

## CHAPTER II

### LITERATURE REVIEW

#### 2.1 Adaptation

Literature has many types and form. It could be a novel, short story, song, poetry, even a film. One literary work could inspire the other people to make another literary work although the forms are different. It is allowed for people to adapt a literary work. Then it is very possible for it to be transferred from one type to the other. The process is called by adaptation. There are some definitions about adaptation. Linda Hutcheon (2006) stated about adaptation that:

“It is not a copy in any mode of reproduction, mechanical or otherwise. It is repetition but without replication, bringing together the comfort of ritual and recognition with the delight of surprise, and novelty. As adaptation, it involves memory and change, persistence, and variation.” (p.173)

Moreover, Linda Seger stated that adaptation as “a transition, a conversion, from one medium to another” (1992:2). So, literature could be changed from one form to the other. A film could be adapted from poetry or even from a song. For example, *Malaikat Juga Tahu* film which is adapted and inspired from a song by Dewi Lestari which has the same title. That is also widely known that recently film industry in Hollywood and Indonesia like to make a movie or film which is adapted from a novel or short story. This literary adaptation specifically is called film adaptation. Film adaptation is the transfer of a written work to film. But definitely before the written text is adapted into film, first it should be adapted into the movie script.

As cited from Putryca (2012), Robert Stam said that there are three reasons why filmmakers are adapting a movie from books. First, is the bestseller argument. Making a film is such a risky business. Adapting a film from a book which has many fans and readers would be a good advantage. Bestseller book could be a guarantee that the movie which is adapted from it would gain a huge success. Even if the film does not become a box office but still, the readers and the fans of the book would watch and go to the theater and directly give income to the producers. Second, is the prestige involved in the film's close relationship to literature, when films which are adapted from books written by famous writer. For example, *Ketika Cinta Bertasbih* by Habbiburahman El Shirazy, *Supernova* and *Filosofi Kopi* by Dewi Dee Lestari, *The Hobbit Trilogy* by J.R.R. Tolkien, those films were extremely anticipated by their fans and readers. Whether they really wants to experience the difference from reading to watching or just want to know and compare the books and its adaptation. Then the third reason is because story from a book is the best or good. Instead making a new story, filmmakers like to adapt a film from a book because the story from a book is interesting it has been proven since the book was read by many people. Of course the book which is adapted to a film should be has a good record in the selling point. Then the filmmaker and the crew could adapt the main story as the foundation of the movie script but they could improvise and develop the story better depends on their imagination and creativity.

In conclusion, adaptation is the adapting of a literary source like novel, song, poetry, or short story into another medium like stage play, film television, and movie. But in this study the writer will use broader definition by Koenisberg (1998) “a work in one medium that derives its impulse as well as varying number of its elements from a work in a different medium (p.6). The writer of this study will analyze the adaptation of the intrinsic elements through the language from the short story into the movie script by using adjustment approach by Thomas Leitch.

### **2.1.1 Study of Adaptation**

There are some theories about adaptation process. Geoffrey Wagner was the first person who categorized screen adaptations in 1975. The cinema academic suggests “three modes of adaptations” (Wagner,1975:233). There are transposition, commentary, and analogy:

The first type is transposition. This type of adaptation is “in which a novel is given directly on the screen, with minimum of apparent interference” (Wagner,1975:223). So, this transposition adaptation follows exactly the original story from the book without any addition elements. In other words, this type of adaptation has the same plot, character, characterization and all the intrinsic elements without any new touch. The story in this adaptation has the same plot from the beginning until the end.

The second type is commentary; Wagner said that “This is where an original is taken and either purposely or inadvertently altered in some respect. It is also called a re-emphasis or re-structure” (Wagner,1975:226). In this type of adaptation, the setting of place, or the chronological time might be different and the adaptor wants to create something different or similar to the original document (Starrs, 2006:74)

Then the last type of adaptation is called analogy; “For our purposes here analogy must represent a fairly considerable departure for the sake of making another work of art [... it] cannot be indicted as a violation of a literary original since the director has not attempted (or has only minimally attempted) to reproduce the original.” (Wagner,1975:227). So, this type of adaptation is a very different adaptation which is a substantial departure from the original source.

