

Analysis Table of Plot Adjustment

No.	Short Story	Movie Script	Adjustment	Interpretation
EXPOSITION				
1.	<p>Mike Enslin was still in the revolving door when he saw Olin, the manager of the Hotel Dolphin, sitting in one of the overstuffed lobby chairs. Mike's heart sank. <i>Maybe I should have brought the lawyer along again, after all</i>, he thought. Well, too late now. And even if Olin had decided to throw up another roadblock or two between Mike and room 1408, that wasn't all bad; there were compensations.</p>	<p>A quaint rural inn, dark of night. The ambience is picturesque, but off-putting. Porch lanterns glow. Shadows are deep. An ancient elm tree frames the banging weathered sign: "The Camden Inn". Then finally — headlights. Mike's car pulls up in the mud. Mike trudges into the homey, worn lobby.</p> <p>Mike : Hi, Mike Enslin. Checking in.</p> <p>The gregarious Innkeepers jump up, excited. They're country folk, beaming.</p> <p>Mr. Innkeeper : We were afraid you weren't going to show.</p> <p>Mrs. Innkeeper: Oh it's such an honor to have you here.</p>	Expansion	<p>In the beginning of the short story, Mike Enslin enters the Dolphin Hotel to meet Olin, the manager of the hotel. While in the beginning of the movie script, Mike enters the "Camden Inn" to experience a supernatural activity in order to write his book. The sentences in short story describes the setting of place meanwhile the sentence in movie script describes the setting of place and time. This additional part is called an <i>expansion</i> adjustment.</p>
2.	<p>Olin was crossing the room with one pudgy hand held out as Mike left the revolving door.</p> <p>...</p>	<p>Mike goes up to the Reception.</p> <p>Desk Clerk: Welcome to the Dolphin, Sir.</p> <p>Are you checking in?</p> <p>Mike: Mike Enslin. One night.</p>	Correction	<p>In the original source Olin has already in the lobby to meet Mike, while in the movie script the Desk Clerk calls Olin to meets Mike. The</p>

	<p>“Mr. Enslin. Good evening.”</p> <p>“Mr. Olin. Is there a problem?”</p> <p>Olin looked pained. For a moment he glanced around the small, smart lobby, as if for help.</p> <p>“Mr. Olin?” Mike repeated.</p> <p>“Mr. Enslin . . . could I speak to you for a moment in my office?”</p>	<p>Desk Clerk: Uh, would you excuse me for a moment, sir?</p> <p>Mike: Sure.</p> <p>. . .</p> <p>Olin: Mr. Enslin, I'm Gerald Olin, manager of the Dolphin.</p> <p>. . .</p> <p>Olin: Could you please humor me by coming to my office for a more private conversation?</p> <p>Mike: Sure.</p>		<p>Desk Clerk character is an additional character in the adaptation version because it is not exist in the short story version. So, the presence of the Desk Clerk is a <i>correction</i> adjustment.</p>
3.	<p>“Cigar, Mr. Enslin?”</p> <p>“No, thank you. I don't smoke.”...</p> <p>“Haven't had a one in nine years,” he said. “Had an older brother who died of lung cancer. I quit after he died. The cigarette behind the ear . . .” He shrugged.</p> <p>“Part affectation, part superstition, I guess.</p> <p>Like the Hawaiian shirt. Or the cigarettes you sometimes see on people's desks or walls, mounted in a little box with a sign saying BREAK GLASS IN</p>	<p>Mike: 1408 a smoking room?</p> <p>Olin: As a matter of fact, it is. Yes. Care for a cigar?</p> <p>Mike: No thank you, I don't smoke. Oh this, yeah. That's...in case nuclear war breaks out. I gave it up a long time ago It's part habit, part superstition.</p>	Compression	<p>In the short story Mike Enslin tells Olin the reason why he quit smoking. But the movie script has omitted a part from the dialogue between Mike and Olin when Mike Enslin tells the reason why he quits smoking from the source text. This part is called <i>compression</i> adjustment.</p>

	CASE OF EMERGENCY. Is 1408 a smoking room, Mr. Olin? Just in case nuclear war breaks out?”			
4.	He’d written reams of poetry he believed in during his first eighteen months in New York, when he had starved on the payroll of <i>The Village Voice</i>.	<p>A nervous woman holds the book. It’s a dusty, faded copy of Mike’s early novel, :The Road Back Nowhere”. The artwork is heartfelt: A watercolor of a boy holding a surfboard.</p> <p>Mike: How much did it go for?</p> <p>Nervous Woman: Well, there weren't many bidders.</p> <p>Mike: I would think not.</p> <p>Nervous Woman: Wow. But it's, um an amazing book. Um, so... unique and inspirational and honest.</p> <p>Mike: Thanks. What's your name?</p> <p>Nervous Woman: Um, Anna. Are you gonna write another one like this one?</p> <p>Mike: Nah, it's a different guy.</p>	Expansion	The short story tells that Mike Enslin has written reams of poetry before he shifts to write horror genre. Then the movie script version broadens this part by telling Mike’s previous work more specifically “The Road Back Nowhere”. This part in movie script is also added with the appearance of a woman which is seen to be Mike’s fans. Then after reading the entire movie script it can be concluded that the relationship between Mike and his father is the inspiration beyond it. so this is called` by <i>expansion</i> adjustment.
5.	... “One of them went blind.” “ <i>What?</i> ”	Olin: A few years ago, a young maid from El Salvador found herself locked in the bathroom. She was only there for a	Correction	In the movie script version Olin tells Mike that the young maid was locked in the bathroom, gouged her

