

## CHAPTER I

### INTRODUCTION

This section introduces the research, encompassing elements such as the research background, problem formulation, the purpose and significance of the study, research scope, theoretical framework, and previous research.

#### 1.1 Background of the Research

In the modern era which continues to develop, adapting literary works from short stories into films not only reflects the durability of literary works but also shows the ability of literature to remain relevant and adapt to changing times, including technological changes. The adaptation of short stories into films is the clearest example of how literature can adapt to changing times. Film as a visual medium has the power to depict characters, locations, and events in a story with richness and detail that is difficult to achieve with written words alone. With cinematography technology continuing to develop, film adaptations provide a new dimension to literary works, so that audiences can experience the story more intensely and immersively. Through adaptation, short stories that may have existed for decades can be revived and presented with a more modern touch. Films are a place to bring classic stories into a context that is more relevant and interesting for today's audiences. With the use of visual effects, music, and various other cinematic elements, film adaptations provide a unique way to understand and enjoy a story that is already known or even part of cultural heritage. Therefore, adapting short stories into films is not only a transformation of the medium but also a form of innovation that allows literary works to live and speak to different generations more dynamically and memorably.

The adaptation of short stories into films has become a compelling form of artistic expression in the world of literature and cinema, opening up a range of creative opportunities and challenges for filmmakers. This transformation of stories from text to visual medium gives filmmakers the freedom to portray characters and weave stories with greater depth and realism. Visual elements such as images,

locations, and visual effects become powerful tools to bring the story to a more intense and real dimension. The process of adaptation allows filmmakers to reassemble short stories with visual creativity, exploring aspects of the narrative that may not be fully revealed in the written format. The utilization of modern cinematography technology enriches the audience's experience with stunning visual imagery, presenting the world of the story in a way that may be unthinkable when based solely on text.

In addition to the term Adaptation, other terms reflect a similar process: "ekranisasi". The term describes how a literary work can be adapted into a visual experience, where the pages of a story that previously existed only in written form come to life on the big screen or television. The process of "ekranisasi", in particular, allows the audience to experience the story and its characters more deeply and directly. The result is works that often have a significant impact and can inspire audiences on a wider scale. Adaptation and "ekranisasi" both open up opportunities for literature to explore different types of media and create immersive and entertaining experiences for fans of literature and cinema. They reflect a change in the medium of expression that can revive literary works in a form more suited to modern times.

In Hutcheon(2006), Greenberg states that adaptation can be considered a form of addition, even though this increase does not involve complete replication. This means that adaptation is not simply duplicating a work without copying all its aspects, but rather involves a selective process. In this context, the selection process refers to the creativity in selecting new intrinsic or extrinsic elements through adaptation. Hutcheon elaborates that in the process of adaptation, creative and interpretive work is formed; the interpretation takes a unique position, especially when dealing with the context of the film, which has its characteristics. Creative collaboration is considered essential in carrying out this adaptation process.

There are several works of English literature in the form of short stories adapted into movies including As mentioned on Wikipedia short story entitled *All You Zombies (1959)* by Robert A Heinlein which was adapted into the movie *Predestination (2014)* directed by Michael Spierig and Peter Spierig. Based on the explanation and examples above, the researcher will focus on examining the transformation in terms of the intrinsic elements of Heinlein's short story *All You Zombies (1959)* which was transformed into the movie *Predestination (2014)*. The short story *All You Zombies* was written by the famous science fiction writer Robert A. Heinlein, who is from the United States. Heinlein is one of the three greatest science fiction writers, along with Isaac Asimov and Arthur C. Clarke. This story was first published in March 1959 in the American science fiction magazine, "The Magazine of Fantasy & Science Fiction". *All You Zombies* is known for its complex and innovative plot, which explores themes of time travel, identity and temporal paradox.

In this research, the author analyzes the literary adaptation of short stories into films in terms of intrinsic elements. However, the author only analyzes three points in the intrinsic elements, namely Plot, Character, and setting. because these elements are the main pillars in forming the three narratives of a literary work. In the context of research on short story adaptations to film, a focus on plot, character, and setting provides deep insight into how the essence of short stories is maintained or changed in the adaptation process. Focusing on this third intrinsic element provides a comprehensive picture of the transformation of short stories into films. It also allows research to more deeply understand how core story elements, character identities, and contexts of place and time change or are maintained in different mediums.

