

CHAPTER I

INTRODUCTION

This chapter consists of five subchapters; the background of the study, research questions, objectives of the study, significance of the study, and scope and limitations of the study.

1.1. Background of the Study

As the medium of artistic expression of words, literature conveys and explores a deep meaning of emotions (Shindy and Noverino, 2021:3). This means through literature, authors can connect with readers on an emotional level, helping them reflect on their own feelings and experiences. Mukarramah, *et al.*, (2021:200) strongly state that novels, in particular, can tell stories over long periods of time. They allow readers to deeply explore how characters grow and change as they face challenges and go through life's transformations.

Writing a novel is a creative process where the author brings their ideas to life (Magfirah, *et. al.*, 2021:49). It's about imagining characters that feel real, creating stories that draw people in, and figuring out how to say it all in a way that connects with readers. Along the way, the author organizes their thoughts and ideas, shaping them into something meaningful and engaging.

Literature and movies often cross each other's lines (Astiantih, *et al.*, 2017:659). This refers to the fact that novels and movies are frequently share ideas, stories, and themes. They are closely connected and influenced each other. This relationship of similarities allows stories to be told in different ways, whether through written words or visual storytelling.

As novel needs beautiful arrangements of words, attractive appearance in a movie is a mandatory (Mukarramah, *et al.*, 2021:200). First and foremost, the visual allure of actors and the aesthetic quality of cinematography can enhance the overall cinematic experience for the audience. In many cases, an attractive appearance is considered an asset in promoting a movie and garnering interest from potential viewers.

However, it is essential to note that attractiveness in movie extends beyond physical appearance. It can also encompass the charisma, talent, and screen presence of the actors. The way actors show emotions, fully bring their characters

to life, and engage the audience with powerful performances make them more appealing in movies. A movie's appeal comes from beautiful visuals, great acting, and well-told story. Together, these elements create the overall experience and shape how viewers feel about the movie.

As time goes by, there are increasingly more ways to enjoy literary works, including adaptation (Widhayani, *et. al.*, 2018:188). Over the years, the creative process of translating stories from various sources, such as novels, plays, or short stories, into cinematic experiences has evolved and become an essential part of the film industry. Adaptation has played a crucial role in the world of filmmaking, becoming a fundamental component since the late nineteenth century (Deepika & Bhuvaneswari, 2023:57).

Fakhrurozi and Adrian (2020:92) claim that movie adaptation, more often than not, gravitate towards literary works that have achieved the status of being best sellers. To support their statement, Istadiyantha (2017:2) underlines that a resounding in the literary world, often evidenced by the popularity of a novel, frequently becomes an essential point of reference for achievements across diverse mediums, such movie. "Successful novels often become a starting point for the birth of hope successful film as well," quoted from Kayyis (2016:3).

Some of the most recognized and widely known products of movie adaptations include *The Da Vinci Code* by Dan Brown, which explores a thrilling conspiracy involving secret societies and was released in 2006; *Harry Potter* by J.K. Rowling, which brings to life a magical adventures of a young wizard and his friends that also known as the Golden Trio, with the first movie *Harry Potter and the Sorcerer's Stone* released in 2001; *Murder on the Orient Express* by Agatha Christie, a classic detective story set aboard a luxurious train, with the latest adaptation released in 2017; and *Divergent* by Veronica Roth, a dystopian tale that delves into the struggles of a divided society, released in 2014. These adaptation products have engaged audiences worldwide, showing the long-lasting appeal of their original literary works.

According to Mauliddiyah (2023:1-2) movie adaptations have a unique ability to attract readers' interest by bringing the stories to life, satisfying readers' imagination in intense and dynamic ways. By transforming the written word into

visual and auditory experiences, these adaptations allow audiences to see and hear the characters, settings, and plot that readers' have envisioned (Widhayani, *et. al.*, 2018:189-190).

The process of adapting novel to movie by adding layers of depth and detail will enrich audiences' understanding and enjoyment of the narrative. It's not only to enhance the original material but also to provide a fresh perspective, making the story accessible to a broader audience and sparking renewed interest in the source novel (Elbetri, *et. al.*, (2021:323). In this way, movie adaptations take the role as a bridge between literature and cinema, engaging readers and viewers alike by fulfilling their imaginative desires (Widhayani, *et. al.*, 2018:189-190).

