

ADAPTING MITCH ALBOM'S *TUESDAYS WITH MORRIE* TO FILM: CONVEYING LIFE VALUES

¹Syaifullah, ²David D. Perrodin

¹syaifullah@staff.uinsaid.ac.id, ²daviddperrodin@gmail.com

¹UIN Raden Mas Surakarta, Indonesia

²Institute for Population and Social Research, Mahidol University, Thailand

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Abstract

Using an adaptation and content analysis approach, this study examined the transformation of Mitch Albom's novel "*Tuesdays with Morrie*" into a film. The primary concern was how this adaptation effectively conveyed the message of life values. The adaptation approach was employed to explore disparities in narrative, characters, and themes when a novel is adapted into a film. The content analysis approach was utilized to identify and analyze the portrayal of life values in both mediums. The data collection involved a comprehensive examination of the novel and a screening of the film adaptation. Relevant elements, including dialogues, narratives, characters, and themes pertaining to life values, were identified and documented. Subsequently, content analysis was conducted to identify patterns, themes, and messages concerning life values. The findings revealed that the film adaptation reflected the life values in the novel similarly, despite alterations and simplifications in the story and characters.

INTRODUCTION

Adapting a literary work into film is a challenging creative process in which a director must be able to transform a story from its non-visual form into a moving image (Isnaniah, 2015; Stam, 2000). One of the challenges in adaptation is to produce a film that is faithful to the original script and able to provide a unique and interesting interpretation for the audience (Hutcheon & O'Flynn, 2013). Adaptation is not just a process of turning literary work into different forms, one of which is a film, but also a form of translation from what is narrated by an author into a visual image. Literary works adapted into film often experience plot, character, or setting changes. This can happen because of the differences in the medium, space, and time limit of each, in this case, between literature and film (Stam, 2000). However, the changes do not mean eliminating the values contained in the original work. Conversely, changes can help express the values of the literary work more effectively through the film as the medium.

One of the literary works adapted into a film is the novel *Tuesdays with Morrie* by Mitch Albom (1997). This novel became a best seller worldwide and was adapted into a television



film in 1999 (Jackson, 1999). *Tuesdays with Morrie* tells a story of the relationship between a student named Mitch and his former professor, who is dying. This novel contains messages about life, death, and the relationship between humans (Rohmah, 2020). Many aspects must be considered in a film adaptation, such as casting, scriptwriting, and directing (Stam, 2000). Since the film provides visuals, the producer has to think about how the telling mode in the novel is translated into showing mode through the three mentioned aspects that are closely related to visualization. Another essential thing in adaptation is maintaining the story's essence while adapting it to the film medium (Hutcheon & O'Flynn, 2013). The adaptation process often raises debates about whether the film is faithful to the original script. However, as it is presented in different mediums, the film has limitations in expressing stories.

Much has been done in adapting *Tuesdays with Morrie*, from adding characters and reducing scenes to changing the story's ending (Stam, 2000). According to Hutcheon and O'Flynn (2013), adaptation is not just transferring original works into a different medium but also building new relationships between sources and adaptations. Adaptation involves not simply copying stories from one medium to another but a creative and interpretive process. Hutcheon and O'Flynn also emphasized that adaptation can strengthen original works, create new works, and open space for various interpretations. It implies that changes in the film adaptation do not necessarily make it a good or bad work, but it is inevitable.

In adapting a novel to a film, the adaptation process also involves several essential aspects, such as choosing the right story, characters, and themes to suit the film medium. According to Ardianto (2014), in choosing a novel for adaptation into a film, several things need to be considered, such as the story's quality, the characters' complexity, and the relevance to the relevant socio-cultural context. This is necessary for the film adaptation to succeed commercially and presents good artistic quality. In the adaptation process, several techniques or strategies can be used to introduce a story in film form. As stated by Naremore (1988), these techniques or strategies include choosing themes that are easy to understand, developing characters in detail, and changing the narrative structure to strengthen the message and emotion to be conveyed. Naremore added that a successful adaptation must produce works with new characteristics not present in the source so that the adaptation is not just a copy of the original source.

Studies on the film *Tuesdays with Morrie* have been carried out by previous researchers, for example, undertaken by Wiranti (2012) and Tiani (2014), which focused on the procedure for translating naturalized cultural words in novels in the phonetic realm and focusing on

Morrie's perspective on American value, respectively. Another study of the novel was conducted by Karlén (2020), in which they see the story as a critique of American Individualism. Winter and Birnberg (2003), scholars from medical backgrounds, discussed the novel and compared it with Stephen Hawking's seminar to see the life philosophy of people with ALS disease.