Next, the other adaptation theory is proposed by Dudley Andrew. *In Concepts in Film Theory*, Andrew describes three modes of adaptation process. The first mode called borrowing, the second is intersecting, and then the third is transforming (Andrew,1984:98). In the “borrowing” method, “the artist employs, more or less extensively, material, idea, or form of an earlier, generally successful text” (p.98). Dudley Andrew stated that “borrowing” is the most used mode of adaptation. Then in the “intersecting” method is when the uniqueness of the source text is preserved to such an extent that it freely unassimilated in adaptation (Andrew,1984:99). Lastly the transforming method is when something essential

from the original text is reproduced with the aim of measuring up the literary work (Andrew,1984:100).

Michael Klein and Gillian Parker introduced a resemble three types of adaptations with Dudley Andrew's theory. The first type is the adaptation which is staying close to the source text. The second type is the adaptation which is keeping the basic structure of the source text while the actual text is deconstructed. Lastly, the third type which taking an original novel as a raw material to start creating different art form (Ladislav Výmola,2013:12).

In addition, Kamilla Elliot also postulated a theory about adaptation. She classified the adaptation process into 6 types. The first type is physic concept. She gives the example that the form and content distinction to body and soul. In this type of adaptation, the soul has to abandon the body to create a new one. "An adaptation has to leave behind the literary corpse" (Elliott,2003:139). The second type is ventriloquist concept. This type is the opposite of the psychic adaptation. It empties out the body or form and fills it with a new spirits. But the new spirits are not fully new because they are present in the form as a potentiality. The third type is called the genetic concept. "Deep narrative structure akin to genetic structure, awaiting ... a manifesting substance in much the same way the genetic material awaits manifesting substance in the cells and tissues of the body" (Elliott,2003:150). This types complements with McFarlane's concept of deep narrative elements directly transferable to the new medium.

Next, the fourth type is called The de(re)composing concept. This type of adaptation takes some elements from the original, then decomposes them and recomposes the work to create something new. The fifth type is incarnational concept. “Every best-selling novel has to be turned into a film” and “the characters of the novel was not quite alive until their incarnation in film” (Elliot, 2003:161). Lastly, the sixth type is the trumping concept. It is correcting the flaws which are found in the original source text. “The adapting film claims to have represented the signified better” (Elliott, 2003:174).

### **2.1.2 Adjustment Approach**

Thomas Leitch found a new theory to analyze an adaptation work. It is called adjustment approach. Leitch asserts that “by far the most common approach to adaptation is *adjustment*, whereby a promising earlier text is rendered more suitable for filming by one or more of a wide variety of strategies” (Leitch, 2007:99). This theory was published in 2007 in Leitch’s book entitled *Film Adaptation and Its Discontents*. There are five categories in Adjustment Approach such as compression, expansion, correction, updating, and superimposition.

The first type of adjustment is compression. “Three-hundred-page novels cannot be adapted to feature length films without a great deal of systematic elision and omission” (p.99). This type of adjustment cuts many lines, speeches, and dialogues from the original novel or short story. So there are many parts from the

original source text that will be not included in the movie or in the adaptation version. The resulting novel is a long-winded, complicated storyline, rich with details and diversions and filled with more plot points than can possibly fit into a single, two-hour film. In that sense, Baitz stated, the art of adaptation comes to one word: compression. “You have to impose a sort of censorious logic on film adaptations,” he added, because in no other way can you reduce a several-hundred-page text to a tightly bound screenplay that accurately reflects the essence of the original story.

The second type of adjustment is called expansion. “The opposite tendency, though less often remarked, is equally important because a surprising number of films have been fashioned from short stories “(p.99). This is the reversed version adjustment from compression. Expansion adjustment mostly happens when a short and simple story is made to be a bigger adaptation. When a short and simple story is made to be a long film adaptation, it is unavoidable that many things are added into the adaptation (p.99). The original source text only becomes a small part of the adaptation version. The adaptation would have more complicated storyline.