In Heinlein's short story *All You Zombies (1959)*, the story is told from a first-person perspective. The narrator is a nameless time travel agent, but he often refers to himself as "Barkeep" during his conversations with other characters. The story is about a narrator who has the role of a time-traveling agent referred to as "Barkeep." He decides to share his life story with someone. He decides to share his

life story with someone he refers to as "Unmarried Mother" in a bar. During the telling of his story, the narrator explains that he was born as a woman, and then underwent a surgical process to turn into a man. The story is notable for combining intricate time travel elements with profound themes such as identity, gender equality, and the paradox of time. *All You Zombies (1959)* is a particularly striking example of exploring the idea that one can be both parent and child to themselves, creating an unbroken loop in time travel. It is considered one of the iconic works in the science fiction genre.

The movie *Predestination (2014)* is an adaptation of Heinlein's short story *All You Zombies (1959)*. The film *Predestination* comes from Australia and was directed by Michael and Peter Spierig, released in 2014. Also known as the Spierig Brothers. They are Australian film directors and producers who are known for their works in the science fiction and horror genres. *Predestination* is an Australian co-production with the involvement of several local production houses who played an important role in the development and distribution of this film. These production houses include Blacklab Entertainment, Wolfhound Pictures, Screen Australia, and Victoria Films. The collaboration between these production houses made it possible to adapt the short story *All You Zombies* by Robert A. Heinlein into a film that combines science fiction elements with a deep exploration of identity and time travel. This film succeeds in presenting a complex and in-depth plot, while paying homage to Heinlein's original work by developing story elements for the wide screen medium. The original short story has become one of the iconic works in the time travel genre, and this movie adaptation manages to portray the complexity and twist of the story well. In the movie *Predestination (2014)*, the point of view (POV) is third person. This means that the audience sees the story from a point of view that is not involved in the story itself. In the context of this movie, the audience does not experience events from the perspective of the main character, Temporal Agent (played by Ethan Hawke), but they observe events and characters from the outside.

The strength of the two works to be studied is the narrative aspect which emphasizes complex structures with the use of confusing time paradoxes. Thus, this

adaptation not only creates an interesting work of art but also stimulates critical thinking about the complexities of time and identity in the narrative context of the short story adapted into a film. The research gap between previous research and this research is the object of analysis. Although one of the problems in this research is the same as previous research, especially regarding the study of literary adaptations, what is different is that in this case the author focuses on three intrinsic elements, namely Plot, Characters and Setting, where these three elements greatly influence the narrative aspect and the way it is interpreted. by the audience, and what is different is that there is relatively little research on adapting short stories into films. The plots contained in these two works reveal various layers of interrelated stories and identities, creating a time paradox that keeps the reader or viewer guessing and understanding these complicated relationships. Apart from that, what differentiates this research from previous research is the analysis of the adaptation of short stories into films, which may still have little research related to it.

The researcher chose the topic of the adaptation of short stories into films because it is a relevant step that combines two works in different forms of media, namely the form of written works with short stories that have been adapted into a visual form, namely films. The short story transformed into a visual medium, namely this film, is made with a scenario that can make viewers of literary works feel carried away by the content of the story. According to Bassnett (1993), Foreign Literature is a cross-cultural study that is interdisciplinary and is concerned with patterns of relationships in literature involving space and time. The discipline is characterized by its interdisciplinary approach and its emphasis on the relationship between literary works from different cultures and different time periods. In other words, Comparative Literature enables comparisons between literary works, where similarities, especially in elements such as plot, can be identified and analyzed. This allows for a deeper understanding of the way literature interacts and develops across different cultural contexts and throughout history. One form of literary work that can be compared to other art forms, is in the form of movies. Therefore, it is possible to compare short stories with films in the context of Comparative Literature. The comparison of short stories with films can be seen as a cross-cultural study of texts

that involves analyzing patterns of relationships between literary works and other art forms across time and space.

## 1.2 Statement of the Problem

The researcher identified several issues that need to be addressed in this study, which are based on the background context that has been introduced. The main feature of this research is that we will gain a deeper understanding of how the intrinsic elements change from Heinlein's short story *All You Zombies* (1959) when adapted into the movie *Predestination* (2014). This research has a clear focus on the adaptation of the intrinsic elements contained in Heinlein's short story *All You Zombies* (1959) when adapted to the format of the film *Predestination* (2014).

To make this research more specific, the researcher has put forward several research questions that form the core of this study, namely:

1. What intrinsic elements change from Heinlein's short story *All You Zombies* (1959) into the movie *Predestination* (2014) ?
2. How does the adaptation of the intrinsic elements of Heinlein's short story *All You Zombies* (1959) into the movie *Predestination* (2014) affect the narration of the story?

