

CHAPTER I

INTRODUCTION

A. Background

In the twentieth century, there are two most dominant ways of presenting fiction to its connoisseurs. The first one is the textual form of a novel and the other one is the audio-visual form of film. These media differ from one another and have their fans over the time being. These media have developed on their own as time goes by but also at the same time have a connection to one another. There is a phenomenon that occurs where there are films and novels are found to have the same title and general idea. This happens because the film is the audio-visual version of the novel. It can be said that the filmmaker adapts the story from a novel and make it into a visual-audio form/film.

Novel is one of the most popular forms of prose. Novel was originated in the early 18th century after the Italian word "novella", which was used for stories in the medieval period. Novel conveys its content through sentences composed by the author. Novel originally comes from the forms of narrative nonfiction, such as history biography, letter, etc. But, as time passes, the author of the novel can change the content of the novel according to the imagination. Novel is written in a certain amount of words. Ana (2009) suggest that novel is a piece of fiction that contains 40.000 words. Novel is loved among people who love to read and manage their imagination through textual stories.

As technology and the digital media industry develop through the era, humans keep expanding it and gain more connoisseurs. Film as one of the parts of digital media also has developed into a better version. Film conveys its story through

audio-visual or also motion-picture. Hornby (2005) said the film is a series of moving pictures recorded with sound that tells a story, shown on television and the theatre or cinema. Movie filming activities have been started since the '90s. In Indonesia, there are more than a hundred films produced in 2019. On average, ten films were released every month from various genres. Some of the films that were produced last year by adapting the story from a novel, are Twivortiare, Bumi Manusia, Dilan Series, Wedding Agreement, etc.

The adapted movies are awaited enthusiastically by the readers of the novels and also expected spectators. This process of adapting the novel into a film is called ecranisation. Ecranisation can be defined as transferring or sifting a textual story into an audio-visual form. This process removes the characteristics of the novel and adjusts it into the film characteristics. Eneste (1991), proposes ecranisation as a white screening or transfer/removal of a novel into a film. This definition is derived from its original word, ecran, which means the screen. So, ecranisation is the process of novel filmization.

In the process of sifting the novel into the film, changes and differences occur, according to Eneste (1991), which is a creative form that can be performed by the director by conducting the addition, subtraction and appearance variations storyline. Assuming these differences will be the object in this study. Often after a novel is sifted to the white screen or adapted into a film, the author gets disappointed with the changes that occur in the film results. The missteps are created by the inaccurate plot between the film and the book. Some assumptions also come from the public (spectators) such as infidelity felt from the story in the novel or the story is deviated from the novel. There is also an opinion that the film is unable to capture the core

story of the novel thus the story in the film differs from the one in the novel. These opinions do not only come from the spectators but also the author of the novel itself. However, this does not mean that ecranisation will always cause these kinds of disappointments that engulfs the author and the spectators.

The miscellany of subtraction, addition, and modification of these variations are due to the different medium between the film results with novel adaptation. Stories, characters, plot, settings and even themes can experience changes from the original form of the novel in the form of film. Novel speaks and conveys its message and story by sentences and words, then film does it using the visual-audio form (moving pictures). Novel usually conducts fragments of human life in detail and longer span, where conflicts happen thus, in the end, bring alteration of life among the characters. Meanwhile, film relatively uses signs and symbols as tools to conveys the story. Novel mostly spends several pages to elaborate a condition while film just needs a few seconds.

In the novel, illustrations and depictions of portrayal are done using language media or words, in the film they are realized through moving pictures or audio-visual that present a series of events. The media difference between these two artworks has different characteristics. Language as a medium of literary work has the nature of openness to the imagination of the author. In this case, more mental processes occur. The language used makes it possible to give a broad space for readers to interpret and explore their imaginations over everything they read. Another factor that influences is the film's duration of time in the enjoyment of the film. Limited time gives its own influences in the process of acceptance and exposure.