The next type of adjustment is correction. This type of adjustment is correcting the flaws which are found from the original source to the screen adaptation. Just as most Shakespeare adaptations correct Elizabethan staging of the Bard by allowing women to play the female characters. There are also like some films which changed the ending from sad ending into happy ending (p.100). Many

films correct what they take to be the flaws of their originals (Hutcheon, 2006: 250). Correction adjustment also seeks to broaden the commercial appeal of the story by improving the source text and adding up some actions to juice it up.

The fourth type of adjustment is updating. “A far more frequent strategy is to transpose the setting of a canonical classic to the present in order to show its universality while guaranteeing its relevance to the more immediate concerns of the target audience” (Leitch, 2007:100). It is adapting the classic setting from the original text to the present time. But it still follows the main story of the book. A political or ethical commitment shapes the filmmakers’ decision to re-interpret the source text. The filmmaker decision to re-interpret the original source could make a new generic mode or context (Putryca,2012). Some films have been used this adjustment for example, *Prada to Nada* (2011) which was adapted from Jane Austen’s *Sense and Sensibility* and the Michael Almereyda *Hamlet* (2000). This can be seen as an artistic drive in many adaptations of so-called ‘classic’ novels or drama for cinema. If the people have read the original source text then watch the adaptation, then the adaptation would be more intrigued.

The last type of adjustment is superimposition. This adjustment refers to the process of putting one thing on top of another. “It is hardly surprising that cinema, a medium legendary for its multiple writers and its susceptibility to outside influence, should often superimpose more or less explicitly identified cowriters on the material it borrows from literary sources”. (Leitch,2007;100). The tangible example for this



adjustment is the Hollywood star discourse, which gives movie stars considerable power over the writership of films even if they never set pen to paper. Lindsay Doran, the producer of *Sense and Sensibility* (1995) invited her friend, Emma Thompson to write it, even though Thompson had never before written a movie script.

## 2.2 Short Story

People consider short story as a brief literature which is usually written in narrative prose. Edgar Allan Poe, in his essay “The Philosophy of Composition”, said that a short story should be read in one sitting, from a half hour to two hours (Nurgiyantoro, 2012:10). A short story could have 1,000 to 20.000 words. It makes short story become the briefest type of fiction than novella and novel which have more words. Then X.J. Kennedy and Diana Gioia state in their book:

Fine writers of short stories are skilled in rendering a scene: a vivid or dramatic moment described in enough detail to create the illusion that the reader is practically there. They try to *show* rather than simply to tell. (Kennedy and Gioia, *Literature: An Introduction to Fiction, Poetry, and Drama*, 2001:12)

As cited from Dewi Pisca Ardiyanthi (2010), according to Encyclopedia Americana, short story narrates a series of events or a single accident involving individuals in mental or physical activity (1985:752). Instead telling the reader with the detailed description, leisure characterization, and repetition like what a novel does. Short story must portray the story swiftly and with completeness.

In Christine Reynier's book *Virginia Woolf's Ethics of the Short Story* (2009), it is stated that Virginia Woolf has three kinds of characteristics for short story. First, it should be proportional. Woolf only makes its length as a difference between novel and short story. So, short story is a simple and perfect in shape like Greek literature (p.23). Second, short story should be an "impersonal art". The writer should not be involved too much in his works especially about his or her gender. When a woman or a man writes a short story, the result of their works should not be too woman or too man. Just be androgynous and everyone could read it without thinking that this is a woman's work or a man's work (p.24). Then the third, short story should be an art of emotion and feeling than art of thoughts, both in the writing and reading (p.24).

Although short story is short and brief, but there are three types of short story based on its length. The first is short short story. This type of short story has 500 words in it and could be read for about half hour in one sitting. Then the second is long short story, which consists of tens of thousands of words inside the story and could be read or about 2 hours in one sitting. The last type is the middle short story which the amount of the words is between short short story and long short story (Nurgiyantoro:2012:10).

### **2.3 Intrinsic Elements**

Literary works always have two elements in it. The first is intrinsic elements which develops the literary works from inside the story and text. The second is the extrinsic elements which outside the text but also influence its literary works

(Nurdiyanto.2012:23). Understanding the intrinsic elements will help the reader to understand the story thoroughly.

