

THE ADAPTATION OF WILLIAM STEIG'S *SHREK*: FROM NOVEL TO A FILMPutu Wahyu Ariana¹, Ni Luh Sutjiati Beratha², Ni Made Suwari Antari³^{1,2,3}Universitas UdayanaEmail: smothiesboy@gmail.com¹, sutjiati59@gmail.com², suwari_antari@unud.ac.id³

Abstrak: Studi ini mengeksplorasi proses adaptasi buku bergambar *Shrek!* karya William Steig ke dalam film animasi *Shrek* tahun 2001 menggunakan teori ekranisasi Pamusuk Eneste. Studi ini mengidentifikasi jenis-jenis transformasi naratif yang terjadi, yaitu kondensasi, penambahan, dan berbagai perubahan, serta menganalisis bagaimana elemen-elemen ini dibentuk ulang agar sesuai dengan medium sinematik. Penelitian ini bertujuan untuk mengkaji bagaimana transformasi tersebut mencerminkan keputusan kreatif yang dibuat dalam mengadaptasi buku anak-anak pendek menjadi film panjang, dan bagaimana perubahan-perubahan ini memengaruhi perkembangan karakter, struktur plot, dan ekspresi tematik. Data dikumpulkan menggunakan metode dokumentasi, yang melibatkan pembacaan cermat baik novel maupun film untuk mengidentifikasi perubahan adaptasi yang spesifik. Studi ini menggunakan metode deskriptif kualitatif yang didukung oleh teori adaptasi dari Eneste dan Linda Hutcheon. Temuan menunjukkan bahwa proses adaptasi menghasilkan perluasan naratif yang signifikan, seperti penambahan Lord Farquaad, rekarakterisasi Naga, dan penghilangan orang tua *Shrek*. Lebih lanjut, adaptasi ini berhasil beradaptasi dengan medium film, memperluas jangkauan penontonnya, dan menciptakan makna baru dengan memperkenalkan tema-tema identitas, penerimaan, dan kritik sosial. Penelitian ini menyoroti bagaimana adaptasi tidak hanya berfungsi sebagai replikasi materi sumber, tetapi juga sebagai reinterpretasi kreatif yang dibentuk oleh tuntutan medium visual dan konteks budaya.

Kata Kunci: Adaptasi, Ekranisasi, *Shrek*.

Abstract: This study explores the adaptation process of William Steig's picture book *Shrek!* into the 2001 animated film *Shrek* using Pamusuk Eneste's theory of ecranisation. It identifies the types of narrative transformation that occurred, condensation, addition, and varying changes and analyzes how these elements were reshaped to suit the cinematic medium. The research aims to examine how the transformation reflects creative decisions made in adapting the short children's book into a feature-length film, and how these changes affect character development, plot structure, and thematic expression. The data were collected using the documentation method, involving close reading of both the novel and the film to identify specific adaptation changes. The study employs a qualitative descriptive method supported by adaptation theories from Eneste and Linda Hutcheon. The findings show that the adaptation process resulted in significant narrative expansions, such as the addition of Lord Farquaad, the recharacterization of the Dragon, and the omission of *Shrek's* parents. Furthermore, the adaptation succeeded in adjusting to the film medium, expanding its audience reach, and creating new meaning by introducing themes of identity, acceptance, and social critique. This research highlights how adaptation serves

not merely as a replication of source material, but as a creative reinterpretation shaped by the demands of the visual medium and cultural context.

Keywords: *Adaptation, Ecranisation, Shrek.*

INTRODUCTION

Adapting literary works into films has become quite common today. Looking back at the history of the entertainment industry, we can see that a single piece of literature whether a novel, short story, play, or poem can be adapted into film multiple times. Damono (2005: 09) defines adaptation as the process of transferring from one type of 'vehicle' to a different kind of 'vehicle.' As a 'vehicle,' a work of art is a medium that can transfer something from one place to another. The term 'vehicle' is also understood as a medium used to express, achieve, or showcase ideas or feelings. According to Damono (2018: 12), some commonly known terms related to the activities or results of adaptation are ecranisation, musical adaptation, dramatization, and novelization.

