

## CHAPTER IV

### FINDING AND DISCUSSION

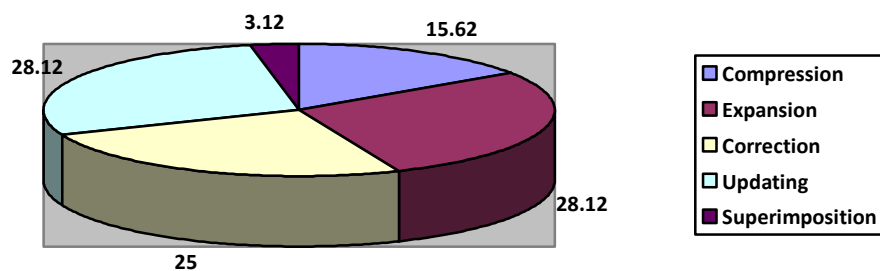
As mentioned in the previous chapters, this study discusses the differences of intrinsic elements – including plot, characterization, setting, and theme – between a short story and a movie script adaptation. After conducting the study by comparing the narrations and dialogues in the short story and movie script, the following are the finding and discussion.

#### 4.1 Finding

This study collects the data by revealed the differences of the plot, characterization, setting, and theme by analyzing the dialogues and narrations in the short story and movie script. The data are examined by using the adjustment approach by Thomas Leitch which consists of *compression*, *expansion*, *correction*, *updating*, and *superimposition*. After analyzing the plot, the writer finds 23 adjustment in plot adaptation (4 *compression*, 5 *expansion*, 7 *correction*, 7 *updating*), 6 adjustment in characterization, (1 *compression*, 2 *expansion*, 1 *correction*, 1 *updating*, 1 *superimposition*), 2 adjustment in setting (1 *expansion*, 1 *updating*), and 1 adjustment in theme. Therefore, the writer of the study deals with 32 findings altogether. The following is the discussion and explanation of the analysis.

## 4.2 Discussion

This sub-chapter explains how the adjustment is applied to the intrinsic elements (plot, characterization, setting, and theme) in the adaptation process of the short story into the movie script.



### 4.2.1 Analysis of Plot Adjustment

Pickering and Hoepfer states that when we hear about plot we are referring to the “deliberately arranged sequence of interrelated events” which is the basic narrative structure to fiction (1981:14). In analyzing the adaptation process from *1408* short story into the movie script, the writer found 12 adjustments in the exposition. The first is *expansion* which happens in the beginning of the story. The lead character in the story, Mike Enslin enters the Dolphin Hotel and meets with the manager of the Hotel, named Olin.

**“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. *Maybe I should have brought the lawyer along again, after all*, he thought. Well, too late now.”** (*Everything’s Eventual*, 1408, p.366)

But in the movie script version instead following the original source text the beginning of the story is expanded by adding a scene when Mike Enslin comes to “The Camden Inn” to stay there for one night in order to get a supernatural experience. This part of adjustment is meant to emphasizing the background of Mike’s profession as a writer of horror genre book.

**“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. Mike : Hi, Mike Enslin. Checking in.”** (1408 Movie Script, p.1)

The second adjustment found in the exposition is the part when Mike starts to talk to Olin. In the short story Olin has already in the lobby to meet Mike. While in the movie script there is a Desk Clerk that calls Olin to meets Mike.

**“Mike goes up to the Reception.**

Desk Clerk: Welcome to the Dolphin, Sir. Are you checking in?

Mike: Mike Enslin. One night” (1408 Movie Script,p.17)

So, the presence of the Desk Clerk is a *correction* adjustment because this part tries to correct the flaws by making the meeting of Mike and Olin becomes more natural since the procedure to check in to the hotel is more structured.

The next adjustment is found when it tells about Mike’s previous work. The short story tells that Mike was used to write poetries before he changes his genre book into horror. It can be seen from this narration “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 The Village Voice.” (*Everything's Eventual*, 1408,p.372). But in the movie script Mike's previous work is a book entitled *The Road Nowhere*.

“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.

Mike: How much did it go for?” (1408 Movie Script,p.6)

The adaptation version broaden this part by telling Mike's previous work more specifically “The Road Back Nowhere” and 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 *expansion* adjustment.

The next adjustment is when Olin tells the history of room 1408 to Mike Enslin. Olin says that Rommie Van Gelder, one of maids that ever clean room 1408 was suddenly blind at the time. But it is just a temporary blind because when Olin take her out from that room, she was no longer blind.