	<p>“She went blind. Rommie Van Gelder, that was. She was dusting the top of the television, and all at once she began to scream. I asked her what was wrong. She dropped her dustrag and put her hands over her eyes and screamed that she was blind . . . but that she could see the most awful colors. They went away almost as soon as I got her out through the door, and by the time I got her down the hallway to the elevator, her sight had begun to come back.”</p>	<p>few moments, but when we pulled her out, she was...</p> <p>Mike: She was dead.</p> <p>Olin: No, blind.</p> <p>She had taken a pair of scissors and gouged her eyes out. She was laughing hysterically.</p> <p>Mike : Ouch</p>		<p>eyes out and screamed hysterically when she cleaned the room. But the adaptation version is adding some details that Olin tells Mike that the maid is temporarily blind and her sight back t normal when she came out from the room. This is called by <i>correction</i> adjustment.</p>
6.	<p>Kevin O'Malley, a sewing machine salesman, had taken his life on October 13, 1910, a leaper who had left a wife and seven children behind.</p>	<p>Olin: All right here. Here, read the godforsaken thing. I guarantee you, once you've read it you won't want to stay in 1408. Mr. Kevin O'Malley, sewing machine salesman. Checked into the hotel the first week it opened... October, 1912.</p> <p>Mike: Cut his own throat, right?</p> <p>Olin: Oh, that's not the horrific part. Afterwards, in a fit of insanity, he tried</p>	Correction	<p>The movie script version tells that Kevin O'Malley died by cutting his own throat and tried to stich himself back together while in the source text he kill himself by jump from the window. The years when Kevin died are also different. In short story Kevin died in 1910 while in the movie script he died in 1920. This is called by <i>correction</i> adjustment.</p>

		to stitch himself back together using an old sewing needle before he bled to death.		
7.	<p>“How many have there been?” The idea of so-called natural deaths in 1408 had never occurred to him.</p> <p>“Thirty,” Olin replied. “Thirty, at least. Thirty that I know of.”</p> <p>“ You’re lying!” The words were out of his mouth before he could call them back.</p>	<p>Olin: Hmm. All told, there have been 56 deaths in 1408.</p> <p>Mike: 56? You're shitting me.</p> <p>Olin: You don't know anything. The causes of death in 1408 range from heart attack, stroke, drowning...</p>	Correction	The number of death in room 1408 in the movie script is bigger than in the short story. It is called <i>correction</i> adjustment.
8.	<p>Mr. Olin reached into his coat pocket and brought out a key on a long brass paddle. The brass looked old and scratched and tarnished. Embossed on it were the numbers 1408.</p>	<p>Olin carries over a little stool. He steps up to 1408’s mailbox, reaching his hand far back into the shadowy recess. He fiddles around and, then pulls out a tarnished key on a long brass paddle. Embossed are the number 1408.</p>	Correction	The adaptation version makes the part when Olin takes out the key of room 1408 more dramatic. The key is taken out from mailbox instead of Olin’s coat. This is called by correction adjustment.
9.	<p>“You still use actual keys here?” Mike asked. “That’s sort of a nice touch. Antiquey.”</p> <p>“The Dolphin went to a MagCard system in 1979, Mr. Enslin, the year I took the job as manager. 1408 is the only</p>	<p>Mike: Most hotels have switched to magnetics. An actual key. That's a nice touch... it's antiquey.</p> <p>Olin: We have magnetic cards also, but electronics don't seem to work in 1408.</p>	Compression	The adaptation version do not tells when the Dolphin Hotels start to use Magnetic Cards and when the last time room 1408 is occupied . the movie script version cuts this lines so it is called by <i>compression</i>

	room in the house that still opens with a key. There was no need to put a MagCard lock on its door, because there's never anyone inside; the room was last occupied by a paying guest in 1978."			adjustment.
10.	As the car rose, Mike said, "I'm curious about something. Why didn't you simply create a fictional resident for room 1408, if it scares you all as badly as you say it does? For that matter, Mr. Olin, why not declare it as your own residence?" "I suppose I was afraid I would be accused of fraud, if not by the people responsible for enforcing state and federal civil rights statutes—hotel people feel about civil rights laws as many of your readers probably feel about clanking chains in the night—then by my bosses, if they got wind of it. If I couldn't persuade you to stay out of 1408, I doubt that I would have had much more	Mike: Why don't the owners just close the room? Olin: The Yasuko Corporation prefers to pretend there's no problem. Just as they pretend there's no 13th floor.	Compression	Olin's fear that he would be accused of fraud if he create a fictional resident of room 1408 is not told in the movie script version. The adaptation also change the name of the corporation that runs Dolphin Hotel.

