



**THE ADAPTATION OF NICOLA YOON'S *EVERYTHING, EVERYTHING*
INTO FILM BY STELLA MEGHIE**

This thesis is submitted to the English Department, Faculty of Humanities, Jember University as one of the requirements to achieve Sarjana Sastra Degree in English Studies.

THESIS

Written By:

Dhen Sarinda Elita Rahim

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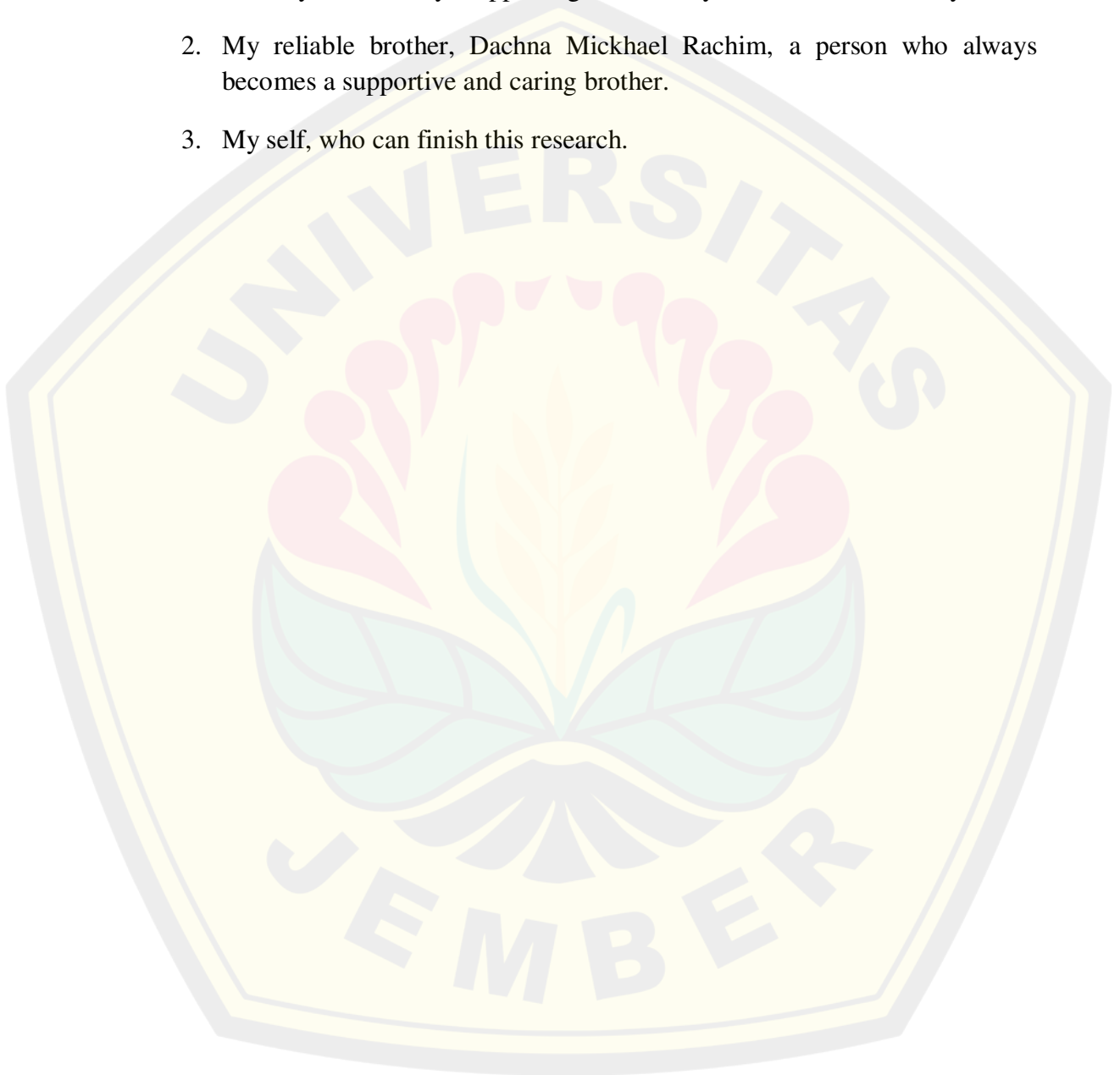
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DEDICATION

The writer dedicates the thesis to:

1. My beloved parents, Ibnu Ibrahim and Novayanti Rahman who always supports me financially and mentally and treat me to become a better person. Thank you for always supporting me in every decision I made in my life.
2. My reliable brother, Dachna Mickhael Rachim, a person who always becomes a supportive and caring brother.
3. My self, who can finish this research.



