

**A COMPARATIVE STUDY OF EDGAR ALLAN POE'S ANNABEL LEE
AND ALESANA'S CONCEPT ALBUM 'THE EMPTINESS' USING
LINDA HUTCHEON'S THEORY OF ADAPTATION**

TERM PAPER



By

Vivian Nuraini Sukmahani

2022130006

ENGLISH LANGUAGE AND CULTURE DEPARTMENT

FACULTY OF LANGUAGE AND CULTURE

DARMA PERSADA UNIVERSITY

JAKARTA

2026

**A COMPARATIVE STUDY OF EDGAR ALLAN POE'S ANNABEL LEE
AND ALESANA'S CONCEPT ALBUM 'THE EMPTINESS' USING
LINDA HUTCHEON'S THEORY OF ADAPTATION**

TERM PAPER

Submitted in part-fulfillment of requirements for obtaining
Sarjana Linguistik (S.Li) degree



By

Vivian Nuraini Sukmahani

2022130006

**ENGLISH LANGUAGE AND CULTURE DEPARTMENT
FACULTY OF LANGUAGE AND CULTURE
DARMA PERSADA UNIVERSITY
JAKARTA
2026**

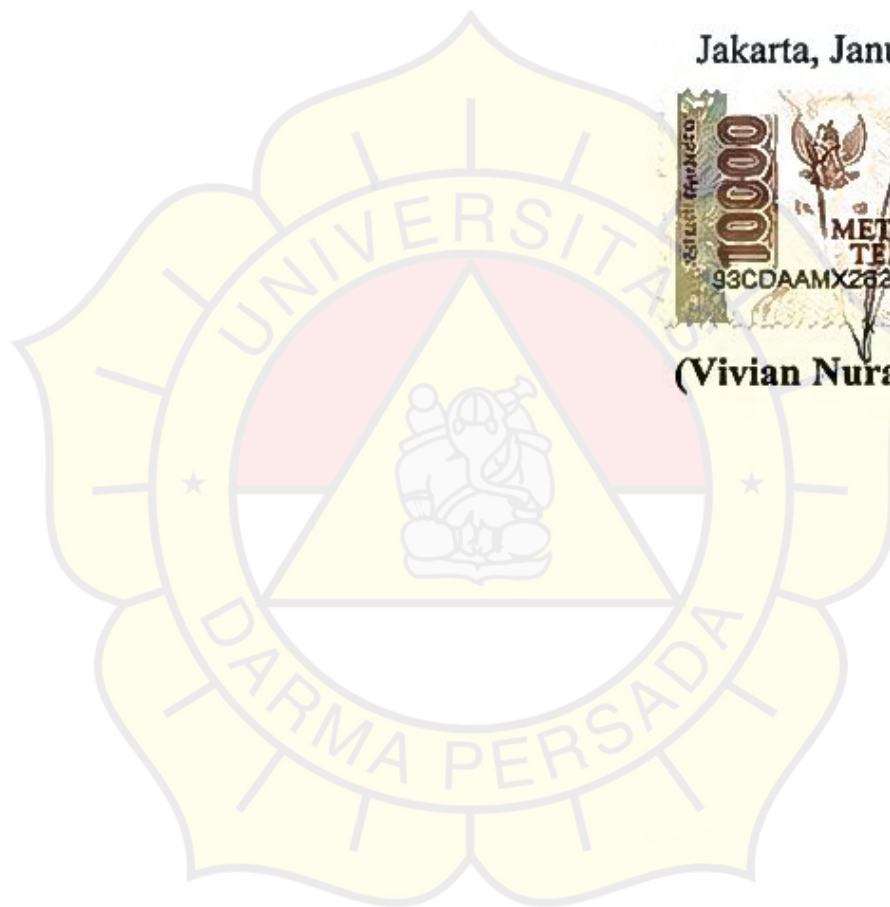
INTELLECTUAL PROPERTY STATEMENT PAGE

I hereby acknowledge and declare that this paper is the result of my work and is not a plagiarism of other works, all its contents are under my responsibility. All sources that I quote or refer to have been correctly stated.

