

Racial Bias in The Adaptation of Rumaan Alam's Novel *Leave The World Behind* into Film by Sam Esmail

Hanifah Nur Rohmah

Universitas Jember, Jember, Indonesia

email: 180110101049@mail.unej.ac.id

Hat Pujiati

Universitas Jember, Jember, Indonesia

email: hatpujiati.sastra@unej.ac.id

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ABSTRACT

This study is the publication version of a thesis entitled the same as this article which analyzes the influence of the changes in racial bias representation that occur in the film adaptation Leave the World Behind. Explores the transformation of racial bias as depicted in Rumaan Alam's novel Leave the World Behind (2020) and its film adaptation by Sam Esmail (2023). It applied the theory of adaptation proposed by Linda Hutcheon and the qualitative method to analyze the narrative events, characters and characterization, and plot changes between the novel and film. The results indicate that while the novel subtly explores implicit racial bias, the film intensifies and recontextualizes these tensions through visual storytelling. In Leave the World Behind film introduces reversed racial bias and character developments that reflect broader socio-political discourse, partly driven by economic lures, political, and cultural capital motives. This paper aims to highlight specific changes in two different media and uncover the motives behind them.

Keywords: *adaptation; film; novel; racial bias; social class*

INTRODUCTION

In early 21st century, there was a significant rise in interest in adaptation studies, largely driven by technological shifts in the mediascape. There has been much discussion about rethinking the field of adaptation studies (Fehrle & Schäfke-Zell, 2019). Nowadays, adaptation works in this streaming platform and the cinematic storytelling era, often accommodates the audience's expectations shaped by shifting political landscapes and evolving cultural discourses. Hutcheon (2013, p. 7) describes adaptation as a process that

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reshapes and reinterprets the existing work, preserving its core content without directly replicating the original. However, this repetition does not equate to mere imitation. Instead, it is a process of change, transformation, or modification that reflects a form of repetition of a previous work. Creative transformation is possible through adaptation, preserving key elements while offering a fresh perspective (Hutcheon & O'Flynn, 2013, p. 7).

Rumaan Alam's 2020 novel, *Leave the World Behind*, and its 2023 Netflix film adaptation, directed by Sam Esmail shows a significant difference. Racial tension in the novel and the film is rooted in different racial groups of the characters which is still relevant in today's focus. The film adaptation changes the mode of engagement in the narration; both film is a telling mode, and film is a showing mode for a medium reason. Therefore, the film adaptation is not only about the story but also the elements and the medium of the story which discusses adaptation as a product, a process, and its context. As a prose, Rumaan Alam's novel explores psychological engagement with the text and the readers dramatically, for the telling mode touches the psychological aspects through imagination and the reader's experience through words. G.H. and Ruth, as a black couple who own the luxurious house rented by Amanda and her husband, experienced a racial prejudices embedded within social class and power structures during a catastrophe. Racial bias as a theme of a catastrophe matters is a novelty perspective shown by Alam's novel. However, the film adaptation shifts the lens: Ruth is now G.H.'s daughter instead of his wife, racial tension is depicted more explicitly, and the storytelling is saturated with audiovisual cues that reframe the bias as confrontational, multi-directional, and ideological.

In today's digital age, apocalyptic disaster scenarios captivate wide audiences, largely due to the growing fear associated with the potential loss of technological access (Gala, 2023). Esmail's expertise with Obama and Julia Roberts in composing scene by scene and providing details through symbols, detailed depictions, and thunderous back sounds makes the film tense. Julia's

portrayal of Amanda also manages to depict the tension that occurs in the film. This performance earned her a nomination for Best Artist at the AARP Movies for Grownups Awards (Appelo, 2024). As with any adaptation, the transition from novel to film necessitates several alterations to accommodate the shift from a verbal to an audio-visual medium. *Leave the World Behind* (2023) underwent notable modifications to enhance its cinematic effectiveness. Esmail acknowledged that the film diverges considerably from its literary source and asserted that such creative liberties are essential to the adaptation process (Bythrow, 2023). Theoretically, Linda Hutcheon proposed adaptation as a product, process, and context (Pujiati, 2024) in which there are adjustment, adoption, recreation, and repetition but it is not a replication (Hutcheon, 2006). Julie Sanders also discussed the appropriation in adaptation as an unavoidable thing (Sanders, 2006). Critiquing the previous adaptation theories, Kamila Elliott highlight the same perspective that adaptation deals with adoption, adjustment, transformation, and recreation (Elliott, 2020). Adaptation work is a travel of stories from different time, places, genres, and perspective (Pujiati & Rengganis, 2025; Putri & Pujiati, 2025; Soleha, 2020)