Meanwhile, studies on adaptation have also been conducted more fruitfully these days. For example, Nurafia and Tjahjandari (2022) looked at the construction of spirituality of the main characters in the adaptation of the novel to the film *Rembulan di Wajahmu*. This article found variations in the setting from the book to the film form, which influences the construction of the main character's spirituality, namely forming self-reflection. In addition, Ratri (2021) looked at the adaptation of the novel Kim Ji-Yeong Born 1982 into a film version. In their article, Ratri focused on the transformation of misogyny in the story and film. This study concluded that misogyny is presented differently in the book adaptation. There are changes in the form of alteration, omission, and addition, which is a form of adjustment to meet the different media the story is narrated in.

Studies on the adaptation of Mitch Albom's *Tuesdays with Morrie* have never been conducted. The research about the novel is mainly revolving around the book only. While the film helps resonate the story to a broader audience, only a few discussions about it are found, one of which was written by Baysal (2018), focusing on the fundamental concept of existential therapy. It still becomes a favorite discussion among literature enthusiasts, university students, and scholars today, even after more than twenty-five since the novel was first released in 1999 (Tucker, 2022).

Based on the description above, this article focuses on discussing the adaptation of the novel *Tuesdays with Morrie* (Albom, 1997) into film form and reflecting on the values of life contained in it. The problem that will be presented is how this film adaptation describes and demonstrates the life values contained in the novel and the changes or differences that may occur in the adaptation process. Meanwhile, this article aims to provide a deeper picture of the film adaptation of *Tuesdays with Morrie* and how life values are presented in the adaptation process.

LITERATURE REVIEW

Stam (2000) explored that adaptation is a process that involves changing from verbal to visual display and requires the ability to change the form of a story from words to pictures when it comes to film adaptation. Nelmes (2012) discovered that adapting literary works into

a film requires precision and creativity from filmmakers to present works that both book fans and moviegoers can appreciate. Nelmes emphasized that filmmakers must have the ability to recognize the core story of an original literary work and be able to adapt it into a visual language in a satisfying manner. They also highlighted the importance of choosing the right cast and shooting location to create an atmosphere for the original literary work.

In line with that, Hutcheon and O'Flynn (2013), in their book *A Theory of Adaptation*, also stated that changes are necessary for adapting a literary work. However, they explored more about different types of adaptation, including adaptation from novel to film. Adaptation theory by Hutcheon and O'Flynn is used here to analyze the changes undergone *Tuesdays with Morrie's* film adaptation.

Adaptation of literary works into film is a complex and challenging process. Itafarida (2007) found that adapting literary works into a movie is not just about moving narrative from the pages of a book into the form of moving images on the big screen. With their adaptation theory, Hutcheon and O'Flynn (2013) stated that adaptation as a product and process must also consider aspects such as characterization, plot, and theme since adapting one work into a different medium is complex. In the case of adapting a novel into a performance and film, the changes can include distilling the aspects of the story, including the plot and character. Not only cutting can occur in the process, but addition and alteration can also be done.

The cutting may occur due to the film duration, which limits the length of the story; thus, some characters in the novel may not appear in the film version. This case is also valid for the cutting of some storylines. Although often seen as a loss for the work, this process is sometimes done to make the story more powerful. Hutcheon and O'Flynn (2013) call it a change from narrative redundancy to narrative pertinence. Thus, new characters, conflicts, and suspense are also added in some adaptations to maintain the logic and strengthen the story's power despite the cut. Change of plot is another thing mentioned by Hutcheon and O'Flynn, in theory, since the theorist believes that adaptation is not necessarily maintaining the story in the same narrative aspects; rather, the adaptor may have their creative process and alter the plot, the suspense, and even the value presented in the original story.

Value and life experience are essential things that popular culture like film carries (Laugier, 2021). Laugier (2021) proposed a redefinition of popular culture as a work of moral education and life experience rather than mere entertainment. They argued that the film had reached more audiences than traditional arts like painting, theatre, and novels. Thus it has a strong effect on moviegoers since what is presented in films, which has various genres today,

are somehow related to social condition and individual experience. It is not exaggerated to propose that this is one of the reasons why many classics have been adapted to film, especially ones considered to have values to convey. *Tuesdays with Morrie* is one of the traditional arts in the form of novels filled with heavy life values related to everybody (Winfrey, 2019).