This research chooses to analyze William Steig's *Shrek* from the novel to the movie using the Ecranisation theory developed by Eneste. In this case, the main focus is on the transformation of William Steig's *Shrek* Novel into a *Shrek* Movie. Steig's *Shrek* (1990) is a children's book that tells the story of an ugly, misunderstood, self-confident ogre named Shrek. This short, humorous, and whimsical tale follows Shrek's journey of self-discovery and carries the unique charm and creativity that characterize much of Steig's work. The novel by William Steig was then adapted by DreamWorks Animation, directed by Adamson and Jenson, who made their directorial debut with *Shrek*. The film *Shrek*, directed by Adamson and Jenson, won the first-ever Academy Award for Best Animated Feature in 2002, marking a major achievement for DreamWorks Animation. Its success also led to three sequels, a spin-off (*Puss in Boots*), a musical adaptation, and a large fanbase.

The Ecranisation theory developed by Eneste emphasizes that in the process of ecranisation, three types of changes can be identified: addition, reduction, and variation. Analyzing the transformation of Steig's *Shrek* novel into a *Shrek* movie will likely show that creating a compelling story is not only driven by the story itself but also through the methods of adaptation. Unlike other novels, Steig's *Shrek* consists of only 32 pages, which was then adapted into a film that won numerous awards, making it a fascinating subject for analysis.

RESEARCH METHOD

This research uses the novel *Shrek* by William Steig as the primary data to analyze the process of Ecranisation that transformed the novel into a successful animated film. The secondary data used in this research is drawn from various previous studies as well as adaptation theories developed by Linda Hutcheon and the Ecranisation theory by Eneste. The observation method was employed to collect data from the novel and film *Shrek*, supplemented by note-taking to ensure accuracy. A qualitative research method was employed to analyze the data, focusing on identifying and classifying the adaptations made from the novel to the film. In presenting the data analysis, an informal presentation method was utilized.

RESULTS AND DISCUSSION

Ecranisation Process by Eneste

Condensation

The analysis of the condensation aspect as a result of the ekranisation process of the novel *Shrek!* is presented to identify the reductions that occur in characters, plot, and setting. The detailed number of condensed elements in each category can be found in the appendix. Examples of the data identified are presented in the following table:

Table 1. Data 1 of Ecranisation in Condensation

No.	Novel	Film
1.	Shrek Parents are 'Ogres' like Shrek	Shrek's parents do not appear in the film.

In adaptation studies, one of the key aspects to consider is how characters from the source material such as a novel or original story undergo transformation, or even complete omission, when adapted into film. A notable example of this is the absence of Shrek's parents in the animated film *Shrek*.

Although these characters have a minor role in the source text, their presence is entirely removed in the film version. This indicates a process of character condensation, which often occurs due to various technical or narrative considerations in adaptation.

The omission of Shrek's parents is, in fact, part of a broader strategy to condense the storyline. The film *Shrek* chooses to introduce its protagonist directly as a solitary, gruff ogre who isolates himself from the outside world. This approach aligns with the need to establish the narrative quickly and effectively within the time constraints of a feature-length film. A

condensed storyline requires simplification of character backgrounds, and as a result, Shrek's backstory including his relationship with his parents is omitted.

The fundamental differences between film and novel as media also influence how characters are presented. Film relies heavily on visuals and limited dialogue, whereas novels allow for in-depth character exploration through extended narrative descriptions. In the novel, readers are given access to the inner thoughts and background of characters, including insights into why Shrek lives in isolation and how his parents may have influenced his personality. In contrast, films must communicate such information efficiently, often minimizing internal monologue and flashbacks.

The film's limited runtime is another key factor in determining which characters are included. Directors and screenwriters must prioritize elements that are essential to conveying the core narrative and developing the main character. In Shrek's case, the story centers on Shrek's personal transformation through his relationships with new characters like Donkey and Fiona, rather than his familial past. Consequently, Shrek's parents are deemed nonessential to the storyline as envisioned by the filmmakers.

However, the influence of Shrek's parents is not entirely erased it may still be read implicitly through Shrek's behavior and worldview. His isolation and cynicism can be interpreted as the result of an untold childhood experience. In this way, character condensation does not imply a total loss of meaning, but rather a shift in how that meaning is conveyed from direct representation to symbolic or implicit suggestion.

The omission of Shrek's parents in the film is not merely a technical decision, but a deliberate narrative strategy designed to fit the constraints of the visual medium and the focused storyline. This condensation highlights how film adaptations are not always loyal to the source material's details, but still strive to capture the essence of the characters through cinematic means. Studies like this demonstrate the importance of understanding adaptation not as a betrayal of the original work, but as a process of creative transformation.