Leave the World Behind is selected as the research object due to its pertinent exploration of race, class, and power. Those often initiate racial bias and prejudice between different races in society. This research aims to find out what the purpose of the adapters is in presenting the issue of racial bias as shown in the film adaptation and what underlies the process of adapting the film. The researchers seek to understand how and why the representation of racial bias shifts in the product and process of adaptation. Uncovering what motives underlie the film's adaptation as a product, process, and context by applying Hutcheon's framework in a Barthesian semiotic method as proposed by Nick Lacey (1998) to read images from the film related to a contemporary case where race, class, and media converge. The significance of this research lies in its ability to map how adaptations serve as mirrors to societal anxieties and demonstrates adaptation is not simply translated from one medium to another

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but reshaped according to changing social, cultural, ideological, and political phenomenon and audience expectations.

THEORY AND METHOD

Adaptation Theory

Adaptation is more than translating a story into a new form, it is an act of cultural negotiation. Linda Hutcheon's (2013) theory of adaptation emphasizes the phenomenon of adaptation as a process and product that can be defined from three distinct but interrelated perspectives: as a formal product, a process of creation, a process of reception, and the three of them are tied to context. Adaptations alter form, medium, and cultural context, enabling a dialogue between original and derivative works. In the case of *Leave the World Behind*, this dialogue spans from textual introspection in the novel to visual dramatization in the film.

In discussing adaptation as a product and a process, Hutcheon proposes "modes of engagement" to deal with the way of an adaptation is presented: telling (novels), showing (films), and interacting (video games, digital storytelling). Transitioning from a telling to a showing mode means shifting from descriptive narration to audio-visual, which is depicted from anything that shown in the frame. Such as size of frame, lighting, costume, setting, and camera angles, all of sign which carry meaning. Therefore, film adaptation is not bound by fidelity to the original source but thrives through transformation and reinvention (Hutcheon & O'Flynn, 2013, p. 8). In adaptation works, there are several changes; the form of the work changes in adaptation, but the content (ideas) persists. The content itself precisely constitutes what is transferred and transmuted (Elliott, 2020).

Adaptation according to Hutcheon (2013) also incorporates four key motives as context: economic lures, legal constraints, cultural capital, and personal/political motives. These factors often overlap. Esmail's adaptation, for instance, engages cultural capital by foregrounding contemporary race

relations, while Barack Obama's involvement as executive producer adds a layer of political advocacy for racial equality. Together, these motives shape the thematic focus of the adaptation, shifting it from passive exploration of bias to active confrontation.

As racial bias in this adaptation is a contextual theme, we apply the sociopsychological concept of implicit bias (Banaji et al., 2021) because it relates to the social responses constructed in society. The novel depicts Amanda's prejudice against G.H. and Ruth as the owners of the house based on their skin colour. In the eyes of Amanda, as a White woman raised in White community, the Black couple is impossible to be that wealthy. Amanda's perspective in the hierarchy of the White and the Black portrays the social construction of racial knowledge and judgments that are discursively woven in the novel.

The film adaptation by Esmail presents the racial bias more explicitly but less harsh than the novel through the medium shift from written text into audio visual provided by images in the *mise-en-scène* and dialogues as well as the audio effects in constructing the racial case. The apocalyptic setting as blackouts, stranded oil tankers, crashing planes heightens the characters' psychological stress and accelerates their racial prejudices. The cinematic spectacle on the setting shifts the tension of racial bias presentation. Ultimately, the film reimagines racial discourse in a way that speaks to modern audiences. Through adaptation, racial bias becomes not just a theme but a lens through which the entire narrative unfolds, shaped by the politics of representation, the economics of viewership, and the craft of cinematic storytelling.

