this method is intended to create a description. Descriptive methods are used by researchers to explain and answer questions in this study in a systematic, accurate and fact-based manner. Comparative literature is also used to conduct this research. According to Basnett (1993), comparative literature is an interdisciplinary study of cross-cultural texts that focuses on patterns of relationships in different literature both across space and across time. Meanwhile, Rene Wellek and Austin Warren stated that comparative literature is the study of literature that has different languages and countries of origin with the aim of knowing and analyzing the relationship and influence between one work on another, as well as the characteristics it has (in Endraswara, 2011, p. 192). They also stated that comparative literature has three meanings. First, conduct research on oral literature, particularly folklore and its distribution. Second, investigations into the relationship between two or more literary works that are the material and object of investigation, such as the reputation and penetration, influence, and fame of great works. Third, research on literature in the entirety world literature, general literature, and universal literature (Wellek & Warren, 1956). In line with the opinion of Wellek and Warren, Holman (1984) revealed that comparative literature is the study of literature that has differences in language and country of origin with the aim of knowing and analyzing the relationship and influence between one work on another, as well as the characteristics that has. The same thing was stated by Remak (1971) who revealed that, Comparative Literature is the study of literature that crosses the boundaries of a country and the relationship between literature and other fields of knowledge and beliefs. Thus, the concept of comparative literature can simply be inferred that the comparison of literary works with other literary works compares one object with another.

The data sources are divided into two sections, primary data and secondary data. The primary data for this research are the movie scripts of *Emma* (2020) and *Persuasion* (2022). While for secondary data, the researcher obtained the data from the previous studies, the journals, and the books that related to the theory of comparative literature and Radway's ideal romance formula theory. In collecting data, there are some steps as follows: (1) Downloaded the movie scripts of *Emma* (2020) and *Persuasion* (2022); (2) Read both movie scripts for several times to get better comprehend; (3) Collected the ideal romance formula data in the movie scripts of *Emma* (2020) and *Persuasion* (2022) by marking the dialogues and texts. For analyzing data, the researcher identified the data, interpreted and compared the data as a whole, and found the conclusion.

FINDING AND DISCUSSION

Hidayat (2015) argued that relationship may be built by interaction between individuals whether heterosexual or homosexual, which has the ability to build interpersonal intimacy and desire. If these sentiments are nurtured, it can evolve to friendship, closeness, and even love partnerships. Love connections can also develop from a variety of circumstances, such as chance meetings or long-standing friendships (Intan & Hasanah, 2020).

Michaels (2007) argues that a romance always narrates the story of heroin and hero trying to be together even though there are problems that make them separate. Their love for one to other is the type that only happens once in a lifetime. Vivanco and Kramer (2010) stated that the main plot of romance is centered on two people who fall in love and struggle to make their love relationship last. Romance often contains elements of adventure, but danger serves as a tool of challenge that strengthens love relationships. It is this awareness that directs both of them to commitment and hope to live happily ever after until the end of their lives. This concept is firmly attached to the formulation of romance (Sabudu, 2017). While, according to Radway (2006), the narrative structure of romance, relates to changes in the primary female character (heroine). The growth of the heroine is then divided into thirteen functions of narrative structure as ideal romance formula by Radway.

Emma (2020) and *Persuasion* (2022) are romance films that have major similarities, which are adapted from the same author that causes these two films to have the same setting. With this similarity, the plots of Emma and Persuasion are examined to find out if it affects the storyline of each movie. The plot development of the heroine and hero's romance is organized into thirteen functions of narrative structure as the ideal romance formula by Radway. Among the thirteen functions, Emma and Persuasion fulfill some of them, which will be explained as follows.

First function, the heroine's social identity is destroyed. In *Emma*, the story begins with the heroine parting ways with her nanny and friend, Ms. Taylor that is going to leave Hartfield because she is getting married. Her marriage happened because of an arranged match made by the heroine. Thus, although the heroine was sad to be left behind by a friend, happiness overcame the heroine because her matchmaking was successful.