“She went blind. Rommie Van Gelder, that was. She was dusting the top of the television, and all at once she began to scream . . and **by the time I got her down the hallway to the elevator, her sight had begun to come back**.” (*Everything's Eventual*, 1408,p.378)

While in the movie script, Olin says that there was a young maid from El Salvador that was locked in the bathroom of room 1408.

“Mike: She was dead.

Olin: No, blind.

**She had taken a pair of scissors and gouged her eyes out. She was laughing hysterically.**” (1408 Movie Script,p.26)

From those two versions it could be seen that the adaptation broaden the appeal of the story by improving the sources text and adding up some action in order to juice it up.

In this part the filmmaker make the story of blind maid become more terrible by making her not only temporary blind but permanent blind. Even, the maid used her own hand and scissors to gouge her eyes out. So this could be called as *correction* adjustment.

There is another *correction* adjustment in the exposition. It is Kevin O'Malley part. "Kevin O'Malley, a sewing machine salesman. . . a leaper who had left a wife and seven children behind" (*Everything's Eventual*, 1408,p.378). But in the movie script version it is told that Kevin O'Malley did not jump from fourteenth floor of Hotel Dolphin, instead he killed himself by cut his throat and tried to stich himself back. The adaptation makes the way how Kevin O'Malley kills himself be more horrible.

"Mike: **Cut his own throat**, right?

Olin: Oh, that's not the horrific part. Afterwards, in a fit of insanity, **he tried to stitch himself back together using an old sewing needle before he bled to death.**" (*1408 Movie Script*,p.22)

There are two more *correction* adjustments in the exposition. The first one is when Olin tells Mike about the number of deaths in the room 1408. In the short story the number of deaths in the room is thirty like in this Olin's utterance "Thirty," Olin replied. "Thirty, at least. Thirty that I know of" (*Everything's Eventual*, 1408,p.380). While number of death in room 1408 in the movie script is bigger than in the short story, it is sixty five deaths like what Olin said "Hmm. All told, there have been 56 deaths in 1408" (*1408 Movie Script*,p.21). Then the last *correction* adjustment in the

exposition is the part when Olin takes the key of room 1408. In the source text Olin takes the key out from his coat pocket like in this narration “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” (*Everything's Eventual*, 1408,p.374). While the movie script version makes it part more dramatic by adding “shadowy recess” word like this “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” (1408 Movie Script,p.24).

There are four more adjustments found before the story goes to complication. The next is *compression* adjustment. It is when Mike asks Olin why room 1408 does not use Magnetic Card. In the short story Olin answered the question and also explained that room 1408 was last occupied in 1978.

**“The Dolphin went to a MagCard system in 1979, Mr. Enslin, the year I took the job as manager. because there’s never anyone inside; the room was last occupied by a paying guest in 1978.”** (*Everything's Eventual*, 1408,p.274-375)

While in the movie script Olin only answering Mike question without explaining when the last time room 1408 was occupied by a guest. This adjustment is called *compression* adjustment because it cuts lines from the original source text.

“Mike: Most hotels have switched to magnetics. An actual key. That's a nice touch.

Olin: **We have magnetic cards also, but electronics don't seem to work in 1408”.** (1408 Movie Script,p.24)

The next *compression* adjustment is found when Mike asks Olin why the hotel does not close room 1408 to prevent more victims. Olin answered that if he does that, he would be accused of fraud.

**“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 . . . —then by my bosses, if they got wind of it.” (*Everything's Eventual*, 1408,p.382)

But Olin in the movie script only answered that the Yasuko Corporation as the owner of the room does not want to close the room without explained what the reason is. Olin answered “The Yasuko Corporation prefers to pretend there's no problem. Just as they pretend there's no 13th floor” (*1408 Movie Script*,p.25).

The next adjustment appears in this narration “The minicorder had been a present from his ex-wife, with whom he had remained friendly” (*Everything's Eventual*, 1408,p.384). This narration indicates that Mike and his ex-wife has been divorced for five years and they till befriends. Then in the adaptation the filmmaker decides to re-interpret this part by making Mike and his-ex’s relationship is not clear. It can be seen from Lilly Enslin’s statement “You walk out, you disappear. Leaving me what? Not divorced. Separated? I don't know, it's not clear.” (*1408 Movie Script*,p.65). The filmmaker decision to change this is called *updating*. Then the last adjustment found in the exposition is also *updating*. It appears in the three paintings part like in the below narration.