METHOD

This study employs a qualitative method, which means the information gathered is written in narrative form. This study discusses adaptation of racial bias from a novel into a film, so we apply a comparative method. The analysis used the theory of adaptation by Linda Hutcheon (2013) as the chief theory to have the capacity to analyze the difference between the novel (source) and film

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(adaptation work) comparatively. The technique of reading images (visual) and audio presented in the film applies Barthesian semiotics demonstrated by Nick Lacey in *Image and Representation* (Lacey, 1998). By analyzing frames, this approach includes points of view, visual composition, costumes, and lighting, contributing to the creation of meaning in film media.

FINDING AND DISCUSSION

The Analysis of Character and Characterization

a. Amanda's Character: Implicit to Explicit Bias

In the novel, Amanda's racial bias is internalized and reflective. The film externalizes it through facial expressions, interruptions, and body language shows Amanda's prejudice visible. Esmail expands her scepticism into confrontation, enhancing narrative tension. In the novel Amanda's bias is described only through her internal monologue, implicit bias.

This didn't seem to her like the sort of house where black people lived. But what did she mean by that? "This is—your house?" (Alam, 2020, p. 28).

From the quote above, it shows that Amanda judges someone based on their skin color. She doubts that black people have a high economic class. To the point of suspecting G.H. and Ruth as con or as the house keeper of the house. Amanda's doubts present ambiguity that lead the racial bias is implicit.

"He did." She lowered her voice still more. "What if he's the handyman? What if she's the maid? What if this is just a scam, and the blackout or whatever is just a coincidence?" She was at least appropriately ashamed by her conjecture. But those people didn't look like the sort to own such a beautiful house. They might, though, clean it. (Alam, 2020, p. 38)

The hesitation on the social class and power owned by the Black couple enhanced the ambiguity text because of its reflective sentences. However, racial bias is loudly voiced in the text. Racial bias is the tendency for individuals to unconsciously develop assumptions, perceptions, or past experiences that influence their thoughts and actions in a discriminatory manner (Brasswel, 2022).



Figure 1. Characterization of Amanda (00:20:04-00:20:06)

Figure 1 uses medium close shot. To depicts a conversation between three people facing each other, emphasizing Amanda's facial expressions, which reveal her distrust toward G. H. This scene begins to reveal a racial bias emerging towards a race different from her own. The captured shot in this scene is from over the shoulder which is the POV here building the tension that arises in the Stamford family through their facial expression. There people shows a meeting. Clay was near the entrance door and held the door handle, showing his wariness of the strangers in front of him. Amanda is behind Clay, showing her feminine side that she takes refuge behind her husband. The setting shows late night at the front door, emphasizes the arrival of G. H. and Ruth. Amanda and Clay wear casual clothes, showing that they are in a relaxed state. Meanwhile, G.H. wears a suit, showing those who are from a somewhere and emphasizing high economic status. Deep focus on Amanda and Clay with fill lighting on the natural shows the natural setting of time: night.

In the figure above, Amanda shows her disbelief in the legitimate ownership of the house through direct conversation and facial-expression of disbelief in what she heard from G. H. Another scene in which Amanda shows her disbelief in G. H. is when he is offered a cocktail made by himself. Amanda asks what is in it, but then quickly refuses and chooses to take a glass of wine. Amanda's biased behaviour upsets Ruth and makes her decide to stay away from the kitchen.

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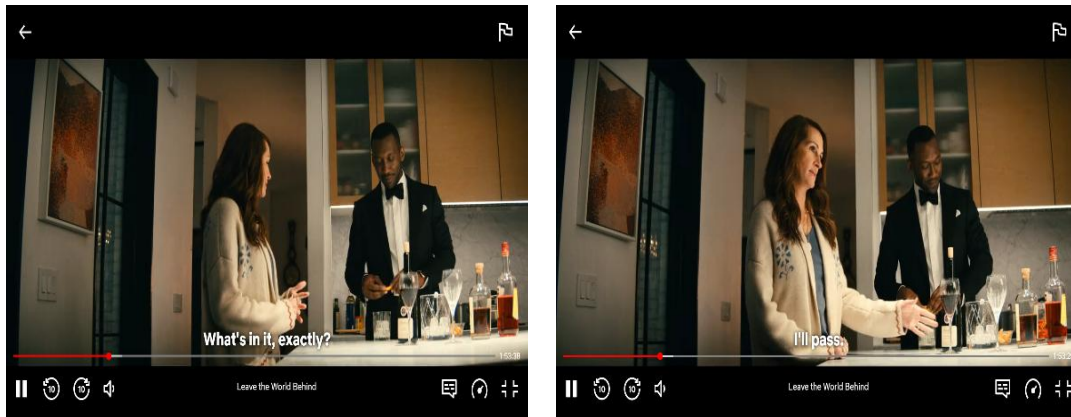