> *EMMA: It shall always be a matter of great joy to me that I made the match myself. Everyone said Mr. Weston would never marry again, but I did not believe it. I planned the match from the first hour of their acquaintance, and now to be proved in the right, and to have it take place, may comfort me for anything.*
> (2020, p. 4)

It can be seen above that the heroine feels unstoppable pleasure which can be interpreted as an excess of pride in herself. Heroine feels that this success must continue. This heroine's pride shows a change in the heroine's social identity who becomes arrogant over the success of her arranged marriage.

In *Persuasion*, the story begins with the heroine, who is bemoaning her love story which has run aground because of her own deeds by listening to her nanny's opinion regarding the differences in the degree of their family. To this day, she still regrets and loves him.

> *ANNE: Now I'm single and thriving. I spend my time drinking fine wines, enjoying warm baths... and lying face down on my bed. Like I said, thriving. Who needs romance, when one has... family?* (2022, p. 1)

In the dialog above, the heroine monologues that she is enjoying her singlehood after breaking up with the hero eight years ago. But all the words she says are the opposite of what she feels. Her words are a contradiction to what she feels. The dialogue spoken seems to hint sarcasm of what is happening in reality.

The difference that can be seen in this function is the cause of the destruction of the heroine's social identity. In *Emma*, the heroine's social identity is damaged by her own ego. But in *Persuasion*, the heroine's social identity is damaged because of the breakup of the hero and heroine's relationship.

Second function, the heroine reacts antagonistically to an aristocratic male. In *Emma*, Hero, who is a close friend of the heroine, visits Hartfield. The hero immediately gets into an argument with the heroine about Mr. Wetson's son who did not attend his father's wedding. The hero argues that Mr. Churchill was not unable to attend his father's wedding, but he chose not to. Whereas according to the heroine, they shouldn't jump to such conclusions.

> *MR KNIGHTLEY: Mrs Churchill has been unwell for as long as she could say so. Her nephew is not a doctor. If he had told her, simply, and resolutely, that he must attend his father's wedding, there would have been no opposition to his going.*
> *EMMA: No, but there might have been some to his coming back again. You are the worst judge in the world, Mr Knightley, of the difficulties of dependence. You have always been your own master. You do not know what it is to have tempers to manage.* (2020, p. 13)

The heroine worships Mr. Churchill a bit too much. Even after the hero gives the heroine some facts, the heroine doesn't want to hear it and continues to over-praise Mr. Churchill. In the end, heroine mocks hero as 'the worst judge in the world' for not yielding in this argument.

In *Persuasion*, heroine was asked by her sister to visit and nurse her who was ill. The visit leads heroine to reunite with the ex-boyfriend she had hurt, the hero. Heroine is shocked and unintentionally behaves strangely.

ANNE: You look... old. I didn't mean that.

CAPTAIN WENTWORTH: What did you mean?

ANNE: Old... Older... than you used to look. (2022, p. 13)

It can be seen in the scene above that the heroine mocks the hero when they meet each other again for the first time. The mockery issued by the heroine was not entirely from the bottom of her heart. But it came out because she was out of character and couldn't figure out what to do.

The difference that can be seen in this function is the cause of the heroine responding antagonistically. In *Emma*, the heroine responds antagonistically because she argues with the hero. Hero and heroine both don't want to lose so heroine taunts hero. Whereas in *Persuasion*, the heroine is shocked by the sudden meeting with the hero after a long time. This confusion in action causes the heroine's antagonistic response to the hero.

Third function, the aristocratic male responds ambiguously to the heroine. In *Emma*, one day, heroine, hero and Harriet got together at Hartfield. Harriet as usual began flattering heroine. Heroine then remembers hero's presence and starts sarcastically teasing him.

EMMA: You must never flatter me in Mr. Knightley's hearing, Harriet. He thinks me vain enough already.