Picture 1. Data 1 of Ecranisation in Condensation

It can be seen that the film opens by showing Shrek in his swamp, with no scenes depicting the character of Shrek's parents.

Addition

Analysis of the addition aspects resulting from the process of ecranisation of the novel *Shrek!* Is presented to identify the additions made to the plot, setting, and characters. Examples of the data that have been found can be seen in the following table:

Table 4. Data 4 of Ecranisation in Addition

No.	Novel	Film
1.	Character do not appear in the novel.	Lord Farquad is a hungry, perfection obsessed ruler of Duloc. He's short in stature and large in ego.

In the adaptation process, not only does condensation of story elements occur, but there is also the addition of characters, one of which is the presence of Lord Farquaad. This character does not appear in the original novel, as in the source story, Shrek embarks on his adventure independently, without a mission assigned by another character. However, in the film version, Lord Farquaad is introduced as the main antagonist who gives Shrek a mission to rescue Princess Fiona from a tower, as a condition for Farquaad to marry her and become king. The inclusion of this character is part of a narrative development strategy in the film to make the plot more complex and dramatic, while also aligning with the narrative structure typical of popular animated films.

The presence of Lord Farquaad in the film provides a more conventional narrative structure that is easier for audiences to follow. In cinematic storytelling, an antagonist plays a crucial role in creating conflict and driving the development of the main character. Farquaad acts as the figure who propels Shrek into his journey, making the encounter between Shrek and Fiona more coherent within the film's narrative logic. In this case, the addition of Farquaad is not merely a new element absent in the novel, but also functions as the main source of conflict, which is essential in building tension and narrative appeal.

This character addition is also related to the demands of film as a visual and mass entertainment medium. Film audiences require a clear plot structure, with strong motivation for the protagonist. With Lord Farquaad's presence, Shrek's motivation is not merely based on

a personal urge or directionless adventure, but on a concrete mission assigned by another character. This provides a logical foundation for the progression of the story and adds emotional depth to Shrek's journey. Moreover, Lord Farquaad serves as a source of humor, irony, and social satire, enriching the film's narrative dimension and strengthening its appeal to a broad audience

Unlike the novel, which tends to focus on Shrek's personal journey in a brief and symbolic way, the film requires dynamic character interactions to build compelling scenes and a narrative climax. In this regard, the addition of Farquaad represents an expansion of the story world that aligns with the needs of the film medium. This change is not necessarily a deviation from the source, but rather a creative adaptation process, in which the narrative is adjusted to become more relevant to the format and audience expectations of the film.

The addition of Lord Farquaad in Shrek demonstrates that adaptation involves not only condensation or simplification of story elements, but also the expansion and development of new elements that were not present in the original version. This approach is part of a narrative strategy to enrich the story, align it with the structure of film, and create a complete and satisfying viewing experience. Adaptation, in this context, becomes a form of creative transformation that accommodates the differences between textual and audiovisual media, while also addressing the audience's need for a strong plot, engaging characters, and clear conflict.



Picture 4. Data 4 of Ecranisation in Addition

The character of Lord Farquaad, the ruler of the Kingdom of Duloc, is portrayed in the film.

Varying Changes

The analysis of various changes resulting from the ecranisation process of the novel *Shrek!* Is presented to identify the variations in plot, setting, and character. Examples of these changes can be seen in the following table:

Table 8. Example of Ecranisation in Varying Changes

No.	Novel	Film
1.	Scary Dragon	Feminim Dragon

A significant character transformation occurs in one of the supporting characters: the Dragon. This character appears in both versions of the story, but is presented with drastically different characteristics and narrative functions. In the novel, the Dragon is portrayed as a frightening creature with a yellow body and spotted skin, serving merely as one of the obstacles in Shrek’s journey. Its presence is temporary and unrelated to Princess Fiona. The Dragon in the novel functions solely as a hindrance, without any character development or emotional depth.