Figure 2. Characterization of Amanda (00:20:04-00:20:06)

Figure 2 takes medium close shots. The shot in this scene of figure 2 the characters cut off from above the waist. Which, wide enough to show the surrounding objects and close enough to show their facial expressions. The camera angle in shooting Amanda is a low angle to show her domination power. The scene is positioning the White supremacy as a problem of the *mise-en-scene*. Right figure in figure 2 shows 2 people as subjects who has conversation. Amanda's brief and dismissive glance further underscores her indifference toward G.H.'s answer construct Amanda's superiority over G.H., revealing the underlying power dynamics in their exchange. At the kitchen bar, G.H. who stands behind the counter, mixing cocktails shows his position as the property ownership bias, suggesting an unspoken dynamic of authority or entitlement within the space. However, Amanda's position in the center of the frame establishes her as the dominant focus of this scene, strengthen her significance in the visual hierarchy. Amanda's position emphasizes her perception of superiority, shaping the underlying tension between the characters. G.H.'s suit with ribbon indicates his social class while Amanda who is in sweater shows the opposite of G.H.'s social class. Fill lighting on Amanda and dim on G.H. represents Amanda as the focus subject of the scene.

Figure 1 and 2 stengthen Amanda's arrogance and dominance perspective that is naturalized through the lighting and shots. The film *mise-en-scene* omits Amanda's reflective moment when the racial bias is expressed

directly in words shown in the novel. Moreover, the film makes Amanda's prejudice more explicit. These changes in her characterization also heighten the tension in the story, making the conflict more visible and emotionally impactful.

b. Ruth's Character: Recasting and Reversal

One of the most striking adaptations is Ruth's role change from wife to daughter. This shift introduces generational friction and empowers Ruth as a Gen-Z voice challenging white privilege. She not only confronts Amanda but critiques white liberalism, adding thematic depth. In the novel, Ruth is G.H.'s wife, an older Black woman whose presence challenges Amanda's racial biases in a subtle, intellectual manner.

"Beside but just behind the man was a woman, also black, also of an indeterminate age, in boxy linen skirt and jacket. "We're sorry," she corrected, an italicized we; it was so practiced that she had to be his wife. "We didn't mean to frighten you." (Alam, 2020: 25)

"That would be lovely." Ruth had the smile of a politician's wife. (Alam, 2020: 30)

From that section, Ruth character is G. H's wife. The maturity of wife is shown in the way she corrects her husband's word, which saying "I'm sorry" to "We're sorry" to apologize to Clay for frightening Clay and Family by their arrival at late in that night. From this behaviour, Ruth confirms their status as husband and wife who complement each other. However, in the film, Ruth is G.H.'s daughter, a younger, outspoken Gen Z character.

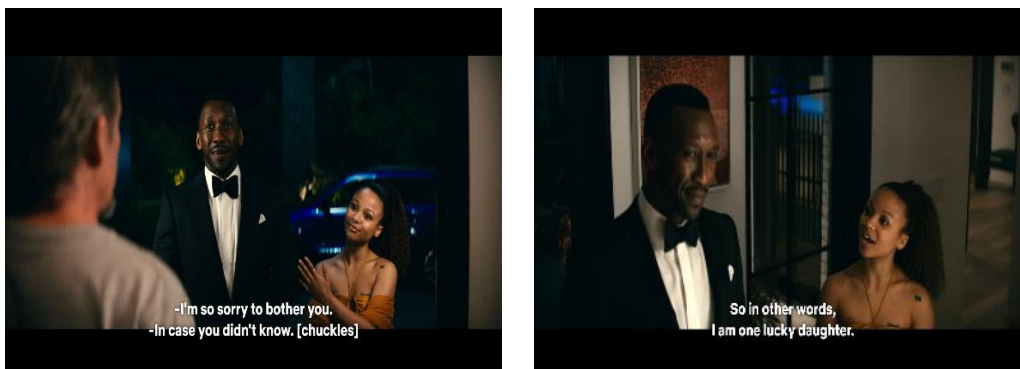


Figure 3. Character Change of Ruth (00:18:30 - 00:21:32)