	<p>luck in convincing the Stanley Corporation's board of directors that I took a perfectly good room off the market because I was afraid that spooks cause the occasional travelling salesman to jump out the window and splatter himself all over Sixty-first Street."</p>			
11.	<p>The minicorder had been a present from his ex-wife, with whom he had remained friendly, five years before.</p>	<p>The screen flashes. An internet windows open. Then, a window opens up as a real-time webcam link. A woman's face stares back at us: Mike's ex.</p> <p>...</p> <p>Lily Enslin: You walk out, you disappear. Leaving me what? Not divorced. Separated? I don't know, it's not clear. Suddenly you need me?</p>	Updating	<p>The adaptation uses laptop and internet to make the setting of the story more modern. Then the status of Mike's ex is unclear whether she is divorced or separated, not like in the short story.</p>
12.	<p>What Mike had noticed at that point were the pictures on the walls. There were three of them: a lady in twenties-style evening dress standing on a staircase, a sailing ship done in the fashion of Currier & Ives, and a still life of fruit, the latter</p>	<p>Mike: beneath a thrift-store painting of a schooner lost at sea. The work is done in the predictably dull fashion of Currier & Ives. The second painting is of an old woman reading bedtime stories...a Whistler knockoff... to a group of</p>	Updating	<p>The three paintings from the original source text and from the adaptation are totally different. The filmmaker make a new interpretation from the source text.</p>

	<p> painted with an unpleasant yellow-orange cast to the apples as well as the oranges and bananas. All three pictures were in glass frames and all three were crooked. </p>	<p> deranged children as another Madonna and child watch from the background. ... The third and final painfully dull painting is the ever-popular "The Hunt. "Horses, hounds and constipated British lords. </p> <p> ... </p> <p> The three paintings which are ... tilted. He straightens the the three paintings, then turns way. </p>		
COMPLICATION				
13.	<p> His problems with 1408 started even before he got into the room. The door was crooked. Not by a lot, but it was crooked, all right, canted just the tiniest bit to the left. </p> <p> ... </p> <p> The door was crooked again. This time it tilted slightly to the right. "This is ridiculous," Mike murmured. </p>	<p> He takes a breath, then inserts the key in the lock... The key enters like a medieval battering ram. It slowly turns. The tumblers rumble with echoing clinks and cricks. The sound rises ominously loud... he grips the doorknob... Then he slowly turns the knob. The wooden door open. </p>	Compression	<p> Mike's problem with the door of 1408 is omitted. The movie script tells Mike do not have a problem when entering the room 1408. </p>
14.	<p> There was a heating problem on that floor three years ago, and Mr. Neal, the head </p>	<p> Mike scurries to the door. He peers through the eyehole. Through the glass, </p>	Expansion	<p> The adaptation does not tells the history of Mr. Neal. Instead the </p>

	<p>maintenance engineer at that time, had to go into several of the rooms to check the heating units. 1408 was one of them.</p>	<p>a hairy New York in overalls. He goes to open the door.</p> <p>Engineer: You got a problem with the temperature?</p> <p>Mike: Yeah. Come on.</p> <p>Engineer: Is it too hot or too cold?</p> <p>Mike: Yeah, there it is. Oh, sir, you're a genius. A gentleman and a scholar.</p> <p>Thank you. Let me give you...a tip.</p> <p>The engineer has gone.</p>		<p>adaptation adds an additional part when an engineer comes to the room 1408 and fixes the air conditioner in that room.</p>
15.	<p>Nevertheless, he picked the menu up. It was in French, and although it had been years since he had taken the language, one of the breakfast items appeared to be birds roasted in shit. <i>That at least sounds like something the French might eat</i>, he thought, and uttered a wild, distracted laugh.</p> <p>He closed his eyes and opened them. The menu was in Russian. He closed his eyes and opened them. The menu was in Italian.</p>	<p>Suddenly, RINGGG!!! Mike jumps. Surprised, he runs to the phone. He grabs it.</p> <p>Hotel Voice: Sir, I'm afraid there was a miscommunication in the kitchen. There's going to be a 10-minute delay with your sandwich.</p> <p>Mike: Sandwich? What sandwich? I didn't order any sandwich. What are you talking about?</p> <p>Hotel Voice: I'm sorry. You're welcome to substitute a side dish for your French</p>	Updating	<p>The filmmaker chooses to re-interpret the previous part from the short story. Instead confusing Mike with the changing language menu, but in the adaptation Mike is called by the operator to inform him that his sandwich would be late.</p>