Jakarta, January 20, 2026

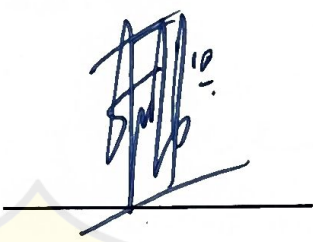


(Vivian Nuraini Sukmahani)



LETTER OF APPROVAL

On recommendation of respective Supervisor, Academic Advisor, and Head of the Department, the term-paper submitted by Dwi Legi Lestari entitled "Analysis of Factors Affecting Students' English-Speaking Ability at Complexe Polytechnique et Universitaire de Bangui (CPUB), Central African Republic " has been approved and forwarded to the English Language and Culture Department, Darma Persada University, for final evaluation before the thesis defense for obtaining Sarjana Linguistik (S.Li) degree to the respective candidate.

Supervisor (Dr. Yoga Pratama, M. Pd.)	Signature 	Date Jakarta, 24 February 2026
Head of English Language and Culture Department (Dr. Yoga Pratama, M. Pd.)	Signature 	Date Jakarta, 24 February 2026
Academic Advisor (Dr. Agustinus Hariyana SS, MSi)	Signature 	Date Jakarta, 24 February 2026

Name : Vivian Nuraini Sukmahani
Student number : 2022130006

TERM PAPER VALIDATION

On February 2, 2026, this term paper has been academically tested and defended in front of:

THE BOARD OF EXAMINERS

One of whom sit as follow

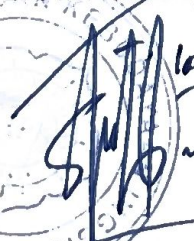
Advisor
(Dr. Agustinus Hariyana, SS, M.Si)

Examiner
(Rheinatus Alfonsus Beresaby, M.Hum.)

Head Board of Examiners
(Dr. Yoga Pratama, M.Pd.)

Legally validated in Jakarta on February 02, 2026

Head of English Language
and Culture Department,


Dr. Yoga Pratama, M.Pd.

Dean of Faculty of
Language and Culture,


Dr. C. Dewi Hartanti. M.Si

ACKNOWLEDGEMENT

With great appreciation, I would like to express my heartfelt gratitude to Allah SWT for the endless mercy and blessing, which have enabled me to finally complete this term paper entitled “A Comparative Study of Edgar Allan Poe’s *Annabel Lee* and Alesana’s Concept Album *The Emptiness* Using Linda Hutcheon’s Theory of Adaptation.” This term paper is submitted to the English Language and Culture Department, Faculty of Language and Culture, Darma Persada University, as a partial fulfillment of the requirements for obtaining the Strata One (S-1) degree in English Literature.

I would also like to convey my sincere gratitude to all parties who have kindly given guidance, support, prayers, and encouragement throughout the process of completing this term paper. Therefore, I wish to express my deepest appreciation to

1. Dr. C. Dewi Hartanti, M.Si, Dean of Language and Culture Faculty
2. Dr. Yoga Pratama, S.S., M.Pd., Head of the English Language and Culture Department, who is always willing to guide us patiently on campus.
3. Dr. Yoga Pratama, S.S., M.Pd. as an academic advisor who has helped me and has encouraged all of us in your class
4. Dr. Agustinus Hariyana, S.S., M.Si., as my best Supervisor who is patiently willing to guide and help me during the completion of my term paper with his best advice and instruction. May Allah SWT bless you always Sir.
5. To Rheinatus Alfonsus Beresaby, M.Hum as The Examiner who provided direction and advice so that this term paper could be better.
6. To all the lecturers of Darma Persada University who have always given me the most valuable knowledge and open-up view so I can improve myself now.
7. To the faculty staff who had helped me.
8. To my parents, my dad, Ahmad Sukmaedi, eventhough we didn’t meet each other for a long time, I still love you deep down in my heart. My

mom, Retno Wulan, who passed away back when I was six, I always love you, thank you for supporting me from heaven, and my *bonus mom*, who loved me unconditionally even though we didn't share same blood, you love me with your own way and I always know it.