MR KNIGHTLEY: I do not think you personally vain. Considering how very handsome you are, you seem little occupied with it. (2020, p. 23)

The hero responds by admitting that the heroine is indeed charming to him. Although the hero goes on to say that it is that very attractiveness that causes the heroine's vanity, the compliment is sufficient to stun the heroine due to her disbelief with the compliment coming out of the hero's mouth. This demonstrates the hero's uncertainty in acting toward the heroine. The hero, who had first shown no interest in the heroine, turned out to be silently studying her before returning to his apathetic state.

In this function, only Emma fulfills it. Persuasion does not fulfill this function because the hero always avoids the heroine. The hero is never ambiguous towards the heroine and consistently shows his dislike and resentment towards the heroine.

Fourth function, the heroine interprets the hero's behavior as evidence of a purely sexual interest in her. This function is not fulfilled by either *Emma* or *Persuasion*. However, the reasons for this function remaining unfulfilled are different. In *Emma*, the fourth function is not fulfilled because the heroine never sees the heroine as a potential male partner. The heroine always sees the hero as a close friend. Whereas in *Persuasion*, the fourth function is not fulfilled because the hero never gives any response to the heroine. The hero has always been indifferent to the heroine since they met again. As a result, the heroine can only think that the hero hates her.

Fifth function, the heroine responds to the hero's behavior with anger and coldness. In *Persuasion*, after heroine and hero's separation, heroine has no longer wanted to hope for hero. In addition to hearing the news that the hero would be engaged to Louisa, heroine became angry and being cold towards hero when they met by accident in Bath.

> *ANNE: We got caught in the rain. He's gone to fetch a carriage. He's quite charming.*
> *CAPTAIN WENTWORTH: Well, I'm pleased to hear that.* (2022, p. 36)

The heroine deliberately bragged to the hero that she came with someone else, and that person was attractive. Heroine also had no smile on her face and was cold to the hero. Heroine seemed to be taking revenge on hero.

This function is fulfilled only by *Persuasion*. This function is not fulfilled in *Emma* because the heroine is never truly angry with the hero or is cold and dismissive of him. The heroine always disagrees and opposes everything the hero says, but she never gets angry or offended with the hero.

Sixth function, the hero retaliates by punishing the heroine. In *Emma*, during a visit to the hero's house, the hero neglects the heroine. Heroine and Harriet are looking at one of the paintings in the hero's house together. Suddenly the hero approached them. Heroine hoped that he would talk to her. But instead, the hero took Harriet for a tour of his house.

> *MR KNIGHTLEY: There is a fine prospect from the south window, Miss Smith. May I escort you?* (2020, p. 91)

The hero only asked heroine's friend, Harriet, to take a tour of his house. Hero did not speak or look at heroine at all. Hero completely ignores and pretends heroine is non-existent. This shows the attitude of the hero who deliberately ignores the heroine with the aim of punishing the heroine for hurting him. While in *Persuasion*, the hero realized that heroine was uncomfortable around him after they reunited. Hero then decided to be cold to heroine in return for her past actions.

> *CAPTAIN WENTWORTH: Don't let her fool you.*
> *LOUISA: What do you mean?*
> *CAPTAIN WENTWORTH: Anne Elliot has as much pride as the rest. It just takes a different form.* (2022, p. 19)

Even when the heroine is absent, the hero still speaks ill of the heroine. This shows that the hero is not just satirizing the heroine but really dislikes the heroine judging from the words he said to Louisa.

The difference in this function is the reason the hero retaliates by punishing the heroine. In *Emma*, the hero punishes the heroine because of his anger at the heroine for forgetting their moment. Hero is jealous because heroine still continues to pay attention to Mr. Churchill. Whereas in *Persuasion*, Hero punishes heroine for being dumped by her eight years ago.

Seventh function, the heroine and hero are physically and/or emotionally separated. In *Emma*, the heroine mocks an acquaintance of hers in a game that they are playing in their free time. The hero truly scolds the heroine this time because the heroine's attitude has been very arrogant towards others. Heroine feels guilty but her arrogance still dominates her, so heroine gets carried away with all the hero's angry outbursts and argues back.