Meyer (2013) showed that literature has the power to show readers or viewers the values fundamental to society. Literature can be a mirror for values such as compassion, friendship, courage, honesty, and sacrifice. Meyer also mentioned that literature often shows how these values are tested or even ignored by the characters in the story. This can remind readers or viewers to evaluate themselves and take lessons from the failures or successes of these characters. Meyer said that reflection on the values of life could provide a deeper meaning in the reading or audience of literature. In Meyer's view, literature is fictional works produced by famous writers and includes non-fictional works such as memoirs or autobiographies. Thus, non-fiction literary works such as Mitch Albom's *Tuesdays with Morrie* can contain living messages as strong as fictional ones. In this case, an adaptation from literature to film can be a means to bring back the living values contained in the original work.

According to Meyer (2013), literature can be a mirror or reflection of the values of life contained in society. Through stories presented in the literature, readers or viewers can learn about life, morals, and values considered necessary in everyday life. Content analysis is used to analyze the message or meaning contained in a text. This research uses the content analysis method to analyze the life values in the novel *Tuesday with Morrie* and its film adaptation. The article uses theories of adaptation and content analysis to explore and answer the formulated problems.

RESEARCH METHOD

The research methodology used qualitative research employing a content analysis approach. Data were collected by analyzing *Tuesdays with Morrie* (1997) and its film adaptation (1999). Written sources related to the topic, such as articles related to the story and the film, are also used as data sources to provide deeper analysis. The data were analyzed qualitatively by identifying the changes in the adaptation and the values in both the novel and the film *Tuesdays with Morrie*.

The descriptive analysis uses adaptation theory as the basic theory to unravel the changes. Then, the same method is used to explain life values in novels and films with content analysis theory. Pratama et al. (2021) noted that content analysis is a research technique for making inferences (interpretations) about messages in communications, books, pictures, and

others. The theory is used to assist researchers in organizing data into specific categories or variables and then calculating the frequency of occurrence of each category. Therefore, the content analysis method effectively reveals the life values in the novel *Tuesday with Morrie* and its film adaptation.

In this research, the content analysis method was used to identify and calculate the emergence of life values in the novel *Tuesdays with Morrie* and its film adaptation, which can then be used to conclude the reflection of life values in both media. Research conducted by Perry and Krippendorff (2013) revealed that content analysis could help researchers to identify specific themes or messages, explore possible meanings and examine certain social constructions in culture or society. Therefore, the content analysis method is effective for analyzing the values of life in the novel and its film adaptation.

FINDING & DISCUSSION

Adaptation of *Tuesdays with Morrie* from novel to film

Adapting a novel into a film is a complicated process requiring specific changes. One of the main changes in the adaptation of *Tuesdays with Morrie* is how the story is told, as the film has time and space limitations, and the novel does not. Therefore, some parts of the story in the book must be omitted or simplified to speed up the storyline in the film. Several details and moments of the more extended conversation between the characters Mitch and Morrie were omitted or simplified to trim down the film's duration.

One straightforward simplification at the story's beginning is that more detailed graduation moments are narrated in the novel. The moment Mitch Albom, the main character and the narrator, introduced Morrie, his professor, to his parents and how he felt about it was not told in the film (1997, p. 7).

“It is the late spring of 1979, a hot, sticky Saturday afternoon. Hundreds of us sit together, side by side, in rows of wooden folding chairs on the main campus lawn. We wear blue nylon robes. Afterward, I find Morrie Schwartz, my favorite professor, and introduce him to my parents. He (Morrie) asks if I will stay in touch, and without hesitation, I say, ‘Of course.’” (Albom, 1997, pp.7-9).

Although the moments give the readers a sense of the close relationship between Morrie and Mitch, the producer did not find it necessary to put them all in the spotlight. Such sense is developed later in the film through Morrie's response to Mitch's arrival, their interaction, and Mitch's attitude when he prioritizes Morrie over his work and even his girlfriend.

Figure 1. Mitch is in the middle of news coverage work (Jackson, 1999)



Figure 2. Flashback to Mitch's graduation (Jackson, 1999)



The film went straight to the information Mitch promised to keep in contact with the professor, but he did not. The scene in Figure 1 is from minute 4:10 when Mitch is in the middle of the basketball court, covering the news for a column he is assigned to as a newspaper reporter. There, Mitch is surrounded by many other people busy with their work, from the match's official to fellow reporters. In his speech as narrator, he said, "I knew nothing about my old professor. I hadn't seen him since graduation day 16 years ago. I promised I'd keep in touch, but I got busy with my own dance." The flashback is presented later, showing the lecturer-student wearing a graduation robe and hugging. The Professor says, "You're gonna keep in touch; you gotta promise me," and Mitch replies with a smile while saying, "I promise" (Jackson, 1999). With that short sentence and the scene presented, the film had already conveyed that Mitch did not try to keep in contact with Morrie after he graduated.