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Figure 3 is in medium close shots to focus on the narration. Both images frame the character from the arm up, highlighting their gaze. By focusing on the direction of their eyes, we can determine what holds their attention within the scene. The left image is shot from over the shoulder, emphasizing that the focus of this scene is G.H.'s apology to Clay dan Ruth's gesture of pointing her finger. In the right image, G.H. is looking forward instead of looking at Ruth who is speaking next to him. G.H., is depicted as paying more attention to the person in front of him. Three subjecta on left-side) and two on the right-side in shos the perspective of the film on the hierarchy of the characters's interaction. In the left-side or right-side image, Ruth consistently speaks with a chin-raising gesture. This deliberate movement conveys her strong self-confidence as a young individual, reinforcing her refusal to be presumed or underestimated by Amanda and Clay. Her posture and expression suggest a sense of defiance, signalling that she demands to be acknowledged and respected within the conversation. The gesture becomes a visual representation of her determination to challenge any perceived hierarchies in their interaction. The setting takes places in front door (left-side) and kitchen (right-side). Ruth's dress, though simple, exudes a discreet elegance that subtly reflects her economic status. The fill lighting on the characters with deep focus emphasize the facial expression and gaze of the character who is the center of the frame.

In the left-side picture Ruth character show his hand to Clay shows that there is no ring in her ring finger. Which mean that they are not a couple but father and daughter. Supported by the Ruth utterance in the right-side "I am one lucky daughter" which strengthens the fact that there is a change in Ruth character from novel to its film adaptation. Figure 3, is the first sign that shows the change in Ruth's character. The alteration from the character of G. H's wife who is quite old to the character of G. H's daughter who is still a teenager. The change in character is also followed by a change in her characterization.

This shift supported by elements in the film that add a more realistic and significant depiction also alters the racial dynamic between two families,

making the confrontation more direct and emotionally charged. In the film, Ruth is more vocal in addressing Amanda's implicit racial biases, whereas the novel's Ruth controlling the racial tensions with quiet dignity. She tries to break Amanda's bias that stereotypes them, black people as criminals, a race with a lower-class economy and low educational. In the way Ruth demonstrates her upper-class habits, reminds Amanda of her ownership of the house she rents, and expresses her willingness to stay there as well.