In line with disappointments that occur in the process of adapting the novel into the film, excitement also comes from expected spectators, the ones that have read the novel or the ones that have not. In some cases, changes and differences that emerge in the ecranisation process also bring a fresh taste to the story through modification of the storyline. Some spectators feel refreshed and welcome with the changes happen in the story. The creativity of the filmmaker is appreciated well by spectators as long as the message of the story from the novel conveyed well in the movie. Critics and appreciation come all together to the filmmaker through the process of ecranisation and actually, this is the challenge for the filmmaker to face.

In the other hand, George Bluestone, in his book entitled *Novels into Film* (1957), proposed that changes and diversities occur in the ecranisation theory is a normal and common thing to happen due to the different media used to present the story and also the ones who make the art itself. Novel is made by a person's idea and creativity from the beginning until the end, while the film is made by a group of people (director, scriptwriter, actors) and all of them will share their thoughts and ideas to make a better artwork than before. Those new ideas and improvisation from the filmmaker team will emerge some changes and modifications in the film. Bluestone (1957) also concluded that novel actually is never adapted into a film, but it has its own existence as two things that are totally different. So, according to Bluestone, there is no novel being adapted into a film, but the phrases and summary of the film itself are adapted.

Furthermore, Bluestone proposed "two ways of seeing" method in seeing the film adaptation. Novel and film should be seen differently from each other. They have different characteristics and power to deliver the message of a story. Both

literary works (novel and film) can be compared to see the differences and changes happen in them, but that comparison is not able to use as a tool to judge the success of both the film or novel. Indeed, popular novels have a higher chance and guarantee to produce a nice film but also there are some not really popular novel get their film as a hit due to the film maker's hard work. So, basically, novel and its adapted film should be appreciated and valued well because they are indeed the same yet different.

The ecranisation process that appeared in the film *Five Feet Apart* is adapted from a romantic drama novel by the same title by US author Rachael Lippincott recorded to 460 pages. After the novel adapted into a film, the span of the film is only 116 minutes to elaborate all over the story.

Both the novel and film tell the story of a teen couple, Stella Grant and Will Newman, who suffer from Cystic Fibrosis. Cystic Fibrosis (CF) is a disease that causes lungs to fill with fluid, making it difficult to breathe. Stella has gotten this disease since she was so young, meanwhile, Will is new to this disease. CF patients are supposed to stay at least six feet apart from one another to prevent the spreading of germs that could lead to cross-contamination and infections. As both of them treated in the hospital for their disease and indirectly being together for the time being. The romantic feelings start to rise in their heart, but their journey is not easy due to their conditions. Stella and Will have to face the struggles of the disease and feelings for both of them.

Ecranisation process is done frequently in public for decades, but the types of change and reasons that cause the change are still unknown and unfamiliar for most spectators. This is also one of the reasons why the researcher chooses this subject

of the study besides to find out and explain the existence of discrepancies between the film and the novel. By reading the novel and watching the film, the researcher will know that the ecranisation process discrepancies are occurring.

This study will be conducted to determine the points where they differ. This, in turn, will explain important points to be paid attention to the one are interested in writing a novel or making a film. Thus the researcher will try to analyze changes in the ecranisation process in the novel *Five Feet Apart* (2018) by Rachael Lippincott into the film (2019) by Justin Baldoni.

B. The Problems of The Study

Based on the background above, the problems of the study were formulated as follow:

1. What changes occur in the intrinsic elements of *Five Feet Apart* which is adapted into a film?
2. Why does the change occur in *Five Feet Apart* which is adapted into a film?

C. The Objectives of The Study

The objectives of the study can be stated as follow:

1. To describe the change of intrinsic elements that occurs in *Five Feet Apart* which is adapted into a film.
2. To explain the reasons that cause change in *Five Feet Apart* which is adapted into a film.

D. The Scope of The Study

In line with this study, the researcher will only focus on changes that occur in intrinsic elements (plot, character, and setting) that emerge through the ecranisation process in the novel of *Five Feet Apart* (2018) by Rachael Lippincott into the film *Five Feet Apart* (2019) by Justin Baldoni using the theory of ecranisation.

E. The Significance of The Study

This study is expected to have benefits:

1. To add knowledge about the adapting process of a novel into a film (ecranisation process).
2. This study can be a reference for the one who is interested in making a film and writing a novel.
3. This study is expected to increase awareness and soft skills in appreciating and criticizing literary works in the future.