“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 painted with an unpleasant yellow-orange cast to the apples as well as the oranges and bananas. “(*Everything's Eventual*, 1408,p.388)

But when this part is adapted into the movie script version. Those three paintings are not the same paintings anymore. The content of the paintings, the pictures are very different. So, this adjustment is called by *updating*.

“Mike: beneath a thrift-store **painting of a schooner lost at sea**. The second painting is of **an old woman reading bedtime stories**... The third and final painfully dull painting is the ever-popular "**The Hunt. "Horses, hounds and constipated British lords.**" (*1408 Movie Script*,p.30)

Next, the story enters the complication where the story introduces a new incident. The short story has an incident while Mike entering the room 1408. Mike has a problem with the door. The door was crooked then not crooked then crooked again. This makes Mike feel a little bit frightened. “The door was crooked. Not by a lot, but it was crooked, all right, canted just the tiniest bit to the left”. (*Everything's Eventual*, 1408,p.385). But the movie script has omitted this door part. The movie script makes Mike enters the room 1408 without any obstacle “He takes a breath, then inserts the key in the lock... The key enters like a medieval battering ram... Then he slowly turns the knob. The wooden door open” (*1408 Movie Script*,p.28). The adaptation also does not tell the door was crooked for the second time. The cutting lines, speeches and scene in the adaptation is called by *compression* adjustment (Leitch,2007:99)



The second adjustment found in complication is about the engineer. In the short story there's Mr. Neal an engineer who died with unknown reason after he checked room 1408 like in this narration "There was a heating problem on that floor three years ago, and Mr. Neal, the head maintenance engineer at that time, had to go into several of the rooms to check the heating units. 1408 was one of them" (*Everything's Eventual*, 1408,p.381). But in the movie script the appearance of the engineer is expanded into a scene although the name of the engineer is unknown. The adaptation does not tell the history of Mr. Neal. Instead the adaptation adds an additional part when an engineer comes to the room 1408 and fixes the air conditioner in that room.

**"Mike scurries to the door. He peers through the eyehole. Through the glass, a hairy New York in overalls. He goes to open the door.**

Engineer: You got a problem with the temperature?

Mike: Yeah. Come on." (1408 Movie Script,p.36)

The third adaptation in complication is found in the part when Mike checking the menu. In the source text, the menu is changing its language from language to another. It makes Mike feel frightened.

**"Nevertheless, he picked the menu up. It was in French. . .He closed his eyes and opened them. The menu was in Russian. He closed his eyes and opened them. The menu was in Italian. Closed his eyes, opened them. There was no menu."** (*Everything's Eventual*, 1408,p.392-393)

Meanwhile in the movie script it is updated by making a change. Mike does not pick up any menu and the menu does not change its language but he get a phone call from the hotel operator who informs him that his sandwich will be late.

“Hotel Voice: **Sir, I'm afraid there was a miscommunication in the kitchen...**

Mike: Sandwich? What sandwich? **I didn't order any sandwich.**

Hotel Voice: **I'm sorry. You're welcome to substitute a side dish for your French fries.**” (1408 Movie Script,p.40-41)

Then expansion adjustment becomes the next adjustment. Mike only stay in about seventy minutes in room 1408 in the short story. There is no further explanation about this “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” (Everything's Eventual, 1408,p.384 ). Meanwhile in the movie script 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.

“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”**

**Mike: Nobody lasts more than an hour.**” (1408 Movie Script,p.38)

In the short story, the last occurrence before entering the climax is when Mike found out that the content of the three pictures in the wall is changing to be scarier picture like below.

**The lady on the stairs had pulled down the top of her gown, baring her breasts. 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.** (*Everything's Eventual*, 1408,p.394)

Except that picture, Kevin O'Malley and the other victims in room 1408 also appear in the rail of the sailing ship picture. Then lastly, the yellow fruit picture is changing to be a severed human head pictures. The changing of these three picture is frightening Mike and makes him want to go out from that room. Meanwhile in the adaptation version, this part is expanded into some occurrences. It begins from the appearance of 'other' Mike across the building, the apparition of previous victims of room 1408 appears, the fax machine that put out Katie's gown, and the hallucination of Katie. That are all only a little bit of occurrences that happens in room and Mike's hallucinations.