Another trim in the plot is Morrie's old age condition. The novel mentions several conditions Morrie suffered before he knew he got ALS disease. Albom described when Morrie first showed symptoms in his walk along the Charles River, when the trouble in walking appeared, and when he fell down the steps of a theatre. The film, however, showed only one collapse time, when Morrie suddenly could not move his legs to hit the brake and fell from his car, as shown in Figure 3.

Figure 3. Morrie could not hit the brake and fell from the car (Jackson, 1999)



Besides deleting some information and trimming the length of the story, the film has some additions to the plot and characters, such as adding Mitch's friends or family members,

to give it a broader social dimension and smoothly link one event to another. The film's beginning presents Mitch in his work, talking to some friends in the office. There are also more interactions between Mitch and Janine in the film to enrich the part about the narrator's personal life (Jackson, 1999). There are not mentioned clearly in the novel.

The adaptation of the novel to film also involves changes. This means that the general idea of the plot remains, but some details are altered. An example is the critical moment Mitch first visits Morrie's house. The novel and film depicted Mitch's arrival similarly, driving in a car and doing some tasks altogether; listening to an audio, holding a cup of coffee in one hand, and having a phone call with his friend at work. Only from the novel, though, is it mentioned that he rents the car, and the man he was talking to on the phone was a TV producer. Further, the novel describes the condition in Morrie's yard that day when he arrived.

As the car stopped, I caught a glimpse of a large Japanese maple tree and three figures sitting near it in the driveway, a young man and a middle-aged woman flanking a small old man in a wheelchair. (Albom, 1997)

It was described that Morrie was waiting near a Japanese maple tree with a woman and a young man. However, in the film he waited all by himself in the middle of the yard, not in the driveway, as seen in Figure 4.

Figure 4. Mitch arrived at Morrie's house (Jackson, 1999)



The movie presents the idea that Morrie has been waiting for Mitch in a more transparent way than in the novel. This sense is presented by Morrie's single sentence in the text while hugging Mitch, "My old friend.. you've come back at last" (Albom, 1997). He hugged Mitch tightly as if he would not let go, which surprised him, given that they had not met for sixteen years. In the movie, however, the audience sensed Mitch's surprise at the interaction between the two. At first, Morrie did not say anything and only looked at the man approaching him, frowning with his mouth open a little, dumbfounded. Thus, Mitch expected that his old professor had forgotten who he was, then he said, "It's Mitch. Mitch Albom? I called, I spoke to your wife...". The man had not finished his sentence when the older man cut and said, "I

don't get a hug after 16 years? ". He added another sentence when they hugged, the same sentence in the novel. There is a frame in the film that especially highlights Morrie's grip when the teacher-student embrace to emphasize the excitement and warmth the older man showed. This way, the message that was presented in the novel can still be delivered to the audience. Yet the additional interactions and sentences from the two men were the film director's work to show the part he wanted to highlight, although it is not precisely the same as the novel. This aligns with Hutcheon and O'Flynn's theory that once a work is adapted to another form, the adaptor can add creativity to the work because adaptation is not a copy of the original.

Some other changes are applied in the film adaptation. One noticeable difference is in setting and location. In the novel by Mitch Albom, most of the story takes place in Morrie's house, located on the outskirts of town. The readers are made to imagine more about the conversation between the two in the professor's home. In contrast, in the film that Mike Jackson directed, the story presented various locations, such as Mitch's office, Janine's recording studio, restaurants where Mitch and Janine have dinner, Mitch's house, and even the airplane. These changes and addition visualized in more detail in the film and can help enrich the viewer experience and make stories more solid.

When a work is adapted, sometimes it changes the audience engagement mode. In Tuesdays with Morrie adaptation, the change of engagement mode is different as it was a text in the original and moving pictures, which shows visual and audio. It is from telling through descriptive narration to showing through images and sound. The advantage of the latter mode is that visuals and sound can reinforce the moral and emotional message the film wants to convey. For example, in the movie (Jackson, 1999), at minute 40:61, there is a scene where Morrie teaches his students to "let go" of all fear and worry.