### **1. Plot**

Plot is the way how the story being structured and arranged by the writer. According to Kennedy (2001), a plot means “an artistic structure of events arising in a story” (p.12). In addition when hearing about plot Pickering and Hoeper states that we are referring to the “deliberately arranged sequence of interrelated events” which is the basic narrative structure to fiction (1981:14). Traditionally, short story has five stages to tell its plot perfectly.

Exposition, this part occurs in the beginning of a story and become the introduction part of the story. This is when the reader knows about the characters including the protagonist or the antagonist, the situations, and the setting of the place and time. So, exposition gives background information about the story. Then slowly the plot is coming to the complication. This stages is also called by the rising action. In this phase the conflict is introduced and told to the readers. In other words, complication is the occurrences of some complication that shakes the stable condition in the story (Beaty,2002:15).

Climax or crisis the moment when the plot reaches the greatest emotional intensity (Pickering and Hoper,1981:17). It is the turning point of the plot. This stage refers when the plot reaches its peak. Then after climax, the plot comes to the falling action stage. In this phase, the tension and suspense subsides and is released. It shows

the effects of the climax and leads up to the final stage. Resolution is the final section of the plot. It establishes new stability which becomes the new conclusion for the story. It is the set of events that bring the story to a close.

## **2. Character**

Character is the person who acts in the novel. The characters are the carrier of the novel's theme. Bennet and Royle (1999:63) said that the characters are the source of the story. E.M Forster in his *Aspects of the Novel* (1927) proposed the two types of characters, they are flat and round characters (Koesnosoebroto:1988:67). These characters are classified based on their development through the story. The first is a flat character. This character does not have individualizing detail and can be described in single sentence. Flat character is characterized by one or two traits. The second is a round character. This character is complex in temperament, motivation. Unlike flat character which only has one or two traits, round character might have more than two traits. A round character could surprise the reader during the story and needs an essay to be analyzed. This type of character has considerable intellectual and emotional depth that could grow and change.

Based on the importance, there are two types of characters (Beaty,2002:102). They are main or major character and minor character. Major character is the character which becomes the spotlight throughout the story. But, major character needs the other character to be developed and it is the role of the minor character.

Minor character is less important than the major character. It is not told much in the story as the major character. Even there are minor characters that just appear once only or may be ornaments, but it helps the major character to develop its characterization. The chief character of fiction is the protagonist. Protagonist is the admirable character who portrays kindness attitude and behavior and has a good morality. The protagonist often has to struggle the barriers to achieve his goal. Then there is an antagonist character or the villain of the story. This character is the opponent to the protagonist. The antagonist often described to fight and against the protagonist (Koesnosoebroto, 1988:68).

### **3. Characterization**

The writer's presentation and development of the characters is called characterization (Gwynn, 2002:12). In establishing the character, the writer has two basic methods. The first is *telling* or direct method through the exposition and direct commentary by the writer. Then the second is the *showing* or indirect method. This method gives chance to the character to reveal themselves directly through their dialogues and their actions (Pickering and Hoeper, 1981:27).

The *telling* or direct method is preferred and practiced by older fiction writers. The reader looks only at what the writer calls to their attention (Pickering and Hoeper, 1981:27). First, this method tells the characterization to the readers through the use of names (Pickering and Hoeper, 1981:28). Sometimes the names of the

characters give clues about the traits of the characters. Second, it's telling the characterization through the appearance. Although in real life the physical appearance often deceiving, but in fiction the details appearance give the readers hint about the character. Then the third is through the narration by the writer. The writer reveals the characterizations directly through a series of editorial comments, describing the characters' thoughts and feeling. By doing this, the writer has full control over the characterization (Pickering and Hoeper,1981:30).

The *showing* or indirect method has two ways to reveals the characterization. First, is by paying attention through their dialogues. The reader could conclude the characterization through the informations such as what is said by the character, the identity of the speaker and the person that speaker is addressing, the quality of the exchange, the occasion of the dialogues, and the speaker's tone of voice, stress, dialect, and vocabulary or choice of words (Pickering and Hoeper,1981:32-33). Then the second way is by seeing through the action of the characters. It is important to scrutinize the events which reveals about the characters, including their unconscious emotional or psychological states besides their conscious attitudes. (Pickering and Hoeper,1981:34-35).