MOTTO

“To the world you may be one person; but to one person you may be the world.”

-Dr. Seuss-



DECLARATION

I hereby state that the thesis title The Adaptation of Nicola Yoon's *Everything, Everything* into Film by Stella Meghie is an original piece of writing. I ensure that the analysis of the research has not already been arranged for other degrees or any publications.

I guarantee to the best of my knowledge that all sources used and any help received in the preparation on this thesis have been acknowledged.

Jember, 26 June 2023

The Writer,

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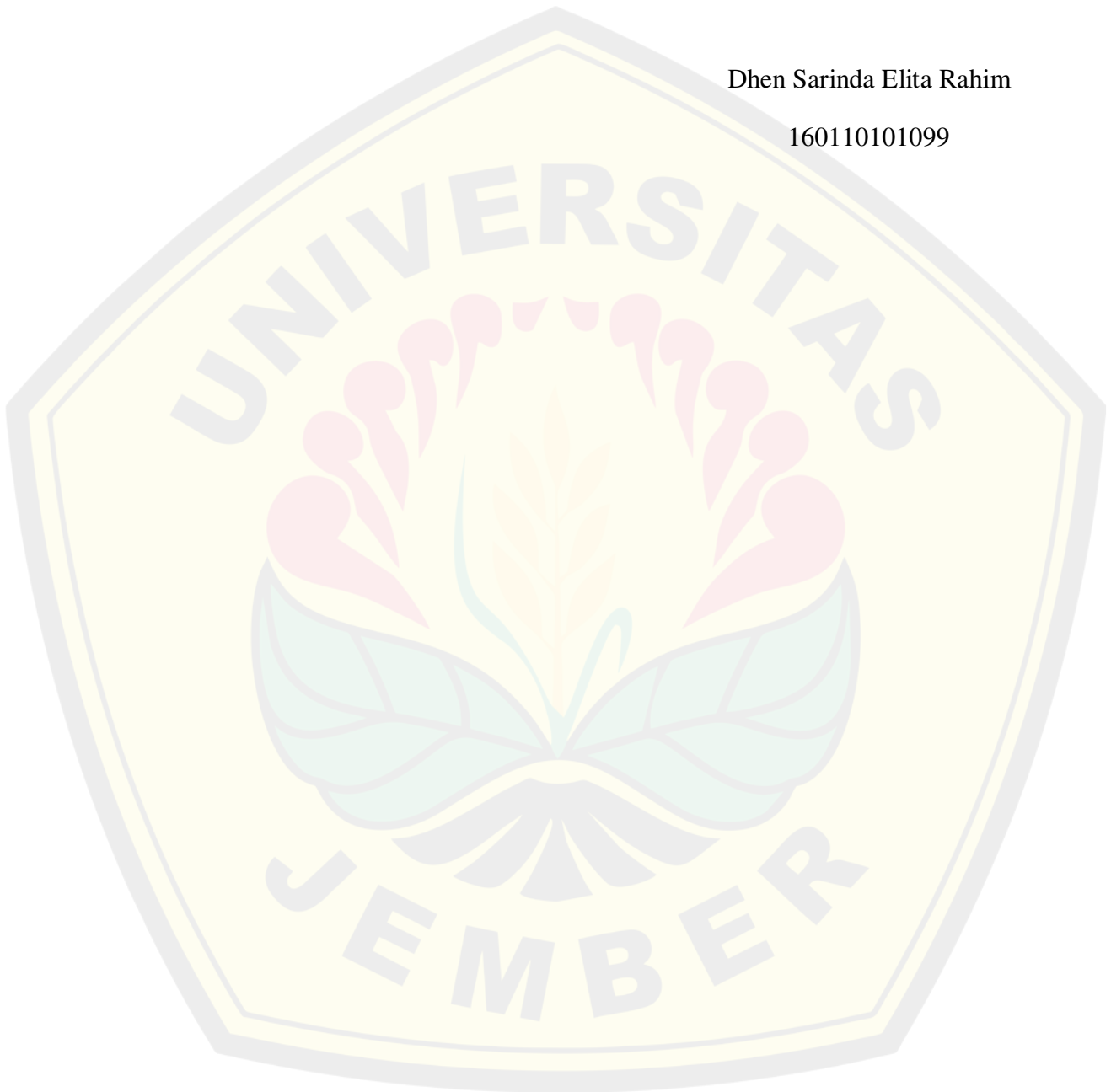
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SUMMARY

THE ADAPTATION OF NICOLA YOON'S *EVERYTHING, EVERYTHING* INTO FILM BY STELLA MEGHIE; Dhen Sarinda Elita Rahim, 160110101099; 2023: 33 pages; English Department Faculty of Humanities, Universitas Jember.