9. To my son, Muhammad Hafidz Al-Fatih, I miss you, mama will always love you, my baby. Mama will work really hard for your future, thank you for being exist in this world, thank you for being my son, I'm so lucky that you lived inside my womb for nine months. I love you.
10. To my sisters; Hasna Ashila, Nurfaiza Khairana, Fitriana Wulandari, and my brother, Arkaan Sukmaedi. You guys was born after me, but sometimes I think you guys more mature than me, thank you for being my younger siblings.
11. To my loving boyfriend, M. Gilang Eko Sputra, who loved me and accepting me for who I truly am, we've been together for four years, share the same story, same timeline, same deadline for our thesis, you've been working really hard for your family but you still celebrating every little times you've spent with me, thank you for being my man.
12. To all my close friends, my girls Dwinov Syahfitri, Bebbby Layla, Dwi Annisa, Elsa. thank you for always be there in my lowest or highest, love you always.
13. To GarpuTaman Band, Agil '*Zee*', Derli '*Jawir*', Devina '*Depidoy*', Kari the '*Electro Boy*', Rafly '*Sang Penakluk*', Raihan '*Prabu Siliwangi*', Tongger the '*Burgerman*', thank you for accepting me for being keyboardist in this band, thank you for being my family.
14. To BEM Bahasa & Budaya, who supports and accompanied me during my college times, BEM might be closed, but the memories will live inside me forever.
15. To Teater Semut, who has accompanied me during the lecture period, gave me a lot of new experiences, and made a lot of memories.

16. To my friend, Ridwan ‘*Miceng*’, Safitri, Nabila, and my classmates, Naida, Tiara, Alfin, Davin, Angga, Haruyo, Bayhaqi, Ray, Fatur, thank you guys.

Jakarta, January 20, 2025

Writer,

(Vivian Nuraini Sukmahani)



A COMPARATIVE STUDY OF EDGAR ALLAN POE’S ANNABEL LEE AND ALESANA’S CONCEPT ALBUM ‘THE EMPTINESS’ USING LINDA HUTCHEON’S THEORY OF ADAPTATION

Vivian Nuraini Sukmahani

Huanghuangvivian@gmail.com

ABSTRACT

The objective of this study is to analyze the intertextual adaptation of Edgar Allan Poe’s poem “Annabel Lee (1843)” into Alesana’s concept album “The Emptiness (2010)” using Linda Hutcheon’s Theory of Adaptation (2006). This research employs Hutcheon’s notion of adaptation as “repetition without replication” to examine how Poe’s elegiac love narrative is transformed into a psychologically darker gothic thriller through changes in narrative structure, characterization, and setting. The study focuses on three main aspects: the transformation of the poem’s static, memory-based narration into a dynamic multi-chapter story, the augmentation and reinterpretation of characters (especially the lover/artist figure), and the recontextualization of the idealized seaside kingdom into a violent, urban gothic nightmare. This research uses a qualitative method with a comparative and narrative analysis approach, combining intrinsic elements (plot, character, and setting in the poem and the album lyrics) with an extrinsic framework based on Hutcheon’s adaptation theory. The data are collected through close reading and purposive sampling, selecting “Annabel Lee” and all tracks from “The Emptiness” that explicitly or implicitly echo Poe’s imagery, themes, and motifs. The findings show that Alesana maintains Poe’s core preoccupation with enduring love and grief while intensifying themes of obsession, guilt, madness, and moral inversion, thus shifting the work from romantic mourning toward psychological horror.

Keywords: *Adaptation, Edgar Allan Poe, “Annabel Lee”, Alesana, “The Emptiness”.*

KAJIAN ADAPTASI PUISI “ANNABEL LEE” EDGAR ALLAN POE DALAM ALBUM KONSEP “THE EMPTINESS” ALESANA MENURUT TEORI ADAPTASI LINDA HUTCHEON