#### **4. Setting**

Setting is the background of the story. There are two types of setting, they are place and time (Beaty,2002:157). Setting of times includes the date, hour, month, and

year or the time when the story happens. It also could be the season of the story may be in winter or summer then maybe it is about the morning, afternoon, or night day. Then setting of time also about historical period during the story for example when the World War 2 or when the Victorian age in Britain. Besides, setting of place includes about when the story takes place for example in the house or office. The information about the country and city in the story also become the setting of the place. According to Pickering and Hoepfer (1981) setting helps the reader to create and sustain the illusion of life (p.37).

## **5. Theme**

Jerome Beaty (2002) stated that theme is “a generalization or abstraction from the story (p.214). A theme could be what the happenings and what the story is about. The theme of a story could be about happiness, love, tragedy, or dreams. Theme could mean and interpret differently in every people. To people who consider literature as a tool for teaching or propagating, theme is the moral value or lesson from the story (Pickering and Hoepfer, 1981:61). Sometimes theme also refers to basic issues or problem. For example, “the despair of wife”, or “the loyalty of adjutant”. In literature, theme is the central idea or statement about life that unifies the total work. Theme is necessarily related to the work’s total structure and texture. (Pickering and Hoepfer, 1981:62).

## 2.4 1408 Short Story

*1408* short story is written by American writer, Stephen King. It is the second story in his audiobook entitled *Blood and Smoke* which released in 1999. In 2002, Stephen King's written form collection *Everything's Eventual* was released and *1408* became the 12<sup>th</sup> story in it. At the first time, Stephen King wrote this short story to become an example of how a story changes from one draft to the next thing in his non-fiction book *On Writing* (2000).

The short story itself tells about the lead character named Mike Enslin, who works as a writer. He has been writing books which have horror genre and making the haunted places as its theme. He does not believe in supernatural and or paranormal activity. To continuing his writing project, Enslin wants to stay in 1408 room in the Dolphin Hotel. Olin as the manager of the Hotel Dolphin tries to prevent him to stay there by telling Enslin that the room was responsible for 42 deaths, 12 of them suicides and 30 natural deaths. Olin also said that there is "something" in the room that makes electronic devices and mobile phones to stop functioning and operating and could causes very bad and terrible things happen. At first, Enslin was hesitating to do his plan, but later he determines his plan and still asks for Olin's permission to stay in 1408 room. Olin can do nothing but escort Enslin until the elevator of the 13<sup>th</sup> floor where the room 1408 is located.

Enslin's problem with the room occurs even before he enters the room. The door appears to be to be crooked and straight over and over. Then when Enslin enters the room, he starts to examine and tell about the condition of the room into his tape



recorder. Slowly but surely, Enslin starts experiencing that might be or might not be hallucinations. He sees the painting on the wall become so frightening. The picture portrays a wolf eating a leg of a little boy and come alive and the carpet in the room feels like a quicksand and sinks Enslin's feet. Enslin's thought become wilder and bizarre, so he tries to asks a help by making a phone call. But the phone call does not succeeded and Enslin only hears a nightmarish voice at the end of the phone call.

Enslin finds matches and sets himself and the room on fire. Then Enslin tries to escape from the room. When he collapses on fire outside the room, another hotel guest helps him and extinguishes the fire. The other guest wants to enter the room but Enslin warns him by saying that the room is haunted, and then the "1408" door slams shut. In the end of the story, Enslin quits from writing. He has some problem as sequences from staying at the 1408 room. He always has the lights on when he is sleeping, removes the phone at the house and closes the curtains when sunset. Because he is always reminded by the shade of yellow-orange from the 1408 room before he saved himself.

## **2.5 1408 Movie Script**

*1408* film is an American film which is adapted from a short story written by Stephen King. This movie was released on 22 June 2007. It was starring John Cusack as Mike Enslin and Samuel L. Jackson as Olin. The script of this movie was written by Matt Greenberg, Scott Alexander, and Larry Karaszewski. The movie tells about a book writer named Mike Enslin. After the death of his daughter named Katie, he gave

up writing drama book and started to write supernatural book which himself does not believe in supernatural thing. Someday when he checks his post box in the post office, he finds an anonymous post card and describing The Dolphin Hotel in New York with the message “Don’t enter 1408”.

