

# CHAPTER I

## INTRODUCTION

This chapter consists of research background, research questions, research objectives, and research significance. This chapter also reviews previous research on similar topics and includes definitions of key terms.

### 1.1 Background of the Research

The adaptation of literary works into movies is very common and much in demand in today's entertainment industry. Just as the adaptation of novels into movies is one form of transformation of literary works that has attracted the attention of academics and critics in literary and film studies. From a literary perspective, this adaptation is not just an effort to transfer text from one medium to another, but also a process of re-creation in which the intrinsic elements in the literary work, such as theme, character, plot, and setting, are transformed to meet the characteristics and demands of the movie medium. As such, adaptation is a creative process and involves many new decisions being made.

According to (Damono, 2018: p. 3), “adaptation emphasizes that form is absolutely impossible to ignore, and anyone who wants to explore the ideological aspects therein cannot but be faced with the obligation to understand the complexity of the form to be dissected”. This means that adaptation is a form of interpretation of the original text. The adaptation process does not have to be one hundred percent similar to the original media, because each medium has its own characteristics. So filmmakers have the artistic freedom to explore and adjust elements such as themes, characters, settings, and storylines in the most effective way for the movie medium, including by changing or adding certain elements to enhance dramatic or emotional effects.

The process of adapting a novel into a movie is also called ekranisasi. According to (Eneste, 1991: p. 60), ekranisasi is the process of adapting a novel into a movie. Where ekranisasi is the process of changing the form of words into audio-visual images. Therefore, the adaptation process often involves the transformation of narrative elements to adapt to the new media, which has different

characteristics and limitations from the original media. Where novels have a free duration without being bound by time for the author to channel his imagination. Meanwhile, movies have a shorter time limit so the storyline in the novel must be adjusted to the duration of the movie which generally lasts around 90 to 120 minutes. A novel is the result of the author's imagination poured into a literary work in the form of writing which will then create another imagination for the reader, while the movie is the result of the imagination created by the director. Turning a novel into a movie is certainly not easy because it is two different types of literature. The process of adapting a novel into a movie itself requires correct sorting because the story structure in the novel will be adjusted to movie standards. According to (Eneste, 1991: p. 61-65), the process of ekranisasi is the transformation of novels into movies which will involve the process of reduction, addition, and modification. Where the story in the novel will experience sorting when adapted into a movie, with the selection of important parts that will be shown in the movie and eliminating things that are not important. However, the core story of the original work is maintained so as not to lose the meaning that the original author wanted to convey.

One example of the adaptation process is the novel 'Bird Box' by Josh Malerman released in 2014 which was adapted into a movie of the same name and released by Netflix in 2018 directed by Susanne Bier. The novel is a uniquely conceptualized work of horror fiction that provides suspense, fear, and the struggle of living in a chaotic world. It tells the story of a mother trying to protect herself and her two children from a mysterious invisible entity that will cause suicidal thoughts if she sees it. The novel received much praise from literary critics and among readers. Later when Netflix released its movie adaptation, the movie was in the media spotlight and gained popularity with an overwhelming number of viewers. However, as is the case in any adaptation, the change from the written medium to the big screen led to some adjustments in the story. This creates a space for researchers to explore how the intrinsic elements of the novel are adapted into a visual form and how this affects the audience experience.

This research chose the object of the adaptation of 'Bird Box' from novel to movie. Where after reading and watching the movie, researchers found differences and similarities between the novel and the movie. Therefore, this study aims to analyse the changes in story adaptation between the novel and the film 'Bird Box'. This research focuses on analysing the adaptation of the intrinsic elements of the novel Bird Box by Josh Malerman into the movie Bird Box by Susanne Bier.

Through this research, it is hoped that valuable insights into the process of adapting literature into movies will be discovered that can provide insight into how such adaptations affect the way we read and enjoy literature, and how our interpretations of stories can change when presented in different formats. It also paves the way for further research on the relationship between literature, movies, and popular culture.