## 1.3 Research Purposes

To examine and reveal the problems discussed earlier, the author has designed a series of objectives to provide greater benefits to readers. The objectives of this research are made regarding the formulation of the problem as follows:

1. To deeply analyze in depth the adaptation process of intrinsic elements in the form of a plot that focuses on the discussion of time paradoxes, characterizations, and settings from Heinlein's short story *All You Zombies* (1959) into the movie *Predestination* (2014).
2. To determine the effect of the adaptation of intrinsic elements in the form of plot, characterization, and setting in the narration of Heinlein's short story *All You Zombies* (1959) into the movie *Predestination* (2014).

#### 1.4 Significance of the Research

Based on the formulation of the problem and research objectives above, this study has the main objective to make a significant contribution to the understanding of the transformation process of literary works, especially short stories, into a visual literary form, namely film. By formulating clear problems and research objectives, this study aims to broaden the horizons of how literary elements, such as plot, character, and setting, can be reinterpreted in different media contexts. The comparison between short stories and movies opens the door to exploring the various interpretations and meanings that may emerge, illustrating the dynamics of modern literature where literary stories are often adapted into movie form.

In addition, this research highlights the importance of literary analysis in evaluating literary works from various perspectives. It serves as a reminder of the crucial role of literary research in recording and analyzing changes in the way we create, tell, and understand stories. By focusing on the adaptation of Robert A. Heinlein's short story *All You Zombies* into the film *Predestination* (2014), this research makes a substantial contribution to the understanding of literary works and their role in a contemporary literary realm that is increasingly closely linked to visual media. The intrinsic transformation between the two literary works is the focal point of this research, illustrating the shifting dynamics in the reception of literature by a society that tends to be more connected to visual media, and showing the complexity of the relationship between literature and contemporary culture. Based on the problem formulation and research objectives above, this study aims to make a major contribution to the understanding of the transformation process from literary form (short story) to visual literary form (movie). It provides a better understanding of how literary elements, such as plot, character, and settings, can be reinterpreted in different media. By comparing short stories and movies, we can explore the different interpretations and meanings that may emerge and highlight the development in modern literature where literary stories are often adapted into movies. This reflects the increasingly strong interaction between literature and visual media in contemporary culture.

This research also demonstrates the importance of literary research in analyzing literary works from various points of view. It reminds us of the important role of literary research in documenting and analyzing changes in the way we create, tell, and understand stories. Thus, the research on the adaptation of Heinlein's short story *All You Zombies* (1959) into the movie *Predestination* (2014) makes a good contribution to the understanding of literary works and their role in the contemporary literary world that is increasingly related to visual media, especially the intrinsic transformation elements of both literary works.

### 1.5 Conceptual Framework

This research closely examines the adaptation of the intrinsic elements of two literary works, Heinlein's short story *All You Zombies* (1959) into the film *Predestination* (2014). The adaptation process involved careful steps in transforming the core narrative structure, character development, and contextual setting into the visual and temporal dimensions of the cinematic medium. This complex transformation aimed to capture the essence of the original story while accommodating the unique demands and constraints of filmmaking. It includes adjustments in storytelling techniques, visual representation, and overall narrative flow, aiming to provide an engaging and coherent cinematic experience for the audience.

Adaptation theory, particularly that proposed by Linda Hutcheon (2012), provides a strong foundation for analyzing this adaptation process. The theory emphasizes that adaptation is part of the reception process, involving intertextuality with the original literary work. In this case, the adaptation of *All You Zombies* into the film *Predestination* (2014) is understood as a form of connection between various pre-existing works and media. The assessment of the adaptation must consider the narrative context and the media presented, by adaptation theory. Hutcheon's theory also provides a framework to identify and explain transformations in story adaptation, including transcultural adaptation and changes in media ideology. The importance of maintaining the essence or spirit of the original text, while still fulfilling the conventions of the film genre, becomes a basic



value in this adaptation process. Adaptation theory does not only apply to a single medium, but can extend between different forms of media, such as movies, video games, television, and websites.

In analyzing the adaptation of *All You Zombies* into the film *Predestination*(2014), Linda Hutcheon's adaptation theory can be applied well. The movie successfully retains key elements of the short story, such as the use of time loops and the exploration of the paradox of time travel. Through the transformation of the narrative structure and the use of visual and auditory elements, the adaptation successfully conveys the themes and motifs of the original text. Using Hutcheon's theory of adaptation, this research can go in-depth and analyze how film adaptations create new works of art that are faithful to the original text while remaining innovative in the use of cinematic techniques.