In contrast, in the film version, the Dragon undergoes a significant transformation in both role and personality. At first, the Dragon is introduced as a physical threat that obstructs Shrek and Donkey in their attempt to rescue Princess Fiona. However, as the story progresses, a plot twist reveals a different side of the character: the Dragon is actually a lonely female who falls in love with Donkey. This change introduces a new dynamic that not only serves as comic relief but also enriches the narrative with elements of surprise, humor, and more complex inter character relationships. Ultimately, the Dragon plays a vital role in helping Shrek resolve the climactic conflict, making her much more than a mere obstacle.

This shift in characterization reflects a deliberate narrative strategy in filmmaking. As a visual entertainment medium, film requires engaging and unexpected character variations to sustain audience interest. Had the Dragon been portrayed identically to the novel as a ferocious, one dimensional creature the film would lose much of its dramatic and comedic potential. By giving the Dragon a unique personality and motivation, the film creates a more layered and enjoyable viewing experience. The audience is not only presented with external conflicts, but also surprised with narrative twists that add richness to the overall story.

Furthermore, this transformation demonstrates the expanded role that characters can take on in a film, no longer confined to traditional functions. In the film, the Dragon is not just an obstacle, but a contributor to the story’s resolution. She even develops a romantic relationship with Donkey, which becomes a subplot in its own right and adds emotional depth and humor to the film. This change illustrates that animated film characters do not need to follow the archetypes found in children’s books but can be modified to suit a more engaging and complex narrative structure.

From an adaptation perspective, the transformation of the Dragon is a form of narrative creativity not intended merely to differentiate from the source, but to meet the dramatic and aesthetic demands of the cinematic medium. Adaptation does not necessarily mean preserving all elements of the original story; rather, it involves reinterpreting and reshaping those elements to suit the characteristics of the target audience and the medium itself. In this case, Shrek succeeds in reimagining the Dragon not as a mere barrier, but as a living character with motivations and relationships that directly contribute to narrative development.

Therefore, the variation in the Dragon's character between the film and the novel demonstrates that adaptation is not merely a process of textual translation, but a reconstruction of the story that considers the needs of visual entertainment, character dynamics, and potential plot development. This transformation enriches the film's content and makes it more appealing to viewers familiar with the original story, while also offering them new surprises and attractions not found in the book.

Impact of the Changes that Occurs in the Process of Adaptation.

Adapting to the New Medium

Linda Hutcheon (2006) emphasizes that adaptation is not a mere act of replication but a process of transformation that considers the affordances and limitations of the new medium. In the case of Shrek, the transition from a children's picture book to a full-length animated film demanded a substantial shift in narrative presentation, character development, and visual storytelling. The 1990 picture book by William Steig is relatively short and minimalist in its narrative structure. It relies heavily on stylized illustrations and succinct prose to convey a whimsical, grotesque tale about an ogre who embraces his ugliness and finds love with someone who mirrors his oddity.

When DreamWorks adapted this book into the 2001 film Shrek, the filmmakers were tasked with transforming a short and idiosyncratic text into a 90-minute cinematic experience capable of captivating a broader audience. This required not only expanding the narrative but also reimagining the story in a way that made full use of the cinematic medium's potential. The most striking example of this adaptation lies in the film's use of 3D computer animation. As Hutcheon explains, film as a medium privileges visual and auditory modes of storytelling, allowing for the depiction of emotional nuance and spatial dynamics in ways that a static, printed image cannot achieve.

In the film, Shrek's facial expressions ranging from annoyance and confusion to joy and

vulnerability add emotional depth to the character that is not present in the original book, where he is largely a flat and unapologetically grotesque figure. Similarly, Donkey's frantic movements and comedic timing, brought to life by Eddie Murphy's voice performance, illustrate the unique power of film to create dynamic characters through audiovisual synergy. These elements make the story more immersive and emotionally engaging. The detailed rendering of the setting also exemplifies how the filmmakers capitalized on the visual affordances of animation. The swamp where Shrek lives, the lavish kingdom of Duloc, and the fiery lair of the dragon are all vivid, richly textured environments that contribute to world-building in a way that is only lightly suggested in the book. The score and sound effects further elevate this experience by adding mood, tone, and pacing to the scenes.

Thus, adapting Shrek to the new medium was not simply about retelling the same story in another format. It involved carefully selecting which elements of the book to retain, amplify, or discard, and leveraging the possibilities of 3D animation, voice acting, and sound design to create a compelling cinematic narrative. This transformation illustrates Hutcheon's assertion that adaptation is inherently intermedial, shaped by the communicative strengths of the target medium.