Receiving that post card, Enslin feels like invited to stay in the mentioned room. But Olin as the manager of the hotel do not allowed him to do that. Olin explains there were 56 people have died in the room over the past 95 years and no one could survive more than one hour inside it. Enslin insists to stay in the room even though Olin has explained there is something evil in it.

After Enslin enters the room, he describes the room into his mini tape recorder. Then suddenly the clock radio plays a song “We’ve only just begun” by The Carpenters and the clock countdown from 60:00. Starting from this time, Enslin experiences the supernatural events such as the window wringing his hand, the operator of the hotel calling about food he did not order, and some spectral hallucinations of the past victims of the room and his family including his father and daughter. When Enslin attempts to leave the room, he got some barriers such as the doorknob breaks off the door, the corpse of the former victim chase him on the air ducts, and windows of the next room are gone when he climbs onto the windows.

Mike has an idea, he uses his laptop and contacts his separated wife named Lily to ask for help. But the sprinkler system shorts out his laptop. When the laptop starts to work again, the temperature of the room drops to subzero. Lilly said that she

has told the police to rescue him from there but the police finds out that the room is empty. A doppelganger of Enslin appears in the chat windows and asks Lilly to enter the 1408 room. Then the room shakes and ocean water and storm from the picture, flooding the room. Next, Enslin finds himself in the hospital accompanied with Lilly. Lilly said that Enslin just had an accident while surfing.

After reconcile with Lilly, Enslinhe assumes it was all just a dream. Lily suggests Enslin to write about his experience with the 1408 room. When Enslin go to the post office to send his manuscript to his publisher, he sees that the construction crews as the hotel staffs. Then they destroy the wall and reveal that Enslin is still in the 1408 room. The countdown ends, but it resets itself to 60:00 again. The telephone rings and it tells Enslin that he can relive the hour over again or just commits a suicide. Enslin choose to burn himself and the room instead of hang himself with a rope. Mike is dead. Lilly attends Enslin funeral. Olin wants to give Lilly a box of Mike's possession, but she refuses it. In the end of the story, with the appearance of ghost of Enslinin the 1408 room, smoking a cigarette then he walks towards the door and disappears.

## **2.6 Stephen King**

According to [stephenking.com](http://stephenking.com) the official site for the writer Stephen King, Stephen King was born in Portland, Maine in 1947. His parents are Donald and Nellie Ruth Pillsbury King, and they divorced when Stephen King was a toddler. After the

divorce Stephen King was raised by his mother in Fort Wayne, Indiana but when Stephen was seven years old her mother bring Stephen back to Durham, Maine for goods. Stephen attended Lisbon Falls High School in Durham then graduating in 1966. During his year at the University of Maine at Orono, he wrote for the school newspaper, THE MAINE CAMPUS. In his organizational campus life, he also active as a member of the Student Senate. He graduated from the University of Maine at Orono in 1970, with a B.A. in English and qualified to teach on the high school level. Stephen King met Tabitha Spruce at the Fogler Library in the University of Maine at Orono, when they were students. They married in January of 1971 and have three children: Naomi Rachel, Joe Hill and Owen Phillip.

Stephen King debuted his career as a writer when he sold his first short story entitled *The Glass Floor* to *Startling Mystery Stories* magazine in 1967. Then he continued to sell his short stories to men's magazine. Many of these short stories were gathered into some anthologies. His most famous novel, entitled *Carrie* was published in 1974. King has been published about 54 novels and 200 short stories. Many of his works has been adapted into films, miniseries, television shows, and comic books. Stephen King's works mostly are contemporary, horror, supernatural fiction, suspense, science fiction, and fantasy.

## **2.7 Theoretical Framework**

The aim of this study is to analyze how the intrinsic elements – plot, characterization, setting, and theme in *1408* short story are adapted into *1408* movie

script. The sources of the data are the *1408* short story and its adaptation *1408* movie script. The data of this study are the dialogues and narrations in *1408* short story and movie script. The writer will use the adjustment theory by Thomas Leitch in his book *Film Adaptation and its Discontents* (2007).