Seeger (1992:2) says adaptation is not imitation, but creation based on an existing story. It allows filmmakers to reinterpret the original material, often adding new dimensions while attempting to maintain the essence of the source text. Based on Seeger's book *The Art of Adaptation: Turning Fact and Fiction into Film* (1992), the writer can conclude that this theory centers around how intrinsic elements are condensed, expanded, or varied during the adaptation process. This theory offers a structured, technical framework specifically designed to analyze the narrative alterations in intrinsic elements during the adaptation process. This aligns perfectly with this study's purpose of identifying and explaining the changes in the realm of intrinsic elements between the novel and the movie.

Hutcheon (2006:33-72) describes adaptation as a creative and interpretive transposition of a work into a new form, context, or medium, highlighting the re-interpretive nature of adaptation. Chapter 4 of Hutcheon's book, *A Theory of Adaptation*, (2006:85-92) explains why adaptations happen, focusing on the cultural, ideological, and creative motives behind adaptations. Since the theory focuses on the cultural, ideological, and creative recontextualization of a work, it does not suitable for this study. This theory does not fulfill what this study requires. Therefore, the adaptation theory by Linda Seeger is a suitable theory for this study. It provides a comprehensive framework for analyzing the transformation of literary works into cinematic forms.

By focusing on adaptation, the writer can systematically explore how filmmakers interpret and reimage written narratives. Furthermore, adaptation

theory by Seger facilitates a deeper understanding of the interplay between one medium, especially literature, and movie, highlighting the unique challenges and creative opportunities inherent in translating text to screen. Through this lens, scholars can critically assess the loyalty, innovation, and impact of movie adaptations, providing valuable insights into the evolving relationship between these two mediums.

By using Seger's the art of adaptation as the theoretical foundation, this study will examine the intrinsic elements, especially the plot, setting, and characterizations of two literary works: the novel *All the Bright Places* by Jennifer Niven and its movie adaptation of the same title. *All the Bright Places* is a young adult fiction based on the author's personal experiences. It explores themes of love, loss, and mental health, was first published on January 6, 2015. It has since resonated with many readers for its heartfelt and poignant portrayal of the struggles faced by young people.

Based on what GoodReads wrote about Jennifer Niven, she is the Emmy Award-winning #1 New York Times and International bestselling author. "*All the Bright Places* has won literary awards around the world, including the GoodReads Choice Award for Best Young Adult Fiction of 2015. It was named a Best Book of the Year by Time Magazine, NPR, the Guardian, Publisher's Weekly, YALSA, Barnes & Noble, BuzzFeed, the New York Public Library, and others, and was the #1 Kids' Indie Next Book for Winter '14-'15," quoted from "Goodreads" (2015). Per September 7, 2024 this book got 4.12 star from 583.126 rating on "Goodreads" (2015). While the movie is a 2021 Winner of ReFrame Stamp for Top 100 Most Popular Narrative and Animated Feature and being watched over 40K times per September 30, 2024 based on IMDb (2020).

The story of this Niven's first young adult book follows two high school students, Violet Markey and Theodore Finch. They met on the ledge of their school's bell tower. Both attempting suicides. Finch, who is fascinated by death but constantly searching for reasons to stay alive, saves Violet, who is grieving the recent death of her sister. As they partner on a school project to discover the natural wonders of Indiana, Finch helps Violet find joy in life again, while Violet helps Finch feel understood and less alone. Despite their deepening bond and shared

moments of happiness, Finch's struggles with bipolar disorder become increasingly apparent. As Finch spirals downward, Violet's love and understanding may not be enough to save him from himself. *All the Bright Places* offers a heart-wrenching yet hopeful exploration of the highs and lows of growing ups, the importance of human connection, and the long-lasting impact of mental health on young lives.

This study is a continuation of the previous research that also discussed novel or movie *All the Bright Places*, adaptation, and intrinsic elements. *From Novel to Film: A Study of Memory, Illness, and Symbols in All the Bright Places in Light of Eneste's Ecranisation Theory* by Deepika and Bhuvaneswari (2023) focuses on the differences between the novel *All the Bright Places* and its movie adaptation, specifically on the portrayal of mental illness, memory, and symbolism using Eneste's ecranisation theory. The research found that the movie shifts its focus on the characters' struggles with suicidality to their love story, making the overall narrative lighter compared to the novel.