> *EMMA (hurt): Is not this a sudden scheme?*
> *MR KNIGHTLEY: Yes– rather– no. I have been thinking about it for some time. Goodbye, Emma.* (2020, p. 101)

The quarrel between the hero and heroine was the main factor that caused the hero to return to his residence sooner than scheduled. The heroine seemed to detest this separation as well. This also means that, prior to the hero and heroine's physical separation, they had already been separated emotionally since their altercation.

While in *Persuasion*, After Louisa falls down and becomes unconscious, the heroine who was ordered to take care of Louisa is replaced by her sister, Mary Elliot. This leaves the heroine with no other business and forces her to return to Bath.

> *CAPTAIN WENTWORTH: What will you do now?*
> *ANNE: I need to go to Bath.* (2022, p. 29)

The heroine decides to finally move to Bath because she no longer has any business. This is their last trip before the separation as heroine has to move out. Hero and heroine had to separate when they had recently made up and decided to be friends again.

The difference in this function is the separation situation of the hero and heroine. In Emma, the hero and heroine separate due to a heated argument between the two of them which causes the hero decided to return to his residence earlier than planned. Whereas in Persuasion, the hero and heroine's separation leave more sadness because they have just made up but are separated because circumstances force the heroine to move.

Eighth function, the hero treats the heroine tenderly. In *Emma*, the heroine who had been standing alone in the middle of the Ball, watching the surroundings, was approached by the hero. Heroine started a conversation by expressing her appreciation to the hero because she had seen the hero asking her friend to dance, who was alone and humiliated by Mr. Elton.

> *MR KNIGHTLEY: You would have chosen for him better than he has chosen for himself. Harriet Smith has some first-rate qualities, which Mrs. Elton is totally without. She does you credit, Emma, as you do her.* (2020, p. 82)

Hero is suddenly warm towards heroine. The dialogue above also shows that the hero pays attention to every action the heroine does. The gentle attitude shown by the hero suddenly marks the beginning of the hero's attention and interest in the heroine.

While in *Persuasion*, the Benwick's family, hero, and heroine traveled to Lyme. During their trip to Lyme, the hero changes his attitude continues by approaches the heroine who is strolling alone on the beach and engages her in a conversation.

> *CAPTAIN WENTWORTH: Look, we haven't really had a chance to talk. I've lived with a thousand different imagined versions of you over the years. Some to rail against. Some to cherish.* (2022, p. 24)

After exchanging pleasantries, the hero unexpectedly brought up their past with heroine. Hero who has been avoiding heroine suddenly talks about a sensitive topic between the two of them. It looks like the hero is waiting for their chance to be alone without anyone else.

There is a difference in this function. In *Emma*, the hero unexpectedly compliments the heroine about her actions towards her friend. This proves that the hero has always secretly paid attention to the heroine but has recently shown his warm attitude to the heroine. Whereas in *Persuasion*, the hero finally talks to the heroine about their past. The hero's warm treatment in *Persuasion* is minimal compared to *Emma*. But this is a pretty big change in Persuasion because the hero finally acknowledges the heroine's presence.

Ninth function, the heroine responds warmly to the hero's act of tenderness. In *Emma*, after a warm conversation at a Ball between hero and heroine, Mr. Wetson invites heroine to dance again. Heroine gladly accepted. The hero inquired as to who the heroine would be dancing with. Heroine responded unexpectedly that she was going to dance with the hero.

> *MR KNIGHTLEY: Whom are you going to dance with?*
> *EMMA: With you, if you will ask me.* (2020, p. 83)

As a result of the hero's warm treatment, the heroine reacts by being warm to the hero. This demonstrates that the heroine is beginning to see the hero in a new light. Heroine develops an interest in heroes.

While in *Persuasion*, the hero always treated heroine well and warmly from the beginning of their visit to Lyme. That causes the heroine to return the tender treatment from the hero with gentle treatment as well.

> *ANNE: Your future wife will be perfectly capable of managing her own feelings. Don't patronize her by deciding for her what worries she can and cannot endure. Who knows? Perhaps she'll even be forging her own adventures at home.* (2022, p. 23)

When the heroine was asked what her opinion about a captain's wife would be, she replied with her sincerest words. Heroine uses this opportunity to praise hero and reassure hero that heroine is always in favor of any path of life he chooses.