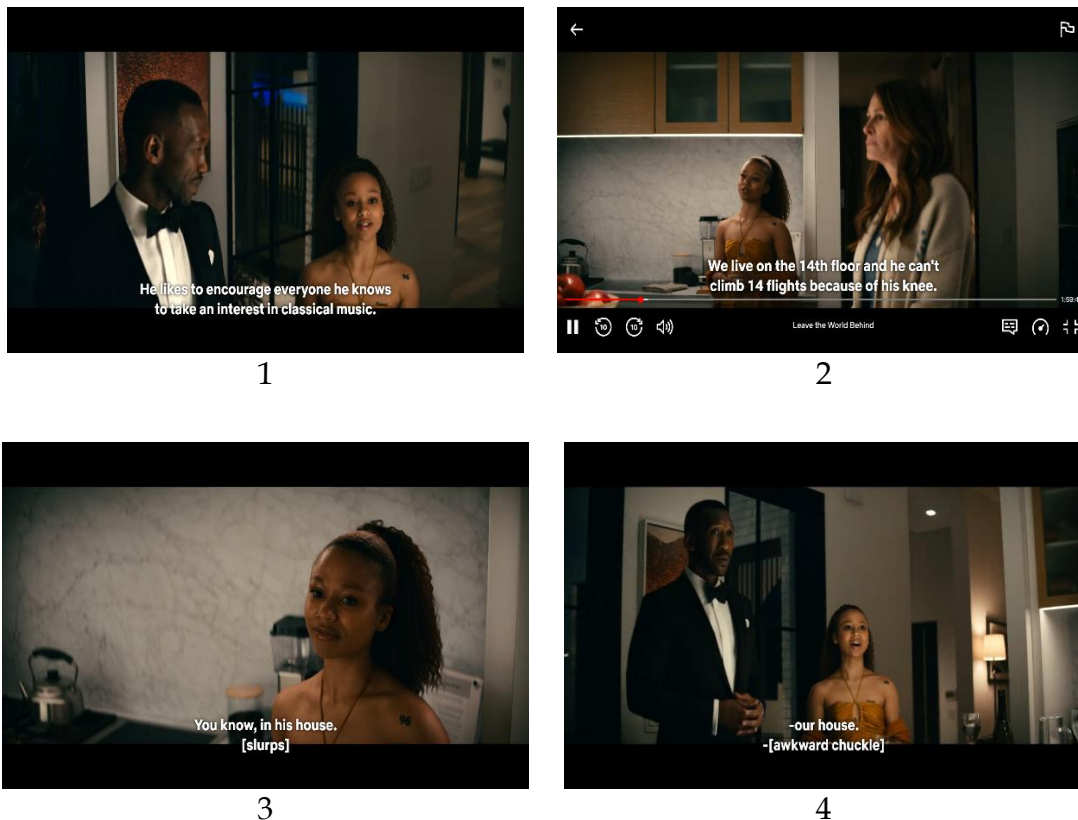


Figure 4. Characterization of Ruth (00:20:20 - 00:21:32)

Figure 4 are presented in close shots (1 and 3) and medium close shots (2 and 4). In the first image, Ruth is positioned almost in the center of the frame, with G. H. smiling beside her, reflecting his pride in the truth of her words. In the second image, Ruth speaks, yet Amanda, positioned in front of her, does not face up to her, highlighting Amanda's disregard for Ruth's words and presence. The third image captured Ruth in her own space, despite the presence of three others surrounding her, visually emphasizing her solitude in defending her

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self-worth and her father's legitimacy as the house's owner. This is reinforced by her statement, "You know, in his house," underscoring their claim. Strengthened by the image number 4, as Ruth moves toward her father and reiterates her assertion about homeownership, G. H.'s expression reveals concern over Amanda and Clay's reactions. The point of view in the image sequentially shows that the scene establishes character development of Ruth. Supported by the statements uttered by Ruth, which start from giving information about her and her father to emphasizing their home ownership. In Figure 4, as the focused subject in the frames, Ruth always smiles sarcastically when talking to Amanda. Ruth's against to Amanda's biased attitude is shown through facial expressions and direct speech. The setting in the kitchen above shows Ruth behaving as if she is the owner of the house, she knows where the furniture is in the kitchen and gets a glass of water for herself. From Ruth and her husband's shows establishment of their behavior of wearing neat clothes in everyday life. The fill lighting focus on the shots characters comes from the light of the house support a realistic nuance to the scene.

In Figure 4, Ruth shows off her father's habit of encouraging people to take interest in classical music, since he is on the board of the Philharmonic. In the first line picture she also shows off that they live on the 14th floor. While in the second line is Ruth who repeatedly reminds that it is their house. Instead of trying to calm Amanda and Clay down, Ruth in the film as a young-adult has more awareness to counter Amanda's biases behaviour.

Shift of Ruth character also make a big difference on her characterization. In the film, there is a reverse bias, which initially this racial bias only started from a white family towards black people in the middle of the film there is a reverse bias towards white people. Racial bias is not restricted to any racial group; rather, it influences individuals across all racial backgrounds (Brasswell, 2022). On the second day of their stay, Ruth remained in the basement of her own home. She reminded her father, G. H., not to easily trust people, especially white people. Her bias towards Amanda's family is based on her personal

opinions, she says Rose always stares to the wood like Donnie Darco and he believes that Clay has desire to do an asocial thing to her.



Figure 5. Characterization of Ruth (01:39:29 - 01:40:45)

Figure 5 that consist of Images 1, 2, 3, and 4 have the same frame composition, they are in medium shots. Enough to show the setting of their place and capture the moment of Ruth's discomfort caused by Amanda's family returning to their home. The frames are depicting Ruth's anxious mood. The shot from the room's ceiling establishes the drama that is happening. Ruth is in G. H.'s arms. Sleeping in the arms of someone close to you indicates seeking peace or security. Ruth and G. H. in the same bed depict their closeness as father and daughter. They wear casual clothes to sleep. The dim lighting, barely filtering through a narrow gap from another room, emitting a frightening light across the basement, heightening the dramatic tension of the scene. The shadows stretch and shift, creating a sense of unease that mirrors Ruth's discomfort. The subdued illumination amplifies the isolation of the space. The interplay of darkness and light subtly reflects the power dynamics at play, emphasizing Ruth's internal conflict as she grapples with the unsettling reality.