Adaptation is the process of adapting a work into another work. Adaptation usually uses to remake the original work into another form of work. In this research, adaptation theory by Hutcheon (2006) is used to find the transformation from the adaptation work, Barthes's myth (1976) is also used to find the ideology of the author and adapter to get the motive the adapter implied in making an adaptation.

This research deals with qualitative method. The primary data compiled from the narrative events from the novel and the form of film is the visualization and dialogues. The secondary data are taken from books, journal articles, theses, and interviews that related to the topic.

There are two research questions in this research. The first question is how the transformation from Everything, Everything novel into film adaptation. The second question deals with the motive beyond the adaptation of Everything, Everything.

The analysis results show that there are the difference ideology from the author and the adapter. The ideologies in the novel are existential feminism and diversity, and in the form of film the ideology is black feminism. The motive beyond the adaptation can be found after the ideologies have been found. The motive beyond the adaptation is cultural capital and economic lures. The adapter wants to get financial benefit from adapting a best-selling book and also from the cultural phenomena in the society.

TABLE OF CONTENTS

COVERii

DEDICATIONiii

MOTTOiv

DECLARATION v

APPROVAL SHEET vi

ACKNOWLEDGEMENT vii

SUMMARY.....ix

TABLE OF CONTENTS..... x

LIST OF TABLExii

LIST OF FIGURExiii

CHAPTER 1 INTRODUCTION..... 1

 1.1 Background of The Study 1

 1.2 The Topic of Research..... 3

 1.3 Research Questions 4

 1.4 The Goals of The Study 4

CHAPTER 2 LITERATURE FRAMEWORK 5

 2.1 Previous Research 5

 2.2 Theoretical Review 6

 2.2.1 The Motives in Adaptation 6

 2.2.2 Modes of Engagement..... 8

 2.2.3 Mythology by Roland Barthes 8

CHAPTER 3 RESEARCH DESIGN AND METHOD 11

 3.1 Type of Research..... 11

 3.2 Data Collection..... 11

 3.3 Data Processing and Data Analysis 12

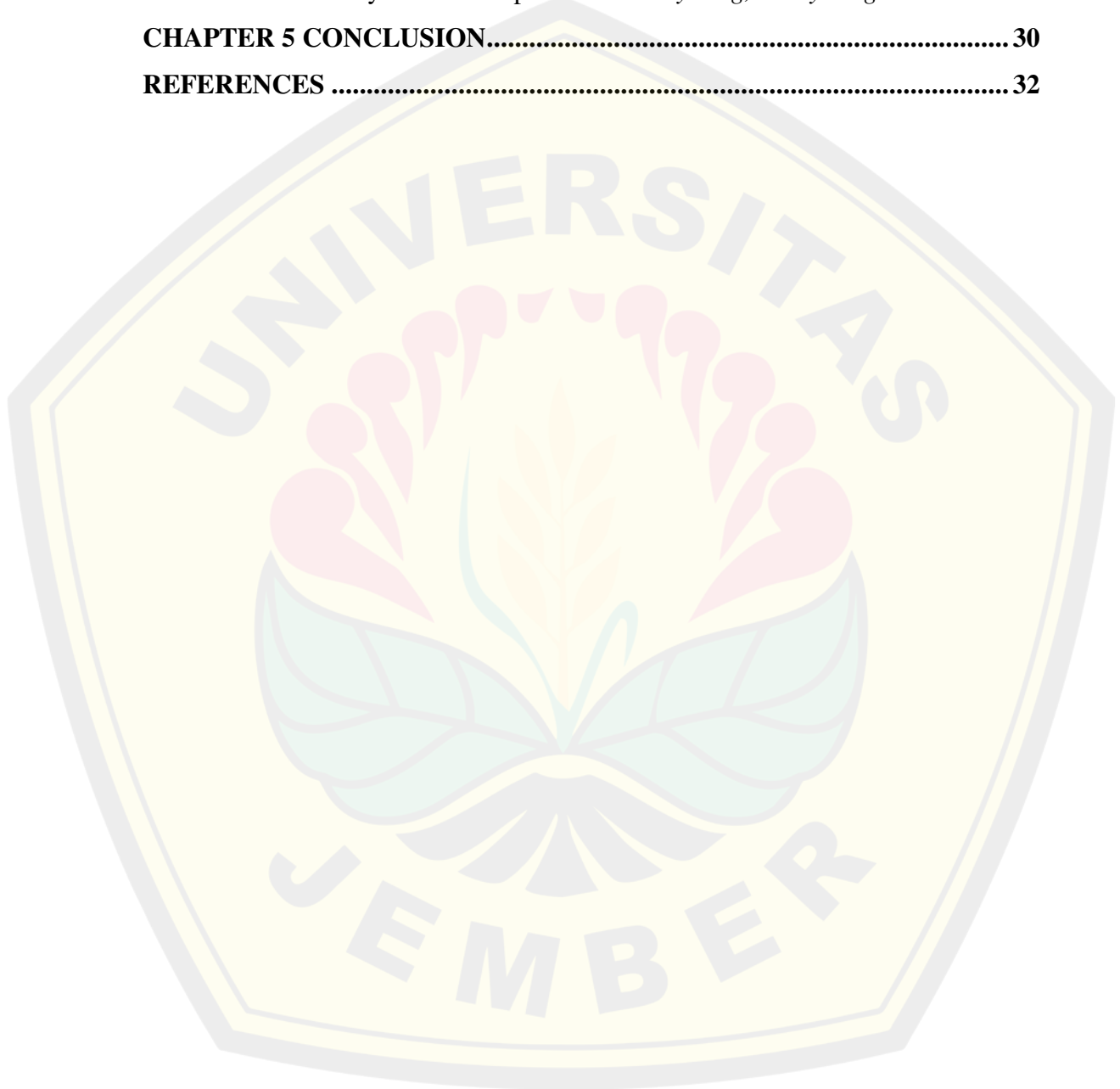
CHAPTER 4 ANALYSIS 13

 4.1 The Changes of Narrative Events in the Novel and Film Adaptation 14

 4.1.1 The Changes of Character 14

 4.1.2 The Changes of Plot 18

| | |
|---|-----------|
| 4.2 The Transformation of Myth Analysis of The Events from Novel into The Film Adaptation | 21 |
| 4.2.1 The Transformation of Characters in Everything, Everything Novel into Film..... | 21 |
| 4.2.2 The Changes of Plot..... | 25 |
| 4.3 The Motive beyond the Adaptation of <i>Everything, Everything</i> | 29 |
| CHAPTER 5 CONCLUSION..... | 30 |
| REFERENCES | 32 |