Narrations, dialogues, and actions in the complication build moments of crisis and then reaching the climax. In the short story the climax happens when Mike wants to call Olin to ask for help. Instead succeed to call Olin, Mike is being threatened by the room through the phone "*Ignore the siren! Even if you leave this room, you can never leave this room! Eight! This is eight!*" (*Everything's Eventual, 1408*, p.396). The event is updated in the movie script. The room has given Mike one hour to survive in it. Then the adaptation also makes a change that the room 1408 is giving choices to Mike whether he wants to relive another hour or just check out by killing himself. Through this event, Mike then decides to kill himself by his way and he also take the room go with him.

**“Mike: Why don't you just kill me?**

Voice of the Room (phone): .. 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?”** (*1408* Movie Script,p.102)

There are three adjustments found in the falling action. The first is *correction* adjustment which is found in the Mike's effort in burning himself in the room 1408. In the short story, Mike burns himself by burning his shirt while smoking and using his cigarette. Mike does not burn the room.

**“Mike Enslin tore out a single match...** He struck the match and immediately touched it to the others in the book. And again, without so much as a single thought, **Mike held the flaring bouquet of fire against the front of his shirt.”** (*Everything's Eventual*, 1408,p.397)

But in the adaptation Mike burns the room 1408 by using Olin's Cognac bottle like in this narration “Suddenly, Mike grabs Olin's Cognac bottle, pops the cork, then lights the entire book of matches” (*1408* Movie Script,p.107). In this part the filmmaker decided to correct the flaw from the original source text by making Mike not only burns himself but also the entire room 1408. Next, the filmmaker also change the part of Mike escape from room 1408. In the source text, Mike succeeded to get out from room 1408 and was helped by Rufus Dearborn “But this time when he reached the door and turned the knob, the door opened.” (*Everything's Eventual*, 1408,p.398). Meanwhile in the adaptation, Mike cannot get out from the room 1408 and he was almost helped by his wife through internet technology. The filmmaker adds a new technology in this part, so it is called *updating* adjustment.

**“His computer is working again. Lily’s glitch image is on the screen.**

Lily: Mike, they're in 1408. The room's empty. Mike? Michael, can you hear me? Michael? Michael, where the hell are you?” (1408 Movie Script,p.80)

The last *updating* adjustment found in the falling action is when Mike saves his savior back. In the source text Mike saves Rufus from entering room 1408. And when Mike tells Rufus that the room 1408 is haunted. The door slams shut.

**“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.” ...“It’s haunted,” Mike said, and as if the words had been a talisman, the door of room 1408 slammed furiously shut.”** (Everything's Eventual, 1408,p.400)

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.

“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.**

Mike: **She's not involved. You can't have her.**“(1408 Movie Script,p.103)

In the ending, the story is adapted through *correction* and *updating* adjustment by the filmmaker. The conflict is resolved by the time Mike Enslin has succeeded to burn the room 1408. Surely Mike is not okay he has serious burns, scars and skin-grafted procedures in his body “He might have had twenty or even thirty different skin-graft procedures to suffer through instead of only four”(Everything's Eventual, 1408,p.402). The movie script version tries to change the ending from happy to sad ending. Even though Mike has succeeded to burn the room 1408 but it is unavoidable that Mike must sacrifices himself to be burnt also in that room. “A small funeral... Lily’s face is withdrawn. Not overwrought...but utterly drained” (1408 Movie

Script,p.110). The source text does not tell about the story of room 1408 after Mike burns it. For this reason, the adaptation wants to make the ending clear by making Olin said that the room 1408 will not be re-open because of Mike. Then the very last adjustment in the resolution is when the narration tells about Mike. The original source ends the story by making Mike lives in the Long Island and sometimes remembering the experience in the room 1408.

**“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 (*very odd*) minutes in 1408 was on one of those walks. “(*Everything's Eventual*, 1408,p.403)

Meanwhile the adaptation makes the ghost of Mike Enslin stays in the room 1408. It is not clear that he lives with Katie or not. But in the end Katie's voice is heard while Mike smoking in the room. This adjustment is chosen by the filmmaker to make an open ending because he wants to re-interpret the ending. So, the very last adjustment is called by *updating*.

**“An apparition of Mike Enslin looking out the window from room 1408 and smoking a cigarette.**

Katie: Daddy...