	Closed his eyes, opened them. There was no menu.	fries.		
16.	The most interesting artifact left in the wake of Michael Enslin's brief stay (it lasted about seventy minutes) in room 1408 was the eleven minutes of recorded tape in his minicorder, which was charred a bit but not even close to destroyed.	<p>Olin: No one's ever lasted more than an hour.</p> <p>Mike: Jesus, man. You ought to shave your eyebrows and paint your hair gold if you're gonna try to sell that spookhouse bullshit. . . .</p> <p>Mike's alone. He paces about, convincing himself he's okay. When – sudden jarring music. Mike clicks off the radio. The digital clock flickers, then switches to "60:00". Suddenly it starts counting backward: "59:59... 59:58.. then 59:55...59:54"</p> <p>Mike: Nobody lasts more than an hour.</p> <p>Very effective. Oh fuck! Jesus!</p>	Expansion	The adaptation adds additional details such as the clock radio in room 1408 is playing "We've Only Just Begun" song by The Carpenter and the clock radio is counting backward. The adaptation does not tell the viewer about how long Mike Enslin has stayed in room 1408.
17.	Mike looked around the bedroom with wide, frightened eyes. There was no plum on the endtable to the left of the bed. No plate, either. The table was bare. He turned, started for the door leading back to the	<p>Mike peers around – then spots a lit window across the street. There is a silhouetted man... the man leans toward a lamp. Revealing he is...Mike.</p> <p>. . .</p>	Expansion	There some incidents that scare Mike and this incident only come from the pictures on the room 1408. Those scary incidents including a sudden appearance of picture in the

	<p>sitting room, and stopped. There was a picture on the wall. He couldn't be absolutely sure—in his present state he couldn't be absolutely sure of his own name—but he was <i>fairly</i> sure that there had been no picture there when he first came in.</p> <p>...</p> <p>The pictures on the living room wall were crooked again, and there were other changes, as well. The lady on the stairs had pulled down the top of her gown, baring her breasts. She held one in each hand. A drop of blood hung from each nipple. She was staring directly into Mike's eyes and grinning ferociously. Her teeth were filed to cannibal points.</p> <p>At the rail of the sailing ship, the tars had been replaced by a line of pallid men and women. The man on the far left, nearest the ship's bow, wore a brown wool suit and held a derby hat in one hand. His hair was</p>	<p>A quick flash of the rich factory owner who killed himself: He steps to the ledge and jumps... another apparition of a portly lady in a 1950's flowered dress. She sobs then lashes out at the air, then leaps.</p> <p>...</p> <p>And, there are no other windows. The entire building is one continuous surface of brick, except for Mike and 1408.</p> <p>...</p> <p>Pasty Kevin O'Malley is face to face with him. Kevin's eyes are wild, his skin bloated and blue. Mike screams, startled. Kevin gazes crazily, his mouth a pinched grimace.</p> <p>...</p> <p>The fax machine starts whirring. It's LCD screen says, Receiving". Paper begins feeding. Mike peers. Confused. Something begins coming into the output tray. Not a piece of paper. But his daughter's pink</p>	<p>bedroom and the three paintings become having scary pictures. But in the adaptation there are several scary occurrences happens from various aspects such as the appearance of Mike across the street, then apparition of rich factory and Keviin O'Malley.</p>
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	<p>slicked to his brow and parted in the middle. His face was shocked and vacant. Mike knew his name: Kevin O'Malley, this room's first occupant, a sewing machine salesman who had jumped from this room in October of 1910. To O'Malley's left were the others who had died here, all with that same vacant, shocked expression. It made them look related, all members of the same inbred and cataclysmically retarded family. In the picture where the fruit had been, there was now a severed human head. Yellow-orange light swam off the sunken cheeks, the sagging lips, the upturned, glazing eyes, the cigarette parked behind the right ear.</p>	<p>butterfly nightgown. Stained with mocus, blood, all the liquids of her dying. ... Mike keep pressing on her chest. Through his face, we see vain hope. Despair. And finally...lose. Katie's body has turned to dust. She is gone. ...</p>		
CLIMAX				
18.	<p>He closed his fingers around the handset and picked it up. His other hand dove, as deliberate as the first, and dialed 0. ...</p>	<p>Room 1408 has returned to its opening state. Everything restored to when we first entered. The clock radio resets to 60:00. It begins counting down again</p>	Updating	<p>In the source text, Mike is the one who start to make a call. Meanwhile in the adaptation the phone rings and Mike hangs it. The adaptation also</p>