Expanding The Audience

Another crucial function of adaptation, according to Hutcheon, is to broaden the scope of the original work by making it accessible to a wider or different audience. William Steig's *Shrek!* was primarily written for adult readers and children with a taste for the bizarre and unconventional. The humor is subtle, the illustrations are grotesque rather than traditionally charming, and the moral is more about accepting one's inner monstrosity than conforming to any standard of beauty or heroism.

In contrast, the 2001 film adaptation targets a much broader demographic. It incorporates layers of humor that cater to both children and adults, effectively transforming Shrek into a family film. This shift is one of the most strategic decisions made by the filmmakers, allowing the movie to achieve commercial success and cultural longevity. Children are entertained by the slapstick humor, bright visuals, and fantasy adventure, while adults are engaged by satirical references to fairy tale conventions and nods to contemporary pop culture.

For instance, the character of Lord Farquaad parodies authoritarian rulers and elitist ideals of perfection, while the kingdom of Duloc evokes Disney-like themes of sanitized utopia, complete with automated welcome songs and strict codes of conduct. These elements provide

a metatextual critique of traditional fairy tales and corporate storytelling, offering adult viewers layers of commentary to appreciate. Meanwhile, children enjoy the humorous antics of Donkey, the budding romance between Shrek and Fiona, and the vibrant fantasy settings.

Furthermore, the soundtrack featuring popular songs like Smash Mouth's "All Star" and "I'm a Believer" serves as a bridge between generations, infusing the film with a modern sensibility that appeals to teenagers and adults alike. The use of accessible language, diverse character personalities, and contemporary humor positions Shrek as a "crossover" text one that functions across age groups and cultural contexts.

By expanding the audience in this way, the adaptation achieves not only greater commercial reach but also deeper cultural impact. It moves beyond the niche readership of Steig's original book to become a widely recognized and beloved cultural artifact, illustrating Hutcheon's view that adaptation can be a vehicle for inclusivity and mass appeal.

Creating New Meaning

Perhaps the most intellectually significant function of adaptation, as proposed by Hutcheon, is the generation of new meaning. While adaptations are often expected to maintain fidelity to their source material, they also offer the opportunity to reinterpret and reshape the original narrative to reflect different values, ideologies, or social critiques. In the case of Shrek, the film does more than retell William Steig's 1990 story it reimagines it entirely, transforming a quirky and grotesque tale into a layered, culturally relevant commentary on identity, beauty, and belonging.

In the original picture book, Shrek is a grotesque figure who embraces his monstrosity. The humor is absurd and dark, the illustrations are intentionally crude, and the message is more a celebration of difference than a deep emotional journey. The plot is linear, Shrek goes on a journey, defeats a knight, finds a princess as ugly as himself, and they live happily ever after. While the book is subversive in rejecting conventional fairy-tale beauty norms, it lacks the emotional depth and complex social commentary that the film adaptation brings forward.

The 2001 film adaptation, however, introduces a far more nuanced narrative. Shrek is not just a grotesque ogre, he is a deeply misunderstood and emotionally complex character. He lives in self-imposed isolation, not because he enjoys it, but because society has consistently rejected him. His monstrosity becomes a metaphor for social alienation and emotional trauma, which many viewers especially adolescents and adults can relate to. This shift from a humorous oddball to a sympathetic outsider marks the beginning of the film's creation of new meaning.

Fiona, likewise, undergoes a significant transformation. In Steig's book, the princess merely matches Shrek in ugliness. In the film, however, Fiona is initially presented as a traditional fairy tale beauty cursed to become an ogre at night.

The conflict in the film is not merely external rescuing her from a castle but also internal, her struggle to reconcile her dual identity and to embrace her true self. The resolution comes not through Fiona shedding her ogre form, but by embracing it, thereby rejecting societal expectations of beauty. This narrative choice powerfully reinforces the film's message that love, acceptance, and identity come from within. Through these character arcs, Shrek articulates a message about self acceptance and the deconstruction of superficial ideals. The film challenges viewers to reconsider what it means to be a hero or a princess. By rejecting traditional fairy tale roles and appearances, Shrek invites audiences to value authenticity over appearance and compassion over perfection.