Then Mike walks towards the room's door and a sound of door closing is heard and the screen blacks out.” (*1408 Movie Script*,p.112)

#### 4.2.2 Analysis of Characterization Adjustment

<b>Characters in the Short Story</b>	<b>Characters in the Movie Script</b>	<b>Adjustment</b>
Mike Enslin	Mike Enslin	Correction
Olin	Gerard Olin	Superimposition
Sam Farrell	Sam Farrell	Updating
Mr. Robertson	Clay	Expansion
<ul style="list-style-type: none"> <li>- Mike's Ex – Wife</li> <li>- Rufus Dearborn</li> </ul>	Lily Enslin	Compression
Donald Enslin	<ul style="list-style-type: none"> <li>- Katie Enslin</li> <li>- Mike's Father</li> </ul>	Expansion

Table 4.1 The Characterization Adjustment

In the list above, there are seven characters in the original source text, they are: Mike Enslin, Olin, Sam Farrell, Mr. Robertson, Rufus Dearborn, Mike's Ex-Wife and Mike's Brother. Then after those characters are adapted into the movie script and go through the adjustment and make some differences. There are three characters from the short story that remains the same name and character when they are adapted into the movie script. They are Mike Enslin, Olin, and Sam Farrel.

Mike Enslin the lead character in this short story and movie script. He is a writer of horror genre book. Both Mike Enslin in the short story and movie script has the same characterization which is hardheaded.

**“He was hardheaded,** but that didn’t make him inhuman.”

. . .

“Olin laughed . **“So hardheaded for a student of the airy world”**. “  
(*Everything’s Eventual*, 1408: p.376-385)

However, Mike Enslin character in the movie script is upgraded to be more lovely and fatherly. This can be seen from his reaction through his hallucinations about Katie Enslin.

“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.”  
(1408 Movie Script:p.101)

The filmmaker decision to add fatherly characteristic is to make Mike’s character become more real and more human. The purpose of this decision is to correct the flaws in Mike’s character. This adjustment is called by *correction* adjustment.

The second character is Olin as the hotel manager. In the short story, Olin is a responsible person. It can be seen from his attitude that always prevents Mike to stay even enter the room 1408 like this utterance “Mr. Enslin,” he said. “Mike. Don’t do this. For God’s sake—”( *Everything’s Eventual*, 1408,p.383). The narration in the source text shows that he is so worry and nervous about the bad effect that will appear to Mike “Mike saw that the little man’s face was as pale as cream. On his high, lineless forehead, drops of perspiration stood out ” —”( *Everything’s Eventual*, 1408,p.383). Another character’s name that remains the same in the story is Olin. Even, the adaptation adds a first name to him like in this part “Mr. Enslin, I’m Gerald Olin, manager of the Dolphin”( 1408 Movie Script,p.17).Olin in the movie script



version is adapted through *superimposition* adjustment. Olin character in the movie script is firmer than in the short story.

“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.” (1408 Movie Script,p.20 )

Besides, Olin character is played by Samuel L.Jackson who is one of movie star actor in Hollywood. It makes Olin character becomes more worth to watch by the viewer since Olin only appears in the beginning and ending of the story. As the hotel manager, Olin knows the best about the history and the bad effect that will be appear to the guest so he would do anything to prevent Mike enters the room 1408 like in his utterance “Why are you mocking me when I am genuinely, to the best of my ability, trying to help you?” (1408 Movie Script,p.19).

The last character whose name remains the same in the movie script adaptation is Sam Farrell. He is Mike's agent. Sam character is categorized as *updating* adjustment. In the source text, Sam is really talented in reading business for Mike's book. It could be seen from this narration “In spite of Farrell's distaste for the tape, he would like Mike to listen to it, acknowledge it, perhaps use it as a pad from which to launch a new book”( *Everything's Eventual*, 1408,p.401). In other side, Sam is also care to his friend, Mike through Sam's attitude that does not allow Mike to listen to the mini recorder that saves a scary recording in the room 1408. It can be seen through this narration “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”( *Everything's Eventual*, 1480,p.401).

To make the existence of Sam Farrell noticeable, the filmmaker decides to put more occasional appearances of this character. In the source text Sam Farrell only appears one time when Mike is in the hospital but in the movie script, Sam Farrell appears more often than in the short story. He appears when introducing Mike to his lawyer Clay and when accompanying Lily Enslin to Mike's funeral. Sam's character in the adaptation version also seems closer to Mike. It can be concluded when Sam suggests Mike to call Lily when Mike wants to go to New York.