Music and visualization can help express the moral message in this scene more clearly and effectively. Romantic music follows scenes when Mitch is with Janine, calm and relaxing music is played with Morrie talking about life and its value, and more intense music is played. In contrast, the scene shows Morrie's critical moments. One of the latest is when Morrie suddenly found it hard to breathe out of emotion when he talked about his sad and emotional experience with his father. Figure 4 shows a scene when Mitch panicked, seeing the professor get shortness of breath, yet he did not understand how the breathing equipment worked. Sad music played earlier when Morrie talks about the moment he longed for his father's love turned to more intense music, indicating that it was a critical moment of life and death for

Morrie. The music background is another aspect; an adaptation with showing mode is needed to bring about the atmosphere of the story more clearly to the audience.

Figure 5. The panic moment when Morrie got shortness of breath



In adapting a novel to a film, there is a risk that the moral messages and values of life to be conveyed may be reduced or even lost. Therefore, the production team needs to ensure that the moral message and life values contained in the novel are communicated clearly and effectively in the film. Adapting the book *Tuesdays with Morrie* into a movie also provides artistic freedom for filmmakers to explore various visual and audio aspects that are impossible to describe in text form. In this case, Dilley (2014) explained that film adaptation could provide a more substantial visual experience than text because films can use various audiovisual elements such as music, images, and dialogue to bring characters and stories to life. Therefore, making the movie *Tuesdays with Morrie* provides a deeper and more satisfying experience for viewers who want to enjoy the stories.

Life Values in the Novel and the Film

The first life value reflected in the novel and film *Tuesdays with Morrie* is the importance of friendship. Through the story of Morrie and Mitch, his student, readers, and viewers were invited to identify and reflect on the true meaning of life, and according to Morrie, it is to connect with people. This idea about life is repeatedly instilled in some chapters of the novel. The director presents this idea when they choose the “living funeral” moment Morrie held. He invited his close relatives and friends to his house for a luncheon, and everyone said some words for Morrie, just like people do at a funeral. Except, in Morrie’s life funeral, he gets to listen to what people say about him because he is still alive. Another time in their Tuesday session, Morrie emphasized the importance of being connected with people and how pursuing money is much less meaningful. This idea is often highlighted by Mitch’s narrator’s voice as well.

Apart from friendship, the novel and film *Tuesdays with Morrie* taught the importance of having a meaningful life and clear goals. Morrie shows Mitch and the readers that a

meaningful life is not about being rich or poor, famous or not, but about living life and fighting for your beliefs. Morrie's sentence was spoken to Mitch in the novel: "Many people who experience life are meaningless; they seem half asleep, even when they are busy doing things that are important to them. This is because they are pursuing the wrong things" (Albom, 1997).

The novel and film *Tuesdays with Morrie* also taught the values of the importance of simplicity and simple happiness. Despite facing a terminal illness, Morrie can still enjoy happiness from simple things like music, books, and being with the people closest to him. This message can be seen in Morrie's words "Sometimes you can't believe what you see; you have to believe what you feel. And if you want other people to believe in you, you have to feel like you can trust them, too—even when you're in the dark. Even when you're down" (Albom, 1997). Despite dying of ALS, Mitch always sees Morrie as a cheerful person who does not hesitate to talk about his condition and death. Mitch's amazement is a way Albom used to highlight that not all people can have the attitude.

Morrie's way of dealing with his condition also taught the importance of a positive attitude in facing life's difficulties and challenges. "If you find value, if you find deep joy and happiness in your life, and if it doesn't depend on external situations, then you have a strong positive attitude to face whatever happens" (Albom, 1997). Throughout the story, the conversation between the two repeatedly conveys this positive attitude toward seeing life. Morrie pointed out that although his life was limited by illness, he still looked at life optimistically and strived to provide inspiration and strength to those around him. He simply refused to be defeated by his sickness. Thus, although he admitted that he was sometimes angry and thought about what he had done to deserve the disease, he could always find a reason to continue living his life to the fullest by teaching and sharing his life experiences, spreading positivity and happiness to people.

Some other life values brought about by the story are the importance of time and how people should value it. Morrie emphasized the importance of making the most of time because time is the most valuable thing in life; as Morrie said, "If you know how to value time, you will know how to value life" (Albom, 1997). Being honest and accepting love is a way to value time. Family closeness and affection are part of this essential value. As Morrie told Mitch, "Family is one of the greatest strengths in life. They are the people who will always be there for you, who will support you and love you unconditionally. So, make the most of every moment you have with them, and give sincere and deep affection" (Albom, 1997). Morrie's story about his

childhood, lacking love after his mother died, and how he craved affection reminded Mitch about Janine.