Moreover, the inclusion of Donkey as Shrek's loyal but annoying companion adds another layer to the film's exploration of friendship and inclusion. Donkey, a character not found in the original book, serves both as comic relief and as an emotional anchor. He constantly seeks connection, refuses to judge Shrek based on his appearance, and helps Shrek lower his emotional walls. His presence reinforces the idea that true friendship transcends superficial differences. The dynamic between Shrek and Donkey provides a narrative of reluctant vulnerability, showcasing how acceptance and support from others can facilitate personal growth.

The film's use of setting and music also contributes to this new meaning. Far from the sparse and surreal landscapes of the book, the movie crafts a vibrant world full of parody and contradiction. From the plastic perfect kingdom of Duloc to the fiery castle guarded by a dragon, every location reflects some distorted version of fairy-tale tradition. Even the soundtrack, featuring songs like Smash Mouth's "All Star" and The Proclaimers' "I'm on My Way," breaks from fairy-tale conventions and roots the story in modern popular culture. These choices allow the film to resonate across generations and socio-cultural contexts.

As Hutcheon (2006) notes, "Adaptations are not necessarily derivative, but can be creative and autonomous works that reinterpret the source and create new meaning for new audiences" (p. 9). The Shrek film exemplifies this idea by taking the skeletal narrative of Steig's book and building a rich, emotionally complex, and socially reflective story that speaks to the cultural climate of the early 2000s. Post-Disney skepticism, the rise of media literacy, and growing conversations about body image, identity, and inclusivity are all subtly woven

into the fabric of the film.

Additionally, the film's ending redefines what “happily ever after” means. It’s not about becoming beautiful or winning a kingdom it’s about self-acceptance, mutual respect, and choosing your own path. Fiona’s decision to remain an ogre for love, and the community of misfits celebrating together at the end, signal a departure from the sanitized, idealistic endings of traditional tales. These choices mirror real world values emerging at the time of the film’s release individuality, authenticity, and diversity.

In this way, the film doesn’t just adapt Steig’s narrative for the screen it reinterprets it for a new generation. The transformation of tone, message, character complexity, and visual symbolism all demonstrate how adaptation can function as a powerful tool for cultural commentary and emotional connection. The new meanings created in *Shrek* go beyond the plot they shape how audiences think about themselves, others, and the world around them.

Ultimately, the adaptation achieves more than retelling, it redefines. It transforms a short, satirical children’s book into a globally beloved story that continues to influence the genre of animated film and the discourse surrounding identity, inclusivity, and storytelling. *Shrek* becomes a living example of Hutcheon’s theory in action, adaptation as a dynamic process of reimagining and reinterpreting, capable of creating fresh meanings that reflect the ever evolving cultural landscape.

CONCLUSION

Based on the analysis above, it can be concluded that this study has explored the process and impact of adaptation in the film *Shrek* (2001), focusing on how the original picture book *Shrek!* by William Steig underwent significant narrative transformation through the process of ecranisation. The film adaptation was selected due to its notable changes in structure, tone, character development, and its ability to reflect modern cultural values while maintaining the core essence of the original story.

This study identified three major forms of narrative transformation based on Pamusuk Eneste’s theory of ecranisation: condensation, addition, and varying changes. Condensation refers to the omission of certain characters, events, and settings that are present in the original book but excluded from the film due to medium constraints or narrative streamlining. Addition involves the insertion of new elements, such as the antagonist Lord Farquaad, the mission to rescue Princess Fiona, and the detailed setting of *Shrek*’s swamp, all of which were absent from the source material. Varying changes indicate alterations in existing elements, such as the

reinterpretation of the dragon from a frightening obstacle into a romantic female character, or the expanded emotional arc between Shrek and Fiona.

Furthermore, drawing from Linda Hutcheon's adaptation theory, the study also examined the broader implications of these changes. Three core aspects were emphasized: adapting to the new medium, expanding the audience, and creating new meaning. In adapting to the cinematic medium, the film utilizes the audiovisual capabilities of animation, such as voice acting, visual detail, and sound design, to build emotional depth and atmosphere. In expanding the audience, the adaptation moves beyond the book's niche appeal to reach a diverse, cross-generational viewership by blending slapstick humor, satire, and pop culture references. Most importantly, in creating new meaning, the adaptation offers a deeper and more emotionally resonant interpretation of the characters and themes—emphasizing identity, inclusion, and self-acceptance over physical appearance or traditional heroism.