There is a difference in this function. In *Emma*, the heroine is responding immediately to the hero's warm treatment. The heroine responds by dancing with the hero and not arguing as they normally do. Whereas in *Persuasion*, the heroine has to digest the hero's warm treatment first. When the opportunity arises, the heroine takes it by complimenting the hero as sincerely as she could.

Tenth function, the heroine reinterprets the hero's ambiguous behavior as the product of previous hurt. *Emma* and *Persuasion* both fail to fulfill this function. However, there is a difference in the cause. In *Emma*, this function is not fulfilled because the heroine never realizes the hero's change in attitude or the hero's ambiguous attitude. Even if the heroine notices it, she will only be slightly stunned and then return to her usual behavior of arguing with the hero. Whereas in *Persuasion*, this function is not fulfilled because the hero never behaves ambiguously towards the heroine. The hero only shows his dislike and ignorance towards the heroine. Thus, the heroine can only feel guilty for what she did in the past.

Eleventh function, the hero proposes/openly declares his love for/demonstrates his unwavering commitment to the heroine with a supreme act of tenderness. In *Emma*, it was revealed that Frank Churchill and Jane Fairfax were actually engaged in secret. Hero who has been witnessing all the attention heroine has been paying to Frank Churchill is worried about heroine and decides to return to heroine in the midst of their separation. The hero expresses his concerns to the heroine and also unconsciously voiced his jealousy.

> *MR KNIGHTLEY: As a friend! Emma, that I fear is a word– (seizing her) Tell me, Emma, have I no chance of ever succeeding? My dearest Emma, for dearest you will always be, my dearest, most beloved Emma, tell me at once. Say No, if it is to be said. I cannot make speeches, Emma. If I loved you less, I might be able to talk about it more. But you know what I am. I have blamed you, and lectured you, and you have borne it as no other woman in England could have borne it. God knows, I have been a very indifferent lover. But you understand me. You understand my feelings.* (2020, p. 108)

When the hero expresses his jealousy towards the heroine, the heroine does not respond to the hero. The heroine's response frustrates the hero and urges him to disclose everything. Hero eventually confesses the feelings he has been harboring to heroine.

While in *Persuasion*, when attending the 'Lyme Reunion' meeting, heroine discovers the fact that Louisa is not engaged with the hero, but Mr. Benwick. Heroine then discovers the letter that the hero left for her.

> *ANNE (Reading Captain Wentworth's letter): Dear Anne, I can listen no longer in silence. Anne, you pierce my soul. Dare not say that man forgets sooner than woman, that his love has an earlier death. I am half agony, half hope. I know you are to marry Mr. Elliot, but I will never forgive myself if I do not tell you this. You alone have brought me to Bath. For you alone I think and plan. But of course, you have not seen this. How could you? Because your love has not lasted as long as mine. Anne... I have loved no one but you. And I don't think I ever will.* (2022, p. 41)

The hero confesses his true feelings to the heroine. The hero's feelings have never changed and he still loves the heroine. The hero's previous harsh behavior is a form of hero's confusion in acting towards heroine. But after being separated, the hero realizes that he must take action and confess to the heroine before it is too late.

The difference that occurs in this function is the way the hero expresses his feelings to the heroine. In *Emma*, the hero expresses his feelings face to face to the heroine. The hero's declaration of feelings is also not planned. The hero is driven to emotion by the heroine's response. Whereas in *Persuasion*, the hero expresses his feelings through a letter to the heroine. The hero's confession of feelings is planned because the hero is going back to sea and he wants the heroine to know how he feels before they no longer see each other.

Twelfth function, the heroine responds sexually and emotionally. In *Emma*, after she had resolved her difficulties with the people closest to her, the heroine is finally reunited with the hero with a lighter heart. Heroine constantly stared at the hero when they were hanging out with heroine's father, Mr. Woodhouse, who sensed that there was something between them then granted them privacy to do as they pleased.