Vivian Nuraini Sukmahani

Huanghuangvivian@gmail.com

ABSTRAK

Tujuan penelitian ini adalah menganalisis adaptasi intertekstual puisi Edgar Allan Poe “Annabel Lee (1843)” ke dalam album konsep Alesana “The Emptiness (2010)” dengan menggunakan *Theory of Adaptation* (2006) dari Linda Hutcheon. Penelitian ini menerapkan gagasan Hutcheon tentang adaptasi sebagai “repetition without replication” untuk mengkaji bagaimana narasi cinta elegiak dalam puisi Poe ditransformasikan menjadi thriller gotik yang lebih gelap secara psikologis melalui perubahan struktur naratif, penokohan, dan penggambaran latar. Kajian ini berfokus pada tiga aspek utama, yaitu: perubahan narasi statis berbasis memori dalam puisi menjadi cerita multi-bab yang dinamis, penambahan sekaligus reinterpretasi tokoh (khususnya figur kekasih/sang seniman), serta rekonseptualisasi kerajaan tepi laut yang ideal menjadi ruang urban gotik yang penuh kekerasan. Penelitian ini menggunakan metode kualitatif dengan pendekatan komparatif dan analisis naratif, yang menggabungkan kajian intrinsik (alur, tokoh, dan latar dalam puisi dan lirik album) dengan kerangka ekstrinsik berbasis teori adaptasi Hutcheon. Data dikumpulkan melalui pembacaan cermat (*close reading*) dan *purposive sampling*, dengan menetapkan “Annabel Lee” dan seluruh lagu dalam “The Emptiness” yang secara eksplisit maupun implisit memantulkan citraan, tema, dan motif Poe sebagai objek kajian. Hasil penelitian menunjukkan bahwa Alesana tetap mempertahankan fokus utama Poe pada cinta dan duka yang abadi, namun sekaligus mengintensifkan tema obsesif, rasa bersalah, kegilaan, dan pembalikan moral, sehingga menggeser karya tersebut dari suasana duka romantis menuju horor psikologis.

Kata Kunci: Adaptasi, Edgar Allan Poe, “Annabel Lee”, Alesana, “The Emptiness”.

TABLE OF CONTENT

INTELLECTUAL PROPERTY STATEMENT PAGE.....	ii
LETTER OF APPROVAL	iii
TERM PAPER VALIDATION	iv
ACKNOWLEDGEMENT.....	v
ABSTRACT	viii
LIST OF TABLE	xii
CHAPTER 1 INTRODUCTION	1
CHAPTER 2 THEORETICAL FRAMEWORK.....	8
CHAPTER 3 RESEARCH METHOD	14
CHAPTER 4 A COMPARATIVE STUDY OF EDGAR ALLAN POE'S ANNABEL LEE AND ALESANA'S ALBUM THE EMPTINESS USING LINDA HUTCHEON'S TGHEORY OF ADAPTATION	17
4.1.1 From Static Memory to Dynamic Thriller Narrative	18
4.1.2 Character Augmentation and Reinterpretation of the Lover	19
4.1.3 From Idealized Seaside Kingdom to Gothic Urban Nightmare.....	20
4.1.4 Interim Summary: From Elegiac Romance to Gothic Psychological Plot	20
4.2.1 Curse of the Virgin Canvas (Obsession, Anguishness, Denial)	22
4.2.2 The Artist (Paranoia, Psychological Decay)	23
4.2.3 A Lunatic's Lament (Explicit Insanity, Visceral Imagery, Loss Of Control).....	24
4.2.4 The Murderer (Crime, Sinister Pleasure, Moral Inversion).....	24
4.2.5 Hymn For the Shameless (Acceptance of Guilt, Delusional Calm, Self-Indulgence)	25
4.2.6 The Thespian (Deception, Crime Concealment, Dual Persona)	26
4.2.7 Heavy Hangs the Albatross (Guilt, Betrayal, Collapse)	28
4.2.8 The Lover (Obsession, Delusion, Twisted Devotion).....	29
4.2.9 In Her Tomb By The Sounding Sea (Direct Quotation, Setting Alternation, Confinement)	30
4.2.10 To Be Scared By An Owl (Extreme Paranoia, Spiritual Crisis, Fear Of Discovery)	31
4.2.11 Annabel (Resolution, Eternal Torment, Finality Of Madness)	32
4.3.1 The Perpetuity of Love: "A Love That Was More Than a Love"Hutcheon's Fidelity Theory	35
4.3.2 The Immediacy of Grief and Loss	35
4.3.3 Emerging The Seeds of Madness and The Shift of Blame	37