## **1.2 Research Question**

Based on the background above, the researcher identified several problems as follows:

1. How is the adaptation process of intrinsic elements in the novel "Bird Box" into the movie "Bird Box"?
2. What are the main differences and similarities between the novel and the movie "Bird Box"?

## **1.3 Research Objective**

Based on the problems above, the objectives of this study are:

1. To find out the changes in the intrinsic elements in the novel that are transformed into the Bird Box movie.
2. To find out the differences and similarities of intrinsic elements found in the novel and the Bird Box movie.

## **1.4 Research Significance**

This study has theoretical and practical research significance, as follows:

### **1.4.1 Theoretically**

The author hopes that this research can be a reference for research on the process of adapting a literary work into a movie. In addition, this research is expected to improve one's analytical and critical abilities about understanding the creative results that occur in the adaptation process that provide a different picture of the work before and after being adapted.

### **1.4.2 Practically**

This research is expected to help and become a reference for students who want to analyze and are interested in understanding adaptation. In addition, the author also hopes that readers who want to analyze movies can improve this research with the addition of broader theories.

## **1.5 Previous Study**

There are several previous studies that helped in the process of this research. Including thesis sources that have similarities in theory and topics discussed. The following are among them:

The first study is a thesis made by Muhammad Ridwan (Ridwan, 2022) entitled "The study of adaptation: I'm thinking of ending things from novel (2016) to movie (2020)". This study uses an objective approach and the theory of ekranization by Eneste (1991) and the plot theory created by Mays (2018). the results showed that some changes occurred in the movie adaptation process into narrative elements such as plot, setting, character, point of view, and symbols.

The second study is a thesis made by Maghribi Tahta Nalenro Sakti (Sakti, 2019) entitled "Film Adaptation of Main Character's Struggle in Nick Hornby's High Fidelity". This research uses the theory of ekranization by Pamusuk Eneste (1991) with a literary criticism approach. The results showed that the novel by Nick Hornby and the movie adaptation by Stephen Frears both describe the intrinsic

elements of the storyline. However, the novel shows the intrinsic elements more broadly than the movie.

The third study is a journal article made by Ayu Resti Anjani, Tri Riya Anggraini, and Riska Alfiawati (Resti Anjani et al., 2021) entitled "Analisis perbandingan Novel dan Film Laskar Pelangi". The research used a comparative-inductive technique. The result of the research is that there are additions and subtractions to the plot so that changes occur.

## **1.6 Definition of Key Terms**

In this chapter, the researcher defines important terms in this study including comparative Literature, adaptation, novel, and movie.

### **1.6.1 Comparative Literature**

Comparative literature is a science that discusses comparing one work with another. Usually, the object of this research includes the similarities and differences found in the two works.

### **1.6.2 Adaptation**

An adaptation is a transformation of text from novel to movie or from movie to novel. But in general, movie adaptation is most often used when adapting a novel into a movie. (Eneste, 1991), said that movie adaptation is the process of transforming the world of words into the world of images.

#### **1.6.2.1 Reduction**

This process of cutting or reduction occurred due to differences in several aspects, one of which was the duration of the broadcast, where novels can usually be read for days while movies can only be watched for 90-120 minutes.

#### **1.6.2.2 Addition**

The process of adding to the story occurs after the director and screenwriter first direct the novel to be made into a movie. Additions can appear in the story, plot, setting, characterization, or plot.

### 1.6.2.3 Modification/Variation

Variation editing is a combination of subtraction and the addition of new elements from the novel to the movie. Variation changes are made to ensure differences in the movie with new variations.

### 1.6.3 Novel

A novel is a fictional story in the form of writing that contains internal and external elements. Furthermore, novels are the result of individual creativity resulting from the novelist's ideas and concepts reflected in written literary works. In novels, the story is longer, and the message can be more precise and detailed. (Sayuti, 2000:32) said novels tend to be "widely distributed".

### 1.6.4 Movie

Movies are different from novels, which, according to Ernest, are the result of joint work (mutual cooperation). In the movie itself, the director and screenwriter play an important role in the creation of the movie, because they have to create an audiovisual work that needs to be adapted.