	<p>There was no ring in his ear. Instead, a harsh voice simply began speaking. “This is <i>nine! Nine!</i> This is <i>nine! Nine!</i> This is <i>ten! Ten!</i> We have killed your friends! Every friend is now dead! This is <i>six! Six!</i>”</p> <p>...</p> <p>It was not a machine-generated voice, but it wasn’t a human voice, either. It was the voice of the room.</p> <p>...</p> <p>The phone fell from his relaxing fingers and he turned around. It swung at the end of its cord the way his stomach was swinging back and forth inside him, and he could still hear that voice rasping out of the black: “<i>Eighteen!</i> This is now <i>eighteen!</i> Take cover when the siren sounds! This is <i>four! Four!</i>”</p> <p>...</p> <p>The telephone continued to grind and spit, the voice coming from it now the voice of an electric hair-clipper that has learned</p>	<p>59:59... 59:58... 59:57... Mike goes into shock. Dumbstruck. The phone rings, Mike hangs it.</p> <p>Mike: Why don't you just kill me?</p> <p>Voice of the Room (phone): Because all guests of this hotel enjoy free will, Mr. Enslin. You can choose to relive this hour over and over, or you can take advantage of our express checkout system. . . .Are you ready to check out, Mr. Enslin?</p> <p>Mike: No. Not your way.</p> <p>Voice of the Room (phone): I understand.</p> <p>Mike: I'm done arguing with you. I'm gonna end this.</p> <p>Voice of the Room (phone): Five. This is five. Ignore the siren. Even if you leave this room, you can never leave this room. Eight. This is eight. We have killed your friends. Every friend is now dead.</p>		<p>makes a change by giving choices to Mike whether he wants to relive another hour or just check out by killing himself.</p>
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	how to talk: “ <i>Five!</i> This is <i>five!</i> Ignore the siren! Even if you leave this room, you can never leave this room! <i>Eight!</i> This is <i>eight!</i> ”			
FALLING ACTION				
19.	Mike Enslin tore out a single match, allowing the cigarette to drop out of his mouth at the same time. He struck the match and immediately touched it to the others in the book. There was a <i>ffffhut!</i> sound, a strong whiff of burning sulfur that went into his head like a whiff of smelling salts, and a bright flare of matchheads. And again, without so much as a single thought, Mike held the flaring bouquet of fire against the front of his shirt. It was a cheap thing made in Korea or Cambodia or Borneo, old now; it caught fire at once.	Suddenly, Mike grabs Olin’s Cognac bottle, pops the cork, then lights the entire book of matches. The flames blazes bright... Mike spins and hurls the Molotov cocktail.	Correction	In the short story, Mike burns himself by burning his shirt while smoking. But in the adaptation Mike burns the room 11408 by using Olin’s Cognac bottle. The filmmaker chooses to re-interpret this part.
20.	But this time when he reached the door and turned the knob, the door opened. It was as if the thing behind the bulging wall had no use for a burning man; did not,	His computer is working again. Lily’s glitch image is on the screen. Lily: Mike. Mike, can you hear me? Michael, where the hell are you?	Updating	The filmmaker decided to re-interpret the part when Mike Enslin tries to save himself. In the source text, Mike succeeded to get out from

	<p>perhaps, relish cooked meat.</p> <p>...</p> <p>That was when Dearborn reached him.</p> <p>He put his foot on the burning shoulder of the screaming man's shirt and pushed him over onto the hall carpet. Then he dumped the contents of the ice-bucket onto him.</p> <p>...</p> <p>He dropped beside the burning man who was now only the smoldering man, the covered-with-ice-cubes man, and rolled him over to stifle the flames reaching around to the back of the shirt. When he did, he saw the skin on the left side of the man's neck had gone a smoky, bubbly red, and the lobe of his ear on that side had melted a little, but otherwise . . . otherwise</p> <p>...</p>	<p>Mike: Lily.</p> <p>Lily: Michael? Mike.</p> <p>Mike: Lily.</p> <p>..</p> <p>Mike: Oh my God. Thank God. Jesus, I've been trying to get through! Did you call the cops?</p> <p>Lily: Yeah yeah, they're at the hotel. Didn't you say the Dolphin?</p> <p>Mike: Yes.</p> <p>Lily: You're sure?</p> <p>Mike: Yes yes, 1408.</p> <p>Lily: Mike, they're in 1408. The room's empty. Mike? Michael, can you hear me? Michael? Michael, where the hell are you?</p> <p>Mike: I'm afraid I can't express myself in this climate.</p> <p>Lily: Calm down, okay? We'll figure this out. Don't panic.</p> <p>Mike: I'm supposed to die here.</p>		<p>room 1408 and was helped by Rufus Dearborn. Meanwhile in the adaptation, Mike cannot get out from the room 1408 and he was almost helped by his wife through internet technology.</p>
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		Lily: Michael, stop it! You're not gonna die, okay? Don't move. I can be there in 15 minutes.		
21.	<p>Perhaps Mike saved Dearborn's life, as well. He was certainly aware that Dearborn was getting up—as if Mike no longer held any interest for him—and that his face was filled with the blazing, pulsing light coming out of 1408. He remembered this better than Dearborn later did himself, but of course Rufus Dearborn had not been reduced to setting himself on fire in order to survive. Mike grabbed the cuff of Dearborn's slacks. "Don't go in there," he said in a cracked, smoky voice. "You'll never come out." Dearborn stopped, looking down at the reddening, blistering face of the man on the carpet. "It's haunted," Mike said, and as if the words had been a talisman, the door of room 1408 slammed furiously shut, cutting off the light, cutting off the terrible</p>	<p>Voice of the Room (phone) : By the way, Mr. Enslin, your wife just called. She'll be here in five minutes and we'll send her straight up.</p> <p>Mike: She's not involved. You can't have her.</p> <p>...</p> <p>BLAMM!! The entire room explodes in flames. The fire instantly spreads, igniting the carpet and furniture. The Fire Department is in front, spraying the building down. Hook and ladders fill the street.</p> <p>Lily. She gazes up at the she sadly speaks.</p>	Updating	In the movie script version Lily Enslin is the one who tries to save Mike instead of Rufus Dearborn. Then Mike Enslin is the one who burns the room 1408 when the room intends to involve Lily. In other word, Mike has saved Lily.