LIST OF TABLE

Table 1. Roland Barthes' Sign Map..... 9

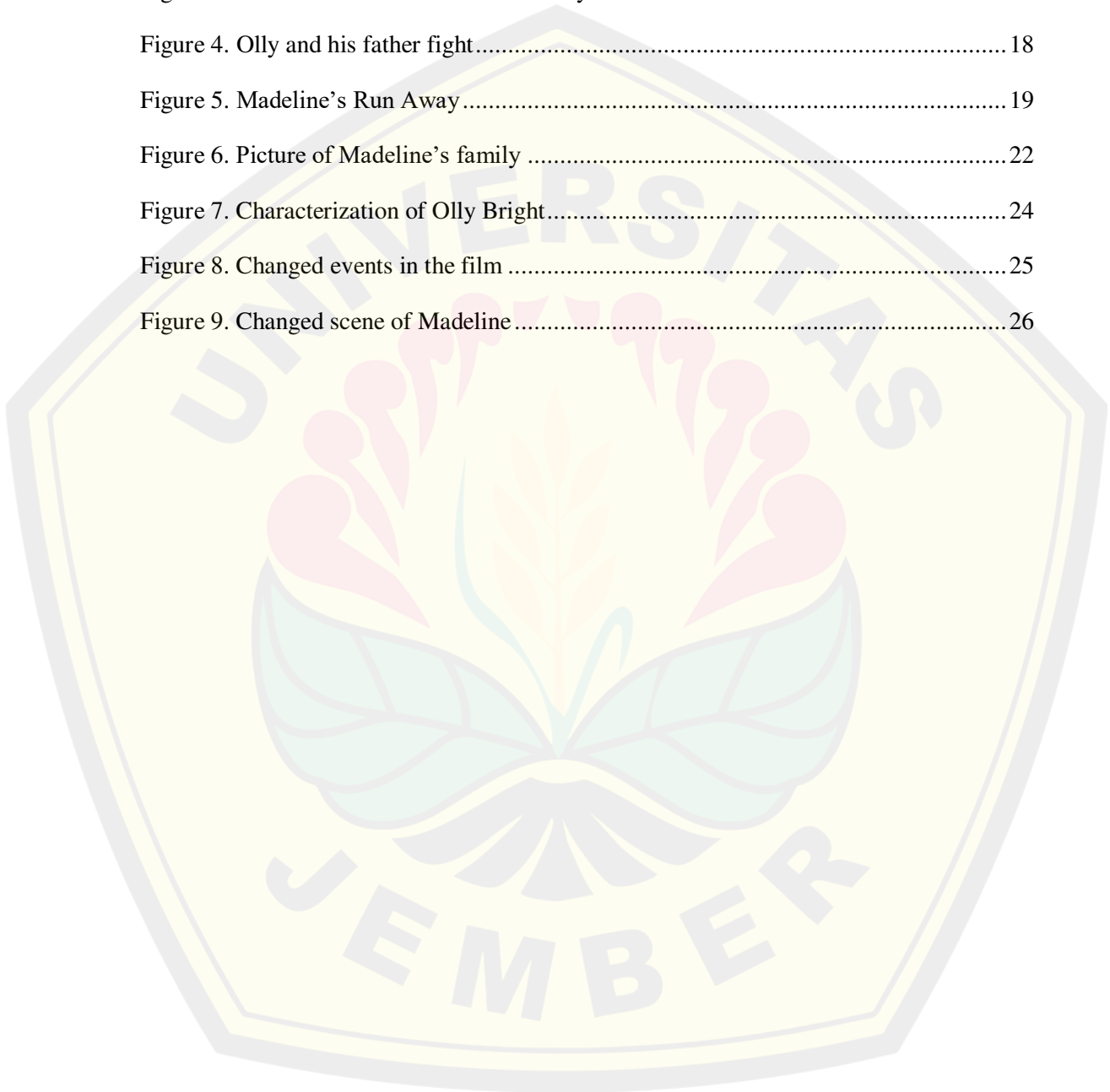
Table 2. Table of Differences 21

Table 3. Table of the ideology differences between novel and film 28



LIST OF FIGURE

| | |
|---|----|
| Figure 1. Visualization of Madeline | 15 |
| Figure 2. Characterization of Madeline..... | 16 |
| Figure 3. Madeline shows handstands to Olly | 17 |
| Figure 4. Olly and his father fight..... | 18 |
| Figure 5. Madeline’s Run Away | 19 |
| Figure 6. Picture of Madeline’s family | 22 |
| Figure 7. Characterization of Olly Bright..... | 24 |
| Figure 8. Changed events in the film | 25 |
| Figure 9. Changed scene of Madeline | 26 |



CHAPTER 1 INTRODUCTION

Chapter one consists of background of the study (includes the basic assumption and summary of the literary works), topic of the research, research questions and the goal of study.

1.1 Background of The Study

Film is a medium to tell a story. We can enjoy a film through TV and cinema. Film is very much enjoyed by people in every ages. There are many genres in films such as horror, comedy, drama, mystery, etc. One of the most loved films at this time is a film adapted from novels, games, songs, etc. Some of the titles of the film adaptations that have a lot of fans namely Harry Potter, Twilight, The Maze runner, etc.

Adaptation is the process of conversion, or change, or transition from one medium into another medium (Seger, 1992). One of the adaptation works, there is *Everything, Everything*, a novel written by Nicola Yoon in 2015 and adapted into a movie by Stella Meghie in 2017 with the same title. Nicola Yoon was voted #1 New York Times Bestselling Author. Yoon grew up in Jamaica and married to a Korean husband (Yoon, 2015). As stated by Yoon in an interview with *Writer's Digest* (2018), her Jamaican heritage affects her writings, she determines to approach America from a bit of an outsider's perspective and believes that books bring empathy. That is why Yoon always writes about diversity in her works. *Everything, Everything* is interesting to analyze because the forms of the work are different from each other. According to Cartmell and Whelehan (1999), the most important element in the adaptation works of literary works is the difference in the first source, hence *Everything, Everything's* film is different from its source, which is a novel.

