

CHAPTER 1

INTRODUCTION

1.1. Background of the Problem

Adaptations can be found everywhere these days: on television and in films, on the musical and dramatic theatre, on the Internet, in novels and comic books, and at your local theme park and video arcade (Hutcheon, 2006).

The phenomenon of the transformation of literary works into films is a phenomenon that is widely carried out by filmmakers. Films that are based on novels create a very high enthusiasm for film lovers. In the history of world cinema, the work of screenplays comes from the adaptation process. This phenomenon occurs because of the success of a novel that has been successfully attracted by the wider community and usually has been reprinted many times so that it makes film producers interested in transforming the novel with various purposes, which realizing the imagination of the reader to want to repeat the success of the novel.

Various parties have adapted literary works to different kinds of literature as a gesture of appreciation for these literary works. This is common in the adaptation of a novel into a film, of short stories into films, of comic books into films, of dramas into films, and so on.

Many films are based on literary works. In some ways, adapting a novel or play involves more ability and discipline than working with an original script. Furthermore, the better the literary work, the more difficult the adaptation. As a result, many film adaptations are based on substandard sources, because some people will be upset by the change required in film if the source itself is not of the highest caliber. There are several adaptations that are better than the originals. (Giannetti, 2014, p. 398)

Novel *All the Bright Places* by Jennifer Niven is an example of a literary work being adapted into a film with the same title. The difficulty of converting a novel into a feature-length film is figuring out how to fit the novel's plot within a limited time period. Although Jennifer Niven was personally engaged

in drafting the script for *All the Bright Places*, many aspects of the novel's appeal were not adapted into the film. The novel version's distinctiveness, in which the perspective shifts from Finch to Violet in each chapter, is one of the missing features from the film version, resulting in a loss of context for both the tale and the characters.

All the Bright Places is a fascinating and beautiful story about a girl who learns to live from a guy who is determined to die. Theodore Finch is fascinated with death and continually planning ways to commit suicide. But every time, something wonderful, no matter how little, stops him. Violet Markey lives for the future, counting down the days until graduation, when she may escape her Indiana town and her painful loss in the wake of her sister's tragic death. It is unknown who saves who when Finch and Violet meet on the ledge of the school bell tower. And when they collaborate on a project to explore their state's 'natural wonders', Finch and Violet make even more crucial discoveries: Only with Violet can Finch be himself: a strange, humorous, live-out-loud man who is not such a weirdo after all. And it is only with Finch that Violet can stop counting the days and begin living them. However, as Violet's world expands, Finch's begins to shrink.

1.2. Identification of the Problem

Based on the background of the problem mentioned before, I identify that since the novel has been adapted to film, I assume that there are differences that emphasize the main theme which is life and death instinct.

1.3. Limitation of the Problem

Based on the identification of problems above, I limit the problems into 3 (three) aspects of the intrinsic approach that are elaborated into the theory of psychology of literature, as follows: 1) Life and death instinct in characterization in the novel and film *All the Bright Places*; 2) Life and death instinct in plot in the novel and film *All the Bright Places*; 3) Life and death instinct in setting in the novel and film *All the Bright Places*.

1.4. Formulation of the Problem

Based on the previous description, the problem formulation may be represented in the form of analytical questions as follows:

1. How are the differences of the life instinct in adaptation *All the Bright Places* described through the differences of the characterizations, plots, and settings between the novel and the film?
2. How are the differences of the death instinct in adaptation *All the Bright Places* described through the differences of the characterizations, plots, and settings between the novel and the film?

1.5. Objectives of the Research

Based on the formulation of the problem above, the research objectives can be described as follows:

1. To describe the differences of the life instinct in adaptation *All the Bright Places* through the differences of the characterizations, plots, and settings between the novel and the film.
2. To describe the differences of the death instinct in adaptation *All the Bright Places* through the differences of the characterizations, plots, and settings between the novel and the film.

1.6. Benefit of the Research

This research is expected to be useful for those who are interested in deepening knowledge about literature through the adaptation of life and death instinct theory. This research is also anticipated to serve as a reference and source of more scientific knowledge for future researchers undertaking similar research.

1.7. Systematic Organization of the Research

The framework of term paper writing which titled “Life and Death Instinct in Adaptation *All the Bright Places* from Novel to Film” is as follows:

CHAPTER 1 : INTRODUCTION

This chapter consists of background of the problem, identification of the problem, limitation of the problem, formulation of the problem, objectives of the research, benefit of the research, and systematic organization of the research.

CHAPTER 2 : THEORITICAL FRAMEWORK

This chapter contains a review of intrinsic approaches such as characterization, plot, and setting, as well as extrinsic approaches including adaptation theory, psychological theories such as the life and death instinct, shooting technique theory, and previous related studies.

CHAPTER 3 : RESEARCH METHOD

This chapter contains time and location, research approaches and method, research objects and data, data collection technique, and data analysis technique.

CHAPTER 4 : LIFE AND DEATH INSTINCT IN ADAPTATION *ALL THE BRIGHT PLACES* FROM NOVEL TO FILM

This chapter is the core of the whole research, which is the analysis of the study of the adaptation of the story contained in the novel and film *All the Bright Places*. This chapter describes life and death instinct in characterization, plot, and setting of the novel and film *All the Bright Places*. This chapter is the result of research that will use data sources and will be analyzed. The results of the study can provide answers to the formulation of the problem and objective of the research contained in Chapter 1.

CHAPTER 5 : CONCLUSION

This chapter contains conclusion and suggestion from the whole research.