**“Sam: . . . But, I mean, it's New York.... you really want to put yourself through that?**

Sam: Are you gonna call Lily?

Mike: No. I don't want to impose.” (1408 *Movie Script*,p.15)

Another character to be discussed is Mr. Robertson. He is a lawyer who helps Mike Enslin to get the 1408 room. Without his help, Olin as the manager of the Dolphin Hotel won't let Mike Enslin to have that room and stay there even only for one night. In the source text, Mr. Robertson is only mentioned by Mike Enslin and Olin for three times.

**“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 *always* vacant these days.”** (*Everything's Eventual*,1408:p.370)

In the movie script, Mr. Robertson character is being expanded. A character named Clay is an *expansion* version of Mr. Robertson. If Mr. Robertson only mentioned for three times by Olin and Mike, then Clay appears for one scene in the movie script. Sam Farrell introduces him to Mike, then Clay assures Mike that Mike could have room 1408 if he wants according to law in New York.

“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.

**Clay: We'll book the room and if they refuse we'll rattle our sabers and file suit”** (1408 Movie Script:p.14)

Then there are two characters that were compressed into one character. They are Mike's ex-wife and Rufus Dearborn. In the short story that is told that Mike has an ex-wife, and she is only mentioned only once in the narration. Meanwhile, Rufus Dearborn is a salesman who works at Singer Sewing Machine Company from Texas. He stays at the Dolphin Hotel in room 1414 the same night with Mike. When Mike sacrifices himself to be burnt in order to also make the room 1408 burnt. But when finally Mike could escapes from room 1408, he asks for help to Rufus Dearborn and Rufus saves his life.

**“That was when Dearborn reached him.** 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.”**  
(*Everything's Eventual*, 1408: p.398)

But Rufus Dearborn is not existed in the movie script version. Instead Lily Enslin is the one who tries to save Mike's life. When Mike is trapped in the room 1408 it is Lily who calls the police and tries to find him. Unfortunately the police could not find

Mike in the room. Lily tells Mike that the police find the room is empty without any person inside it.

**‘Mike: Lily, please! Call the cops. Send them to the Dolphin Hotel.  
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?’** (1408 Movie Script, p.64)

So, Rufus Dearborn character is compressed into Lily Enslin. Because Lily Enslin is Mike’s ex is also become Mike’s savior at once. This part is called by *compression* adjustment.

In the short story, Mike has a brother. The story tells that Mike’s brother was dead because of lung cancer. Mike’s brother, Donald Enslin is the only family member of Mike Enslin that is told in the short story. Mike’s brother has a strong influence in Mike’s life. This can be seen from Mike’s decision to quit from smoking after his brother died. It is widely acknowledged that it is not easy for a smoker to quit smoking since cigarette is containing many dangerous substances and can make its smokers to be addicted to it.

**“Had an older brother who died of lung cancer. I quit after he died.  
(p.268). It did not increase the temptation to light up.** How he had smoked for almost twenty years—thirty butts a day, sometimes forty—was now beyond him.” ( *Everything’s Eventual*, 1408, p.367-369)

Meanwhile in the movie script, Mike’s brother character was deleted and the filmmaker chose to substitute this character by adding are two more characters which have blood connection with Mike, they are Katie Enslin and Mike’s father. In this movie script, Katie Enslin has the same characterization as Mike’s brother since

Katie is always shadowing Mike and making Mike feels guilty because he cannot do more that he did to save her life. Katie was dead due to her serious disease.

**“Mike: You know what I think! We should have done more! 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!” (1408 Movie Script,p.76)**

In addition Mike’s father also influences Mike’s career. Mike’ first book entitled *The Road Nowhere* tells about relationship between son and his father. then later when Mike visits his father he tells him that he has only just written a new book which his father might like.

**“Mike: Hey, Pop. How are you doing, old boy? . . And I wrote a new book, which I actually think you would like... believe it or not. Mike trembles, touched. A pang of emotion, this briefest of connections meaning so much to him. He is crying.” (1408 Movie Script,p.95)**

So, it can be concluded that Donald Enslin character is expanded into two characters named Katie Enslin and Mike’s father. It is called by *expansion* adjustment.