From Figure 3-5, shifts and developments in Ruth's character are found. Several new scenes were added to show the development of the character in the film. These changes cause the tension of racial bias to be more clearly depicted in the film compared to the original story in the novel. In short, as a product of adaptation, from a novel into film, the characterization of the main characters also transforms with tensions on racial bias.

The Analysis of Plot

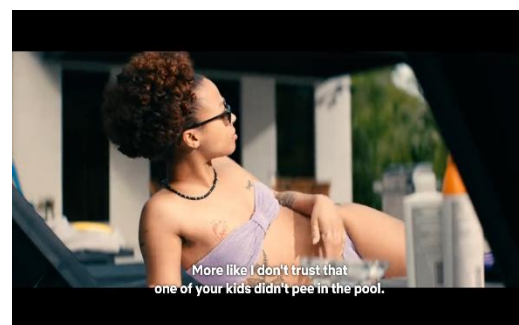
Unlike the novel's subdued apocalyptic hints, the film includes graphic depictions shipwrecks, failing technology, plane crashes. These disasters metaphorically signal societal disintegration, mirroring the collapse of racial civility among characters.

a. In the pool

Because of the change in the character of Ruth who was originally an adult woman who could be categorized as old, while in the film was replaced by a young adult character the film experienced many plot changes of the story. There are several scenes that in the novel do not exist at all, but in the film, they are presented. In line with character changes that adjust to their characterization. Because Ruth is still a young adult, she responds to something directly without holding back. In the following scene, Ruth asks if Amanda will go into the pool or not. Amanda asked about implicit bias. Where Amanda asks if the reason Ruth does not swim is because of her hair and Ruth replies with a touch of sarcasm for Amanda's children.



1



2

Figure 6. Characterization of Ruth (0:58:00 - 00:59:32)

Figure 6 are in Medium shots in showing establish the tension that is occurring between Amanda and Ruth. Amanda (image 1) and Ruth (image 2) throw sarcasm at each other without looking at each other's faces. They both show gestures of ignoring each other and not caring about each other. Emphasizing the scene in their film shows the tension caused by racial bias through direct speech and body language. Takes place beside the pool Amanda is wearing a long-sleeved shirt while Ruth is wearing a bikini. Amanda's costume's inconsistency with the setting is a sign of the gap between them based on age and economic class. Camera movements from Amanda to Ruth in close wide shots shows the drama between them and fill light from the sunlight creates a realistic sunlight effect that is suitable for sunbathing during the day.

Since the character's age shifts from Ruth as an old woman to a young adult in the film, the captured scene above emerges, showing the process of narrative transformation on the tension of the racial bias. The novel shows the harsh bias, and the film turns out to be softer, for the insolence between the young and the old lady, which is part of the racial bias, is omitted.

b. Catastrophe

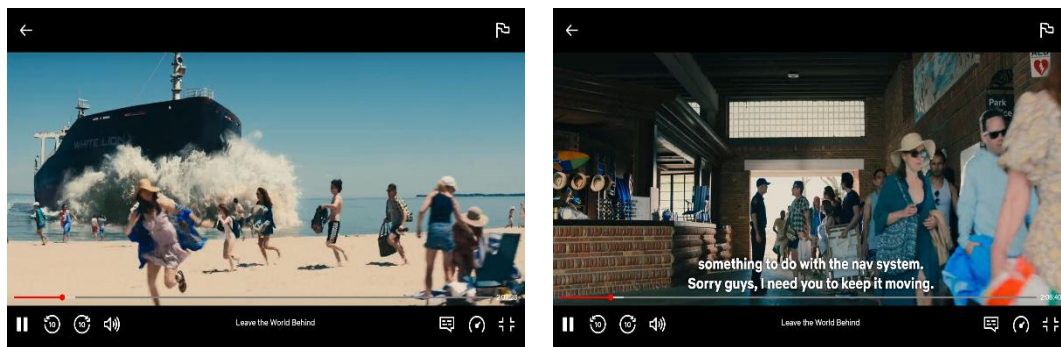
The novel does not describe clearly what disaster happened in the story. There are no specific events that give clues as to what happened. Meanwhile, in the film, there are several scenes that clearly show that they are really in a state of the world that is experiencing the apocalypse. In the novel, the reason the Stamford family returned home was only because the wind was felt to have started to be strong.