## 1.6 Previous Research

Several previous studies have made valuable contributions to understanding the adaptation of literary works into the medium of film. One of them was conducted by Rahmawati (2013) in her research entitled "Analisis Adaptasi Novel J.K. Rowling 'Harry Potter and the Half-Blood Prince' ke dalam Film Karya David Yates." Involving a comparative analysis between the novel and the film, this study utilizes the sign theory by Roland Barthes and the adaptation theory by Linda Hutcheon. Rahmawati's findings highlight ideological variations during the transformation process and examine the economic and cultural motivations underlying the film adaptation.

Siti Hairun Nufus (2018) also explored the theme of adaptation in her research titled "ADAPTASI NOVEL PETER AND WENDY (1911) KE DALAM FILM PAN (2015)". The focus of this research lies on Linda Hutcheon's adaptation theory which includes four motives, namely economic rewards, legal constraints, cultural capital, and personal and political motives. The conclusion of this research presents the idea that adaptation reflects that there are no truly new and independent

literary works in the world because every work is the result of adaptation from previous works.

Rehandini (2015) took a qualitative analysis approach in her research titled "Transformasi Karakter dalam Novel dan Film Madame Bovary." By applying the theory of ecranization by Pamusuk Eneste and the theory of adaptation by Linda Hutcheon, this study reveals the challenges in adapting novels into films, particularly in identifying character transformations and analyzing the reasons behind the changes. Dwiki Angga Putra (2019) "PLOT PERJALANAN WAKTU DALAM FILM PREDESTINATION (2014)" explored the plot aspect of time travel in the movie *Predestination* (2014) in his research. Using a qualitative method with document analysis, this study details the Time Travel theory by David Lewis. The results of the analysis show the suitability of the movie to the time travel genre, depicting messages related to the past, future, and present in the same period. In addition, Dwiki Angga Putra's research highlights the balance in human aspects such as reason, mind, choice, desire, ego, and greed depicted in the movie. Overall, these studies provide deep insights into the dynamics of adapting literary works into the cinematic medium and apply various theories to understand the changes and challenges involved in the process.

In her thesis titled "Ekranisasi Novel ke Film Surat Kecil Untuk Tuhan," Aderia (2013) conducts an analysis of both the novel "Surat Kecil Untuk Tuhan" by Agnes Davenor and its film adaptation by Haris Nizam. Employing a descriptive qualitative method, Aderia's research focuses on delineating the similarities and differences between the events depicted in the novel and the film. One notable disparity identified is the varying number of episodes present in each medium; while the novel contains 112 episodes, the film only presents 69 episodes. However, despite this discrepancy, there remain 32 episodes that are portrayed similarly in both the novel and the film. Drawing parallels with previous research, it becomes evident that Aderia's study shares similarities with others that analyze literary adaptations. Despite variations in titles, all the aforementioned research endeavors revolve around the examination of the transition from a novel to another form of

literature. However, distinct differences emerge between Aderia's research and the others. Unlike previous studies that predominantly focus on elements such as plot, characterization, setting, and theme, Aderia's research extends its scope to include additional elements such as point of view, tone, style of the author, figurative language, and moral values. Furthermore, Aderia's research employs a structural approach and adaptation theory, diverging from the ekranisasi theory utilized in previous studies, which primarily discuss the adaptation of a novel into a film.

Building upon the aforementioned findings, it becomes evident that there are certain similarities between the researches discussed and the current study. Notably, all of these investigations center around the analysis of a novel, aligning closely with the focus of this research. Despite variations in titles and specific topics, the common thread lies in their examination of the adaptation process from a literary work to another form of literature.

However, significant differences also exist between these researches and the present study. Unlike the previous research endeavors, which primarily delve into the adaptation of novels into films and utilize the ekranisasi theory, this research adopts a distinctive approach. Here, the analysis extends beyond traditional aspects such as plot, characterization, setting, and theme. Instead, the researcher incorporates additional elements such as point of view, tone, authorial style, figurative language, and moral values into the examination. Moreover, a structural approach and adaptation theory are employed to delve deeper into the complexities of the adaptation process. By focusing on the adaptation of a novel into a drama, this research expands the scope of inquiry and offers fresh insights into the interplay between literature and performance.

In essence, while similarities exist in the overarching focus on analyzing literary adaptations, the differences lie in the methodology, scope, and focus of inquiry. By adopting a comprehensive approach and exploring a novel's transformation into a drama, this research contributes to the broader discourse on adaptation studies and enriches our understanding of the creative processes involved in reinterpreting literary works for the stage.