The analysis reveals that the adaptation of Shrek is not merely a retelling of Steig's original story, but a comprehensive reinterpretation shaped by the affordances of film and the demands of contemporary audiences. The characters' emotional complexity, the expansion of narrative conflict, and the infusion of cultural commentary all serve to transform Shrek into a unique and autonomous work. Ultimately, the most impactful element of the adaptation lies in its ability to deliver a fresh and meaningful message: that love, identity, and belonging are defined not by outward appearance or social conformity, but by personal authenticity and emotional connection.

REFERENCES

- Arulnayagam. 2023 A study on English novels into film adaptations.
[https://jilile.in/assets/articles/A Study On English Novels Into Film Adaptations.pdf](https://jilile.in/assets/articles/A%20Study%20On%20English%20Novels%20Into%20Film%20Adaptations.pdf)
- Ante, N.C. 2021. Ecranization of the plot in the play and film 'Romeo and Juliet', Open Conference Systems. <https://e-conf.usd.ac.id/index.php/lltc/lltc2021/paper/viewPaper/942>
- Chaudhary Monika. 2021 "A study of Chetan Bhagat's novels" – International Journal of English Literature and Social Sciences.
[https://ijels.com/upload_document/issue_files/42IJELS-105202156- Cinematic.pdf](https://ijels.com/upload_document/issue_files/42IJELS-105202156-Cinematic.pdf)
- Damono, S. D. (2005). *Pegangan Penelitian Sastra Bandingan*. Jakarta: Pusat Bahasa
- Damono, Sapardi Djoko. 2018. *Alih Wahana*. Jakarta : PT Gramedia Pustaka Utama.

- Dr. Debaleena Duta (2022). From Text to Screen: Assessing SHREK through the lens of Barthes' Narrative Functionalities and Eckart Voigt's Metadaption
- Eneste, Pamusuk. 1991. Novel dan Film. Flores – NTT : Nusa Indah.
- Gioia, D. (2010). *Literature. An Introduction to Fiction, Poetry, and Drama*. (Sixth Edition ed.). New York: HarperCollins Publishers.
- Hutcheon, Linda. 2006. A theory of adaptation : 1" Edition
- Hutcheon, Linda 2013. Theory of Adaptation: 2nd Edition, Routledge: New York
- Hutcheon, Linda, 1947-. (2006). A theory of adaptation. New York: Routledge,
- Nugroho, Agus. 2023. "Alih Wahana Novel ke Film Cinta Laki-laki Biasa Karya Asma Nadia dan Guntur Soeharjanto." *Jurnal Penelitian Pendidikan Bahasa dan Sastra*, 8.1, 15.
- Pratista, Himawan. 2008. Memahami Film. Yogyakarta: Homeric Pustaka.
- Putri, Fanny Andhini. 2012 "The Diary of a Wimpy Kid: An Ecranisation Study" (Universitas Negeri Malang)
- Rahmawati, Sofiya Puji. 2019. "Ekranisasi Cerita dan Plot dalam Film Perahu Kertas." (Institut Seni Indonesia).
- René Wellek, A. W. (1956). *Theory of Literature*. New York: Harcourt, Brace, and World, Inc
- Rachael Lippincot (2021). An Analysis of Ecranisation Process of Intrinsic Elements in Novel to Film
- Suwella, T. F. (2018). Ekranisasi Novel Sunshine Becomes You Karya Ilana Tan Ke Film Ssunshine Becomes You Karya Sutradara Rocky Soraya. *Jurnal Bahasa dan Sastra Universitas Negeri Padang* .
- Suseno, WS. 2010. Kajian Ekranisasi. <https://bensuseno.wordpress.com/2010/02/22/filmisasi-karya-sastra-indonesia-kajian-ekranisasi-pada-cerpen-dan-film-%E2%80%9Ctentang-dia%E2%80%9D/> (online) diakses 04 April 2020
- Sudaryanto, 1993. Metode dan aneka teknik analisis bahasa: pengantar penelitian wahana kebudayaan secara linguistik. Duta Wacana University Press, Yogyakarta.
- Zenuchova Martina. 2015. Between the novel and film: a comparative analysis of F. Scott Fitzgerald's The Great Gatsby and Its Two Film Adaptations. https://is.muni.cz/th/q69oz/Zenuchova_Martina_BA_thesis.pdf