Morrie also taught Mitch about the importance of caring for interpersonal relationships. Morrie taught that true happiness is achieved through material or career success and good relationships with others. As he says, "If you give love to others, if you make them feel that they are part of something bigger than themselves, you will feel alive too" (Albom, 1997). This is reflected in the relationship between Morrie and Mitch, which is growing closer as time goes by.

In addition, values such as openness, humility, and sincerity are also reflected in this novel and film, "when we show openness, humility, and sincerity, we create space for deep and meaningful relationships with others" (Albom, 1997). Morrie is open and sincere in talking about his life and current illness. He also taught that true happiness cannot be achieved through falsehood or dishonesty. He said, "Be sincere; it's actually a simple thing. Often, we make our lives more difficult than it has to be" (Jackson, 1999).

Both the novel and film *Tuesdays with Morrie* can present a profound reflection on the values of life. "When we pause and reflect on the values of life, we will realize that simple things like love, kindness, and devotion carry far more weight than material wealth or worldly success. When we put these values first in our lives, we will find a life that is meaningful and fulfilling for the soul" (Albom, 1997).

Through the stories presented, readers and viewers are invited to reflect and question the meaning of life and how to live life better. This story can teach many values, starting from family values, friendship, tranquility, sincerity, and patience. Through this story, Mitch Albom has succeeded in teaching that life is about giving and receiving love, humility, and openness and about firmness in realizing our vision for a better life.

There are some similarities in the values of life presented in the novel and film *Tuesdays with Morrie*, but there are also some striking differences. One of these differences is the emphasis on the highlighted values of life. In the novel, the author emphasizes life values related to interpersonal relationships, such as the relationship between Morrie and Mitch and their families. While in the film, the emphasis is more on the values of life related to death and the meaning of life represented by Morrie's character (Rohmah, 2020).

In addition, another difference lies in conveying the values of life. In the novel, life values are conveyed through conversations between Morrie and Mitch and through Morrie's life stories, which are told in detail. In the film, these values are expressed through dialogue

between Morrie and Mitch, scenes showing Morrie's struggle with his illness, and flashbacks to Morrie's past.

Another difference lies in the interpretation of these life values. In the novel, the interpretation of life values is entirely left up to the readers to ponder and draw conclusions. In the film, this interpretation tends to be more explicit, emphasizing the meaning of life that each individual must find and live.

The novel also contains several life values presented in more profound detail, such as simplicity, happiness, and love. Meanwhile, what is emphasized more in the film are life values related to death and the courage to face it, such as the courage to forgive, resolve conflicts and contemplate the meaning of life.

It is imperative to highlight that the differences between the messages portrayed in the film and the novel do not mean that the values of life presented in books or movies become more or less critical. Both have their uniqueness and value and allow readers or viewers to contemplate the meaning of life differently. For example, in the novel, emphasizing interpersonal relationships enables the reader to reflect on the importance of relationships with the closest people in life. While in the film, the emphasis on death and the meaning of life can motivate the audience to contemplate the purpose of life and make sense of their existence in this world.

CONCLUSION

Based on the explanation and discussion above, it can be concluded that the film adaptation of *Tuesdays with Morrie* generally maintained the story's plot. However, the producer made some adjustments to highlight aspects of the story. Some details in the characters' personal life were omitted to shorten the length of the story and thus focus on the main message the producer wanted to present. The adjustments were also made by adding scenes not shown in the novel and altering some facts that do not change the main plot. The additions were added to keep the film plot solid and not confuse the audience with a back-and-forth timeline, like how the novel presented it. The film also tends to interpret life values differently from the book, primarily related to awareness of death and wisdom in living life. The reflection on values is manifested in the film adaptation, but the novel has some differences. For example, the character Morrie in the film was more dramatic and emotional in conveying life's messages, while in the book, he tended to be calmer and wiser. However, this does not reduce the meaning and values of life conveyed in the film.

The entire adaptation of the novel *Tuesdays with Morrie* into film form has succeeded in retaining the messages and values of life contained in the book. Despite several differences between the novel and the film in terms of characters, setting, plot, message, plot, and story, it does not change the meaning and essence of the story. In this case, the film can be an alternative to convey the values of life to audiences who may not have had the chance to read novels.

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