"It was pleasant, it was diverting, it was exhausting. The sun was not waning, but the wind was winning. "We should go." Amanda packed their empty plastic containers back into the insulated bag she'd found in the kitchen. It was in precisely the spot where you'd store an insulated bag in your kitchen (a cabinet beneath the microwave)." (Alan, 2020: 20)

While in the movie they go home because there is a tanker stranded on the beach. While in the movie they go home because there is a tanker stranded on

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the beach. The incident made all tourists panic and try to escape. All visitors were immediately evacuated and the beach was emptied. When the Stamford family was queuing to get off the beach they asked the officer what had happened, explaining that there had been a problem with the navigation system.



1
2
Figure 7. An Oil Tanker Stranded on the Beach (0:13:00 - 00:14:32)

Figure 7 are in Long shots to figure the setting and context of the story. This type of shot aims to show what is happening around. The ship that ran aground on the beach caused a shock to the beach visitors. The crowd in the beach and beach gate captured frames show a sudden wave of panic washes over them as they grapple with the realization that something completely unexpected, something that was never supposed to happen has disrupted their vacation. The characters's costume is a laid-back for comfort and leisure to support the setting: beach, emphasizing a moment of leisure amidst the overarching narrative. Full exposure on the fill light on picture 1 followed with picture 2 to show shifting spot places as a series of event movements.

Based on the preceding analysis, two key areas of change emerge: character as well as characterization and plot. The transformation of character, characterization, and plot in the film adaptation of *Leave the World Behind* reshapes the representation of racial bias by shifting its subtle psychological tension into a more visual and explicit bias. The novel conveys bias through internal reflections and implicit bias. Changes in pacing, character portrayal, scene composition, and plot influence how racial bias is represented in the story.

Reason behind Racial Bias Adaptation in the Leave the World Behind

The adaptation serves the economic lures as Hutcheon argues, cultural capital provides economic benefits to the adaptors. By emphasizing racial themes, the filmmakers ensure that the adaptation remains relevant to current social issues, increasing its market appeal. Black Live Movement rises into 72% of the American focus after the killing of George Floyd even after five years of the tragedy indicates the Black American current issues in America (Horowitz et al., 2025). The film's stronger focus on race is not just an artistic decision but also a strategic move to engage audiences concerned with systemic racial inequality. Beyond cultural capital, the adaptation reflects an ideological trend in American media. Amplifying representation of Black resistance aligns with current social narratives. Last but not least, the Obamas involved, the film serves as subtle commentary on post Obama era racial identity. The development of the black character, Ruth, shows the personal and political motives of the *Leave the World Behind* adaptation. As the 44th President of the United States, Barack Obama served from 2009 to 2017, trying to show black power. Although he is no longer President, he wants to show racial equality.

CONCLUSION

In the film adaptation of *Leave the World Behind*, there are significant changes in the representation of racial bias issues from its source. The film that adapted the racial bias issue was directed by Sam Esmail, who collaborated with Higher Ground Production as an executive producer supporting racial equality. That caused the change in the representation of racial bias issues; personal and political motives became the main motives of the shift in racial bias, which initially only occurred one side in the novel to two directions in the film adaptation. As a former president of the United States, Barack Obama still has a mission to show society that the black race also has the right to have the same power, social class, and behaviour as the white race. These personal and political motives are related to the cultural capital motive as a contextual

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analysis of this article, where the discourse of racial equality is a special attraction for some audiences. Ultimately, these motives lead to expanding the target market related to economic lures. However, this study still has limitations, especially in exploring the adaptation in its form as a product, as a process, and its context, because it only focuses on the racial bias theme of the adaptation in three aspects of the transformation: characters, characterization, and plot. Narrative exploration of all the adaptation on *Leave the World Behind* as process and context is still open to future study.

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