



A Study on the Transformation of *Five Feet Apart* by Rachael Lippincott into Movie

Srivanth S^{1*}, Dr. M. John Suganya²

Department of English

^{1*,2} PSG College of Arts & Science, Coimbatore.

^{1*} srivanthsomu@gmail.com

^{2*} suganyajohn@gmail.com +919994924381

Abstract

The focus of this paper is to explain the fascinating process of adapting a literary book into a motionpicture, especially by examining the work *Five Feet Apart*. It entails the approach used when a story is told using written words that had been translated into a language of sound and moving graphics. Author Rachael Lippincott's book *Five Feet Apart* has been turned by Justin Baldoni into a film. The ecranisation of the characters resulted in a number of subtractions, additions, and adjustments in this study. There are no additions made to the storyline or setting; instead, only reductions and modifications are permitted. It is also discovered that the alterations (reduction, addition, and modification) were brought on by a number of factors.

Keywords

Movie, Literature, Cinematic Adaptation, Screenplay, Characteristics.

Introduction

The novel *Five Feet Apart* was written by Rachael Lippincott. She is an American novelist born on December 5, 1994, in Philadelphia, Pennsylvania, United States. The motionpicture for *Five Feet Apart* was directed by Justin Baldoni. There are two main methods used to present fiction to its spectators in the 21st century. The first one is a novel in written form, while the second one is a film in audio-visual form. These media are distinct from one another and have amassed their own followings throughout time. These mediums have evolved independently over time, yet they also share a connection with one another. There is a tendency where movies and books are discovered to share the same title and basic plot. This occurs as a result of the movie being an audio-visual adaptation of the book. It may be claimed that the director transformed the novel's plot into a visual-auditory form or film.

Insight into Five Feet Apart

A lovely, passionate, and moving young adult fiction book called *Five Feet Apart* has deeply moved the hearts of many readers. It is about Stella Grant and Will Newman, two teens who have spent the most of their lives in hospitals as a result of a condition called cystic fibrosis. The two eventually start to fall in love, but there's a catch that they aren't allowed to be close to each other inside 6 feet. In this *Five Feet Apart* the couple chooses a shorter space between them—5 feet instead of 6—in an effort to reclaim some of the control they formerly had over things. They want to live their lives on their terms and aren't willing to let the sickness control them, but they still need to figure out how to be in love with one another without really touching. In this state, individuals find it very difficult to love because they are unable to even touch the one they are in love with. However, there are many difficulties, as well as excitement, joy, despair, rage, fear, friendship, and many other lovely emotions, along the way.

Media story telling

When a filmmaker chooses to ecranise a tale from a book, it implies that the filmmaker must translate the concepts that the writer has written in words into actual things that viewers can view and enjoy. The filmmaker's the novel's story required modifications to be made in order to realise the author's ideas. There has been a tale adaption.

One of the differences that can be explained by this is that the novel's author's choice of words tends to lose some of their emotionality and sentimentality. In the story, the author narrates in great depth to describe a thing's attributes so that it can be visualised in the mind as clearly as possible. Filmmakers typically struggle to translate the specifics from the literature to the screen. Finding things, places, situations, and people that exactly match what is described in a book can be challenging. So that filmmakers may adequately address these challenges, they must edit, delete, and compress the plot that can still have the same quality as the original story in the novel.

The director turned a number of new moments into a time-lapse scene for the intrinsic element plot. For the purpose of evoking feelings of emotion and concern in Stella's family and friends, the author of the book meticulously details the events that took place during Stella's transplant procedure. To capture the events in the novel, the director chose to employ time-lapse technology. Characters' faces and mimics' expressions can already offer a sense of the scene's ambience. The audience is still able to sense their feelings of anxiousness and emotion.

Reduction, Alteration, Modification

The novel *Five Feet Apart* and its cinematic adaptation both have 57 alterations that were discovered during ecranisation. The intrinsic elements underwent reduction, addition, and modification. Plot, characters, and environment of the novel and its cinematic adaptation were among the essential characteristics were examined.

Reduction is the element that, during transformation, condenses or shortens the narrative of literary works. Due to technical restrictions, not every scene or tale from the novel may be filmed. The length of the movie is the last issue. The number of scenes that can be filmed from the novel is constrained by the maximum and average running times of 3 hours and 2 hours, respectively. The addition as well as a decrease in creation take place in the areas of narrative, plot, characters, location, and atmosphere. To create an image, it incorporates all of the reader's mental life experiences, personality traits, and ideologies. A number of modifications, such as the media used, the audience question, and the length of playback time, might affect transformation variations.

The novel is turned into a film, which reduces, adds, and modifies the intrinsic aspects such storyline characters and places. For instance, the plot in the novel where Stella's mother thanks Will for encouraging Stella to take the lungs in order to save her life. After that, Mya and Camila went to the hospital. where some portions of this sequence have been cut, and it has been altered into a silent, slow-motion version.

The novel setting is written in the first person. Whereas in the film, the perspective is changed to third person. For example, I look over at him as the sun slowly crests the horizon, casting a warm glow onto his face, his eyes bright and filled with something brand new but somehow familiar (FFA p.254) is modified as They look into each other with a smile full of happiness and love, but there's no warm glow on Will's face because it's still dark outside. (FFA 1:08:25)

Conclusion

The researcher deduces from the data analysis's findings that there were just two ecranization changes—reduction and modification—to the plot and setting. The only inherent elements that went through all the reduction, addition, and alteration steps of the ecranisation process were the characters in the novel. On the story's premise and historical backdrop, there has been no addition. Technical restrictions, variances in the ways different mediums convey the work, and the inventiveness of the filmmakers are the factors that have an impact on how the *Five Feet Apart* novel is adapted into a movie.

The filmmakers viewed the adjustments made between the novel *Five Feet Apart* and the

film adaptation as transformations or changes. These alterations were made in an effort to give the story more substance, points, and details. Additionally, the change brought by making the story better and more intriguing was the goal of the ecranisation process.

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