Psychological and Romantic Ideas: Life and Death Instinct in Adapting "All the Bright Places" from Novel to Film by Syarif Hidayat, *et. al.*, (2023) compares the portrayal of life and death instincts in the novel and the movie adaptation, focusing on how the characters' psychological aspects are adapted. The research uses adaptation theory by Hutcheon and O'Flynn, as well as Freud's life and death instinct theory. The findings show that Finch's character in the novel exhibits more of the death instinct, highlighting teenage psychological struggles, while the movie emphasizes the life instinct to focus more on the romantic aspects of the story.

A Semiotic Analysis of Trauma Recovery on the All the Bright Places Film by Astri Habibah (2021) analyzes the implicit messages in the movie adaptation of *All the Bright Places*, focusing on trauma recovery. The research uses Charles Sanders Pierce's semiotic theory to analyze the signs in the movie. It identifies seven signs representing three key factors in trauma recovery.

A Study of the Elements of Depression in 'All the Bright Places 2015' by Zaireen Zuleiqha Zainol Abidin and Mohd Syuhaidi Abu Bakar (2020) focuses on the portrayal of depression in the novel *All the Bright Places*. Analyzing how depression manifests in the two main characters using Beck's cognitive theory of

depression. The findings show that the novel realistically portrays both depression and suicide, portraying the serious themes with a sense of hope by the end.

Psychological Conflicts on the Main Characters in Netflix Original Movie 'All the Bright Places' by Brett Haley by Khusnul Muthiah Althaf and Riola Haya Nur (2022) investigates the psychological conflicts of the main characters in the *All the Bright Places* movie, focusing on the causes and resolutions of these conflicts using Kurt Lewin's theory of intrapersonal conflict. It concludes that Finch's psychological struggles are rooted in his troubled family life, leading to unresolved emotions then to his suicide, while Violet's trauma from losing her sister leads to mental breakdown and gloom, but she eventually finds a path to recover.

Previous studies on *All the Bright Places* have explored a wide range of aspects, including memory, illness, and symbols through Eneste's ecranisation theory; psychological and romantic ideas using Hutcheon and O'Flynn's adaptation theory; trauma recovery through Pierce's semiotic approach; elements of depression using Beck's cognitive theory of depression; and psychological conflicts using Lewin's intrapersonal conflict theory. Although these studies provide valuable insights into the novel's themes and psychological dimensions, none have specifically focused on how its intrinsic elements -especially plot, setting, and characterization- are transformed in the movie adaptation. Therefore, this study fills that gap by analyzing the adaptation of intrinsic elements in *All the Bright Places* using Seger's (1992) theory, to reveal how the novel's core narrative is reshaped through cinematic form.

1.2. Research Question

The following is the research question of this study:

How adaptation transform the intrinsic elements of the novel to movie adaptation of *All the Bright Places*?

1.3. Objective of the Study

The study aims to achieve the following objective:

To identify and analyze the key differences between the novel *All the Bright Places* and its movie adaptation.

1.4. Significance of the Study

In highlighting the importance of this study, the writer underscores the following significance of the study:

a. Theoretical Significance

The theoretical significance of this study is that this study contributes to the field of adaptation.

a. Practical Significance

1. The findings of this study can serve as a guide for filmmakers and screenwriters, helping them appreciate the complexities and creative decisions involved in translating literature into movie, and potentially improving future adaptation projects.
2. Literary scholars can benefit from the insight provided by this study, gaining a better understanding of the interaction between literature and its cinematic representation.

1.5. Scope and Limitation of the Study

To maintain focus, this study outlines its scope and limitations to define what is included and what is not.

a. Scope of the Study

This study focuses on the adaptation process of *All the Bright Places*, analyzing the intrinsic elements, precisely plot, setting, and characterization. It involves a comparative analysis of Jenniver Niven's novel and its movie adaptation. This study aims to identify the types of adaptation techniques used, as proposed by Seger. These techniques include how the plot is adapted or altered, the portrayal and transformation of settings, and the development and illustration of characters in both mediums. By examining these elements, this study aims to provide a comprehensive understanding of the adaptation process and the creative decisions involved.

b. Limitation of the Study

To maintain focus, the writer narrows the limitation of the study. The analysis is limited to examining the process of adaptation concerning the main characters.

Secondary or supporting characters will not be analyzed to ensure a concentrated and in-depth examination of the main characters' adaptation process.

This study is limited to analyzing intrinsic elements such as plot, setting, and characterization, and excludes other literary elements like themes, symbols, or motifs. The focus is solely on the content of the novel *All the Bright Places* and its movie adaptation, without considering external factors such as audience response or box office performance.