#### 4.2.3 Analysis of Setting Adjustment

The next element in the short story that is going to be discussed is the setting. There are two types of setting, they are place and time (Beaty,2002:157). The setting of time in the short story is about 1998 or 1999. There is no narration or dialogue which explains about the time directly. But it can be concluded from Olin’s statement that said the room 1408 was last occupied in 1978. Then Mike Enslin response by saying that the room 1408 has been not rented for over twenty years.

**“The room was last occupied by a paying guest in 1978.”**  
**“You’re shitting me!”** . . . He pushed the RECORD button and said, “House manager **Olin claims 1408 not rented to a paying guest in over twenty years.**” (*Everything's Eventual*, 1408,p.374-375)

The movie script version does not follow the exact setting of time from the source. It is updating the time. 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 laptop.

“Mike runs to his duffel. He rummages for a coat and quickly puts it on. Underneath is **his cellphone**, but it flashes” battery low”. Mike growls, livid. Suddenly, he glimpses something else – **his laptop**. Mike spins the mouse, clicking “**Internet**”. He waits patiently. **The Wi-Fi icon scrolls** (1408 Movie Script,p.62)

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 *updating* adjustment.

Next discussion is the setting of place of this story. In the source mostly it takes place at 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 when Mike collapses and then Long Island when Mike has been recovered.

“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 stood where he was for a moment, in the perfect New York hotel.” (*Everything's Eventual*, 1408,p.366-383)

Although the short story and the movie script takes place in New York City but in the movie script in the beginning Mike is living in Los Angeles. It can be seen from a part when Sam Farell got a call from Mike, and Sam’s secretary said that “Sam, Mike

Enslin calling from Los Angeles again” (*1408 Movie Script*,p.13). When this setting of place is adapted into the movie script, it is expanded with many other places. At the beginning Mike goes to Camden Inn, then book store, then at the café to read his letter which he has taken from post office.

When the story almost reaches the climax, Mike is having hallucinations. In the short story, the hallucination is only about the room 1408. Mike feels that the room begins to melt and collapse. Meanwhile in the movie script Mike’s hallucinations are so various, it takes many places. From in the hospital when Katie Enslin was being nursed, in the beach when Mike does his surfing hobby, until Saint Joseph’s Nursing Home where Mike’s father lives. It is called *expansion* adjustment because many places added to the setting of place in the adaptation.

#### **4.2.4 Analysis of Theme Adjustment**

Jerome Beaty (2002) stated that theme is “a generalization or abstraction from the story (p.214). 1408 is a horror story, but horror is not the theme. 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. He wants to stay in the Dolphin Hotel in order to complete his new book. He wants to write his experience in the room 1408 to be one of the chapters in his book and make it the best part. Olin as the manager of the hotel has been forbidden him to stay or even enter the room by telling him the scary history. Although Mike is a little bit hesitant because of it, but at the end he keep continuing his purpose.

“Actually, Mr. Enslin, the only sure cure is to stay the hell out of that room.”  
**“I can’t do that,” Mike said**, taking his minicorder back and stowing it once more, “but I think I can take time for that drink.” (*Everything's Eventual*, 1408,p.375)

At the end, Mike surrenders that he cannot beat the room 1408. Mike is not wrong, he is right. He surrenders at the right time. Mike’s effort is not in vain. He has done what he should do. He fights for his objective as far as he can.

When the theme is adapted into the movie script, it is has been expanded. The filmmaker adds more themes into it. Katie Enslin, Lily Enslin and Mike’s father play an important to conclude the theme in the movie script version. In the beginning of the adaptation, Mike is an individualistic person. He works and lives alone with not many friends and no family to talk together. But as the story goes it is revealed that Mike loves his deceased daughter so much. His guilty feeling makes him to separate him from his wife and father.

In the adaptation finally Mike realized that family is the number one. Family has blood connection and could make you feel happy. Family is the one could save you when nobody can. The writer could conclude that there are three themes in the movie script. First is the same with the source text, be determined to your objective. Second, family is the best cure and home.

**“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.”** (*1408 movie script*, p.95)

Then the last theme is every strong person always has a fragile side. It can be seen from Mike’s attitude that suddenly feels hurt when he sees Katie Enslin.



“Katie: Do you love me, Daddy?

Mike: **Of course I do. I love you more than anything in the world.**

Katie: I wish we could stay together, you, me, and Mommy.” (1408, *movie script*, p.100)

So, the theme from the short story is adapted into movie script by *expansion* adjustment.