	<p>buzz that was almost words. Rufus Dearborn, one of Singer Sewing Machine's finest, ran down to the elevators and pulled the fire alarm.</p>			
RESOLUTION				
22.	<p>As for Mike Enslin himself, he got off lucky, all things considered. And he knows it. He could have been burned much more badly than he actually was;</p> <p>...</p> <p>He might have had twenty or even thirty different skin-graft procedures to suffer through instead of only four. His neck is scarred on the left side in spite of the grafts, but the doctors at the Boston Burn Institute tell him the scars will fade on their own. He also knows that the burns, painful as they were in the weeks and months after that night, were necessary.</p>	<p>A small funeral. Under gray skies. A doze people are huddled around a fresh grave, watching the coffin get lowered into the ground. Lily's face is withdrawn. Not overwrought...but utterly drained.</p> <p>...</p> <p>Clergyman: We commend to Almighty God our brother, and we commit his body to the ground, earth to earth, ashes to ashes, dust to dust. May you rest in peace. Amen.</p> <p>Sam: Well, they're together now. Let's go.</p> <p>Olin: Mrs. Enslin? I... I am sorry to intrude at such a delicate time, but I knew your husband. I worked at the Dolphin.</p>	Correction	<p>Instead making Mike safe and succeed to escape from room 1408 like in the short story. the movie script version is correcting Mike's fate by making Mike died and make it clear that the room 1408 won't be reopen because of him.</p>

		<p>Lily: Oh.</p> <p>. . .</p> <p>Olin: But it's important that you know that he did a great thing. He did not die in vain.</p> <p>Lily: What are you talking about?</p> <p>Olin: Because of him, the room won't reopen.</p>		
23.	<p>He lives on Long Island these days, and when the weather is good he takes long walks on the beach. The closest he has ever come to articulating what he does remember about his seventy-odd (<i>very</i> odd) minutes in 1408 was on one of those walks. “It was never human,” he told the incoming waves in a choked, halting voice. “Ghosts . . . at least ghosts were once human. The thing in the wall, though . . . that thing . . .”</p>	<p>An apparition of Mike Enslin looking out the window from room 1408 and smoking a cigarette.</p> <p>Katie: Daddy...</p> <p>Then Mike walks towards the room’s door and a sound of door closing is heard and the screen blacks out.</p>	Updating	<p>Instead making Mike lives in Long Island. The filmmaker chose to make an apparition of Mike ghost in the end of the story. this is one kind f his re-interpretation.</p>

Analysis Table of Characterization Adjustment

No.	Short Story	Movie Script	Adjustment	Interpretation
24.	<p>He was hardheaded, but that didn't make him inhuman.</p> <p>...</p> <p>"Sensitive, yes. Vulnerable, no. If you're hoping to persuade me out of your hotel by critiquing my books—"</p>	<p>Mike: I lived the life of a selfish man.</p> <p>But I don't have to die that way.</p> <p>...</p> <p>Katie: Do you love me, Daddy?</p> <p>Mike: Of course I do. I love you more than anything in the world.</p> <p>Katie: I wish we could stay together, you, me, and Mommy.</p> <p>Mike: We can, we can. I got you right here, sweetie. Everything's fine. Everything is fine. No. No. You can't take her twice. You can't. Not again. Please, God.</p> <p>...</p> <p>Mike keep pressing on her chest. Through his face, we see vain hope. Despair. And finally...lose. Katie's body has turned to dust. She is gone.</p>	Correction	<p>In the short story, Mike is hardheaded and sensitive. In the movie script, his character is the same but also fatherly and lovely due to his love for his daughter family.</p>
25.	<p>Mike saw that the little man's face was as pale as cream. On his high, lineless</p>	<p>Olin: Mr. Enslin, I'm Gerald Olin, manager of the Dolphin.</p>	Superimposition	<p>Olin character both in short story and in the movie script is less</p>

	<p>forehead, drops of perspiration stood out.</p> <p>...</p> <p>Olin brought one hand out from behind his back, and Mike saw it was trembling.</p> <p>...</p> <p>“Mr. Enslin,” he said. “Mike. Don’t do this. For God’s sake—”</p>	<p>...</p> <p>Olin: And my concern here is not for the hotel. My concern here is not for you. Frankly, selfishly, I don't want you to check into because I don't want to clean up the mess.</p> <p>...</p> <p>Olin: Why are you mocking me when I am genuinely, to the best of my ability, trying to help you?</p>		<p>important compared to Mike. But in the adaptation Olin is played by Samuel L. Jackson. The filmmaker does this to make the character stronger. Then Olin in the adaptation version is firmer and braver than in the short story.</p>
26.	<p>Mike’s agent, Sam Farrell, tossed it into his wall-safe, refusing to acknowledge the gooseflesh all over his tanned, scrawny arms. In that wall-safe the tape has stayed ever since. Farrell has no urge to take it out and play it again, not for himself, not for his curious friends, some of whom would cheerfully kill to hear it;</p> <p>...</p> <p>In spite of Farrell’s distaste for the tape, he would like Mike to listen to it,</p>	<p>Sam: Yeah, uh, on a more personal note,are you sure you want to come here?</p> <p>Mike:Yeah, of course. It'll make a solid closing chapter of the book.</p> <p>Sam: Yeah yeah, I know the routine. But, I mean, it's New York. All that happened... you really want to put yourself through that?</p> <p>Mike:I'll be quick.</p> <p>Sam: Are you gonna call Lily?</p> <p>Mike: No. I don't want to impose.</p>	Updating	<p>In the source text, Sam is really talented in reading business for Mike’s book. When adapted into the movie script, Sam’s character becomes more care and closer to Mike. Then in the short story Sam Farrell is only appears once when Mike is in the hospital but in the movie script, Sam Farrell appears more often than in the short story and be closer to Mike</p>