4.3.4 Creative Appropriation and Narrative Expansion: Variation as Interpretation	38
4.3.5 Plot Variation: From Static Memory to Dynamic Thriller Narrative.....	39
4.3.6 Character Augmentation: Filling the Narrative Gaps	39
4.3.7 Recontextualization of Setting: From Poetic Ideal to Gothic Reality.....	39
4.3.8 Interpreting Perspective: Deconstructing the Unreliable Narrator	40
4.4. Integrating Hutcheon's Adaptation Framework in <i>The Emptiness</i>	40
4.4.1 The Emptiness as Process and Adaptive Product.....	41
4.4.2 Creative Process and Genre Demands	42
4.4.2.1 Intrinsic Potential; Exploiting Gothic Ambiguity	42
4.4.2.2 Extrinsic Needs; The Demands of the Concept album Format.....	43
4.4.3 Reception and Psychological Impact	43
4.4.4 Alesana's Other Literary Adaptations	45
4.4.4.1 Greek and Roman Mythology.....	45
4.4.4.2 Narcissus, The Self Lover Who Dies.....	45
4.4.4.3 King Midas, The Curse Of Gold.....	46
4.4.4.4 Icarus, Curse Of Pride and Ambition	46
4.4.4.5 Paris Trojan War, The Greed Ambition of Prince Troy.....	46
4.4.4.6 Medusa, The Unfortunate of Beauty.....	47
4.4.4.7 Greek Fate and Tragedy, Unavoidable Time.....	47
4.4.4.8 Narcissus and General Hubris, Heartbreak by Self-Centered Love	48
4.4.4.9 Achilles Trojan War motifs, Withered.....	48
4.4.4.10 The Brothers Grimm Fairy Tales	48
4.4.4.11 Seduction, Snow White	49
4.4.4.12 The Best Laid Plans Of Mice and Men, Hansel and Gretel	49
4.4.4.13 A Most Profound Quiet, The Old Beggar Woman	49
CHAPTER 5 CONCLUSION.....	51
REFERENCES.....	54
APPENDIX 1 SCHEME OF THE RESEARCH	58
APPENDIX 2 POSTER OF THE RESEARCH.....	59
APPENDIX 3 PRESENTATION SLIDE	60
APPENDIX 4 TOEIC CERTIFICATE.....	62
APPENDIX 5 CERTIFICATES	63
APPENDIX 6 TERM PAPER COUNSELLING FORM	70
APPENDIX 7 TURNITIN RESULT	72
APPENDIX 8 CURRICULUM VITAE	73

LIST OF TABLE

Table 3 1Timeline Of The Research	14
Table 4 1 a comparison between poetry musicalization and adaptation	18
Table 4 2Comparison between Annabel Lee (1849) and The Emptiness songs (2010)	19
Table 4 3Adaptation as Process in Curse Of The Virgin Canvas.....	22
Table 4 4Adaptation as Product in Curse Of The Virgin Canvas.....	23
Table 4 5Adaptation as Process in The Artist	23
Table 4 6Adaptation as Product in The Artist.....	23
Table 4 7Adaptation as Process in A Lunatic's Lament.....	24
Table 4 8Adaptation as Product in A Lunatic's Lament	24
Table 4 9Adaptation as Process in The Murderer.....	25
Table 4 10Adaptation as Product in The Murderer.....	25
Table 4 11Adaptation as Process in Hymn For The Shameless.....	26
Table 4 12Adaptation as Product in Hymn For The Shameless	26
Table 4 13Adaptation as Process in The Thespian.....	27
Table 4 14Adaptation as Product in The Thespian	27
Table 4 15Adaptation as Process in Heavy Hangs The Albatross	28
Table 4 16Adaptation as Product in Heavy Hangs The Albatross	28
Table 4 17Adaptation as Process in The Lover.....	29
Table 4 18Adaptation as Product in The Lover	29
Table 4 19Adaptation as Process in In Her Tomb By The Sounding Sea.....	30
Table 4 20Adaptation as Product in In Her Tomb By The Sounding Sea.....	31
Table 4 21Adaptation as Process in To Be Scared By An Owl.....	32
Table 4 22Adaptation as Product in To be Scared by an Owl.....	32
Table 4 23Adaptation as Process in Annabel	33
Table 4 24Adaptation as Product in Annabel.....	34
Table 4 25Mindmapping Of The Perpetuity against Hutcheon's Fidelity Theory.....	35
Table 4 26The Comparison of Aspect of Grief.....	36
Table 4 27The Conserved Theme Between Two Sources.....	37
Table 4 28Thematic Element and The Shift of Blame.....	38
Table 4 29Narrative Expansion from Annabel Lee to The Emptiness.....	38
Table 4 30Plot Shifting from Static Memory to Narrative Thriller	39

Table 4 31Character Augmentation Alesana Creates.....	39
Table 4 32Recontextualization of The Setting.....	40
Table 4 33Interpreted Narrative Perspective.....	40
Table 4 34New Perspectives Based On Hutcheon’s Analysis	41
Table 4 35Application of Hutcheon’s Adaptation Framework to The Emptiness	44
Table 4 36The Comparison of Characteristics.....	44