> *EMMA: You know he never would. He could not stand it.*
> *MR KNIGHTLEY: Then I shall come here.* (2020, p. 112)

The heroine tests the hero's seriousness by asking about the conditions that the two of them will experience in the future. Hero shows that seriousness by accepting all the conditions that heroine gives.

While in *Persuasion*, heroine reads the letter of confession from the hero. She cried because it appeared that her wait had not been wasted.

> *Anne cried while reading Captain Wentworth's letter. When she finished reading the letter, Anne ran after Captain Wentworth.* (2022, p. 43)

Upon reading the letter, the heroine burst into tears. It was not a sad cry, but a tearful cry because the contents of the letter were the words that the heroine had been

waiting to hear from the hero's mouth. This tearful cry is the heroine's emotional response to the hero's declaration of feelings.

The difference that occurs in this function is the way the heroine responds to the hero's confession of feelings. In *Emma*, the heroine does not respond directly to the hero. Heroine solves the problem she has and then responds to the hero's feelings. Whereas in *Persuasion*, the heroine responds directly to the hero's statement of feelings. After reading the letter from the hero, the heroine immediately runs after the hero and hugs him.

Thirteenth function, the heroine's identity is restored. In *Emma*, through the argument and the confession of the hero, heroine is awakened and tries to fix the situation that was ruined due to her arrogance.

> *EMMA: Mr. Martin. I have a confession to make. I have caused you great suffering, as I have also caused the suffering of my friend, my dearest friend.* (2020, p. 110)

The heroine apologizes to Robert Martin who was the victim of her arrogance. This indicates the heroine is fixing a damaged connection with the person closest to her. This awareness is gained thanks to the hero who is always there for the heroine. Heroine also comes to the realization that she needs the hero in her life.

While in *Persuasion*, Heroine gets back into a relationship with the hero. Heroine realizes that she doesn't need to listen to the words of others regarding her life.

> *ANNE: There are many kinds of love. For some, the right partnership can be a lucrative endeavor. For others, true connection is reward enough. It's okay to find love on your terms... however unorthodox. Don't let anyone tell you how to live. Or who to love. I learned the hard way.* (2022, p. 45)

It can be seen that the heroine has realized that she loves the hero very much. The heroine should not listen to other people regarding her relationship or her life. Heroine has already felt the bitterness of it. But now everything is back to normal. Hero and heroine are back together. And heroine has felt the joy back.

The difference that lies in this function is the result of the heroine's social identity being restored. In Emma, the heroine's social identity is restored by the heroine's realization that what she did was wrong and the heroine's efforts to improve the situation and change into a better person. Whereas in Persuasion, the heroine's social identity is restored with the heroine's realization that the hero is her love and the relationship between the hero and heroine is reunited.

CONCLUSION

Emma (2020) and *Persuasion* (2022) are romance genre movie scripts that adapted from the same author, Jane Austen. This causes these two movie scripts to have the same background story, namely the Victorian Era in England. But even though they have many similarities, each story must have differences that are the main attraction of the work itself. These two movie scripts are also products of popular culture, accommodating formulas in their narrative structure. This narrative structure is structured by Radway as an ideal romance formula. *Emma* has 10 out of 13 functions of narrative structure as an ideal romance formula. The functions that are fulfilled are the 1st, 2nd, 3rd, 6th, 7th, 8th, 9th, 11th, 12th, and 13th functions, while the functions that are not fulfilled are the 4th, 5th, and 10th functions. Meanwhile, *Persuasion* has 10 out of 13 functions of narrative structure as an ideal romance formula. The functions that are fulfilled are the 1st, 2nd, 5th, 6th, 7th, 8th, 9th, 11th, 12th, and 13th functions, while the functions that are not fulfilled are the 3rd, 4th, and 10th functions. The differences in the two movie scripts. This is found in the theme of romance that he raised, *Emma* with friends to lover, and *Persuasion* with ex to lover, which causes differences in the narrative structure as an ideal romance formula.

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