	acknowledge it, perhaps use it as a pad from which to launch a new book.			
27.	<p>Olin smiled a little. “I’d say you’re a bit of a special problem, Mr. Enslin. You and your Mr. Robertson and all your threats.”</p> <p>...</p> <p>“It was a demand, not a request. Still is. You heard Mr. Robertson; New York State law—not to mention two federal civil rights laws— forbids you to deny me a specific room, if I request that specific room and the room is vacant. And 1408 is vacant. 1408 is <i>always</i> vacant these days.”</p>	<p>Sam winces, He looks around, then hails a bookish lawyer.</p> <p>Sam: Clay, you got a sec for Mike Enslin? Say yes.</p> <p>Clay: Yes</p> <p>...</p> <p>“Sam: He dug around and found you... are you sitting down? a Federal Civil Rights law... if the room's not occupied they have to give it to you.</p> <p>Clay: We'll book the room and if they refuse we'll rattle our sabers and file suit”</p>	Expansion	The adaptation changes the name of the lawyer from Mr.Robertson into Clay. In the movie script, Clay appears more often than in the short story.
28.	<p>The minicorder had been a present from his ex-wife, with whom he had remained friendly, five years before.</p> <p>...</p> <p>Rufus Dearborn, who was staying that night in room 1414, up near the elevators, was a salesman for the Singer Sewing</p>	<p>The screen flashes. An internet windows open. Then, a window opens up as a real-time webcam link. A woman’s face stares back at us: Mike’s ex.</p> <p>...</p> <p>Lilly Enslin: You walk out, you disappear. Leaving me what? Not</p>	Compression	Rufus Dearborn is another hotel guest in the Dolphin. He is Mike’s saviour. But in the adaptation Rufus Dearborn character is compressed into Lily Enslin. Because Lily Enslin is Mike’s ex is

	Machine Company, in town from Texas to talk about moving up to an executive position. And so it happened that, ninety or so years after room 1408's first occupant jumped to his death, another sewing machine salesman saved the life of the man who had come to write about the purportedly haunted room.	<p>divorced. Separated? I don't know, it's not clear. Suddenly you need me?</p> <p>...</p> <p>Mike: Lily, please! Call the cops. Send them to the Dolphin Hotel.</p> <p>Lily: You're in the city?</p> <p>Mike: Yes! 2254 Lexington.</p> <p>Lily: What are you doing in New York?</p> <p>Mike: I'll tell you later. The Dolphin Hotel, room 1408. Lily, I'm in a real bad spot here. I'm in danger. You understand?</p> <p>Lily: Okay, Mike. Slow down. You're not making any sense.</p> <p>Mike: There's something trying to kill me right now.</p>		also become Mike's savior at once.
29.	<p>"Cigar, Mr. Enslin?"</p> <p>"No, thank you. I don't smoke..."</p> <p>"Haven't had a one in nine years," he said. "Had an older brother who died of lung cancer. I quit after he died. The cigarette behind the ear . . ." He</p>	<p>Nurse: Dr. Edwards to Oncology.</p> <p>...</p> <p>Lily: Please, please. No. No. Doctors don't know everything. We can get another opinion, look for other treatment. You hear about... miracle</p>	Expansion	Mike's brother, Donald Enslin is the only family member of Mike Enslin that is told in the short story. Meanwhile in the movie script there are two more characters which have blood connection with

	<p>shrugged. “Part affectation, part superstition, I guess. Like the Hawaiian shirt. Or the cigarettes you sometimes see on people’s desks or walls, mounted in a little box with a sign saying BREAK GLASS IN CASE OF EMERGENCY. Is 1408 a smoking room, Mr. Olin? Just in case nuclear war breaks out?”</p>	<p>cures.</p> <p>Mike: Look at me Lily.</p> <p>Lily: Oh God. Please, something. What kind of god would do this to a little girl?</p> <p>...</p> <p>Mike: You know what I think! We should have done more!</p> <p>Lily: We did everything we could!</p> <p>Mike: No, we didn't!</p> <p>Mike: We should have helped her fight instead of filling her head full of these stories about heavens and the clouds and nirvana and all that bullshit!</p> <p>Lily: Those stories, she like them.</p> <p>...</p> <p>Mike: Hey, Pop. How are you doing, old boy? Can you hear me? I don't think so. I know I haven't been here in a few months, but I just wanted to... come by and see how you're doing and... tell you I was doing okay. Doing pretty good, actually. I started talking to Lily again. And I wrote</p>		<p>Mike, they are Katie Enslin and Mike’s Father.</p>
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		<p>a new book, which I actually think you would like... believe it or not.</p> <p>Mike's Dad: Michael.</p> <p>Mike: Dad.</p> <p>Mike trembles, touched. A pang of emotion, this briefest of connections meaning so much to him. He is crying.</p>		
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Analysis Table of Theme Adjustment

No.	Short Story	Movie Script	Adjustment	Interpretation
30.	<p>“If any of this has a point, Mr. Olin, I’m afraid I lost sight of it a turn or two back. And I’ve had a long day. If our wrangle over room 1408 is really over, I’d like to go on upstairs and—”</p> <p>...</p> <p>“Actually, Mr. Enslin, the only sure cure is to stay the hell out of that room.”</p> <p>“I can’t do that,” Mike said, taking his minicorder back and stowing it once</p>	<p>Lily: Yeah yeah, they're at the hotel.</p> <p>Didn't you say the Dolphin?</p> <p>Mike: Yes.</p> <p>Lily: You're sure?</p> <p>Mike: Yes yes, 1408.</p> <p>Lily: Mike, they're in 1408. The room's empty. Mike? Michael, can you hear me? Michael? Michael, where the hell are you?</p> <p>Mike: I'm afraid I can't express myself in this climate.</p>	Expansion	<p>In the short story, the writer concludes that the theme is “be determined to your objective”. This theme can be seen from Mike’s attitude. Throughout the story, Mike is always sticking to his aim. Although Mike is a little bit hesitant because of it, but at the end he keep continuing his purpose.</p>

	more, “but I think I can take time for that drink.”	<p>Lily: Calm down, okay? We'll figure this out. Don't panic.</p> <p>...</p> <p>Mike: Hey, Pop. How are you doing, old boy? Can you hear me? I don't think so. I know I haven't been here in a few months, but I just wanted to... come by and see how you're doing and</p>		
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Analysis Table of Setting Adjustment

No.	Short Story	Movie Script	Adjustment	Interpretation
31.	<p>Mike Enslin was still in the revolving door when he saw Olin, the manager of the Hotel Dolphin, sitting in one of the overstuffed lobby chairs.</p> <p>...</p> <p>In his oak-paneled office, with the pictures of the hotel on the walls</p> <p>...</p>	<p>A mall bookstore. The marguee shouts “GHOST SURVIVAL GUIDE Author M. Enlsin Toninght! 7 P.M”</p> <p>...</p> <p>Secretary : Sam, Mike Enslin calling from Los Angeles again.</p> <p>...</p> <p>A busy New York agency with million</p>	Expansion	<p>In the short story the setting of place is mostly in the Dolphin Hotel. Starting from the lobby, Olin’s office, elevator, corridor, and room 1408. Then in the end it is closed with the hospital and then Long Island. Meanwhile in the movie script, the filmmaker broadens the setting of place. The event not only in the Dolphin Hotel</p>

	<p>In the elevator, Mike found his eyes drawn to the neat triple row of buttons.</p> <p>...</p> <p>Mike stood where he was for a moment, in the perfect New York hotel.</p> <p>...</p> <p>The room I'm in has two chairs, a sofa, a writing desk, a cabinet that probably contains the TV and maybe a minibar.</p> <p>...</p> <p>The pictures on the living room wall were crooked again. Mike looked around the bedroom with wide, frightened eyes.</p>	<p>dollar views.</p> <p>...</p> <p>Saint Joseph's Nursing Home. An airless lobby. Very old people sit unmoving, some in wheelchairs . orderlies silently clean.</p> <p>...</p> <p>A small funeral. Under gray skies. A doze people are huddled around a fresh grave, watching the coffin get lowered into the ground.</p>		<p>but also in the other inn, book store, and nursing home.</p>
32.	<p>There was no need to put a MagCard lock on its door, because there's never anyone inside; the room was last occupied by a paying guest in 1978."</p> <p>"You're shitting me!" Mike sat down</p>	<p>Mike runs to his duffel. He rummages for a coat and quickly puts it on. Underneath is his cellphone, but it flashes" battery low".</p>	Updating	<p>There is an internet technology appears in this movie script. It appears when Mike asks for help from Lily. First, Mike looks for his cellphone. Second, he looks for his</p>

	<p>again, and unlimbered his minicorder again. He pushed the RECORD button and said, “House manager Olin claims 1408 not rented to a paying guest in over twenty years.”</p>	<p>Mike growls, livid. Suddenly, he glimpses something else – his laptop.</p> <p>...</p> <p>Mike spins the mouse, clicking “Internet”. He waits patiently. The Wi-Fi icon scrolls.</p>		<p>laptop. It does not need to dig a deep memory to remember that these two gadgets have not existed in year 1999. So the changing of setting of time in this part can be called as <i>updating</i> adjustment.</p>
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