Everything, Everything tells about a seventeen-year-old girl named Madeline Whittier Furukawa who is diagnosed with Severe Combined Immunodeficiency (SCID). She is violently allergic to countless substances, so she

lives in a sealed-off and sterilized home with her mother. Her only other company is her nurse, Carla. Her life changed when one day a new family moved in next door, and their son named Olly determined to meet Madeline after the night when he and his sister sent a bundt cake to Whittier's house but Madeline's mother neither accepted the cake nor allowed Olly and his sister to enter her house because they might contaminate Madeline.

Madeline and Olly started getting to know each other after they chatted through email. Their secret relationship is known only to Carla, she also agreed to Madeline's request to invite Olly to her house. Their secret relationship was revealed when one day Madeline saw Olly being beaten by his drunken father and she took a risk by going out of her house to stop the fight, Madeline's mother immediately came out and pulled Madeline to return home and kept her safe. After that day, Madeline was locked up by her mother and had no contact with Olly, and Carla was fired from her job. Because of her strong desire to meet Olly, one day Madeline ran away from her house and invited Olly to go to Hawaii, convincing him that she had medicine to control her health. After going and having fun in Hawaii, at night Madeline felt very sick and was rushed to the hospital, knowing that Madeline's mother immediately picked her up in Hawaii. After that day, Madeline began to move away from Olly, knowing she did not have a chance to live like everyone else. Olly's family decided to move and separate from his abusive father. A week later, Madeline received an email from the doctor who handled her while in Hawaii saying that she did not have SCID, her mother still denied it and said that Madeline had SCID, and it was revealed that all this time, after the accident that killed Madeline's father and brother, her mother being paranoid and very protective wants to protect Madeline by saying that she has SCID all this time.

Everything, Everything adapted into a film with the same title in 2017 directed by Stella Meghie. Meghie is known as the black female director who always portrays black female character as the main character in her works. *Everything, Everything* is her debut film in a major studio, from that moment, she made history by being the only black female director to have a major studio's

project. Meghie is a Jamaican Canadian, her roots very much affected in her movies' characters. Most of her works represent black women characters, as in *Everything, Everything* which the protagonist is also black female. Yet there is a contrast between the novel and film which is interesting to analyze, in the novel the protagonist is Japanese African American, yet in the film is African American.

The change from text to audio-visual will be the main focus of this research because it explains adaptation work. There are motives that filmmaker use when doing an adaptation work by changing some parts such as conflicts or events. I will look for the filmmaker's motives to change the film's intrinsic elements (plot, setting, characters, and characterizations in the story *Everything, Everything*). I believe there were some parts that were changed to suit the circumstances in which the film was made. The modifications are in the anachronistic culture (unsynchronized) in writing novel and modifying narrative of the novel culture which is structured and classic into a film whose genre is popular or acknowledged by the film market (Whelehan, 1999). The changes in the adaptation work will differ from its original work because of the adjustment with the present events. The film is also anticipated by the reader of the novel and young adult audience because the interest and curiosity about how the adapter will visualize the story in the film.

For this research, I use Linda Hutcheon's book *Theory of Adaptation* (2006) to prove the changes that occur from novel to film. Mythology by Roland Barthes will also be assisted in finding the ideology. After knowing the ideology of novels and films, I will look for the motive for the changes made by adapters.

1.2 The Topic of Research

The topic of this research is the adaptation work of *Everything, Everything* from the novel into a film and finding the motive that the adapter used beyond the adaptation. The adaptation shows the telling-showing mode as the changes create the form from its original work, in this case, from the novel to film.

1.3 Research Questions

Based on the topic and problem to discuss about adaptation work of *Everything, Everything*, the questions of the research are:

1. How are the transformations in the adaptation of *Everything, Everything* from the novel into film?
2. What are the motives beyond adaptation?

1.4 The Goals of The Study

This study aims to find the transformation between the written text (novel) and the visual image (film) of *Everything, Everything* in the plot, character, settings, character, and characterization. After the transformations are found, the data will be processed to find the ideology of each work to get the motives beyond the adaptation work.

CHAPTER 2 LITERATURE FRAMEWORK

This chapter consists of the previous research and literature review that I use in my research. I chose the previous research that has the same theory and topic related to *Everything, Everything*. The purpose of the previous research is to know the step that should do for this research.

2.1 Previous Research

The first previous research is Hastiyantini's thesis (2018). Hastiyantini used the theory of adaptation and mythology by Barthes to find out the changed events and the motives behind the adaptation of the novel entitled *The Painted Veil*. The results are Hastiyantini found the differences of intrinsic events from the novel to film. It is found that the motives of the novel and the film is different. The novel contains four ideologies, such as liberal feminism, liberalism, primordialism, and humanism. Meanwhile the ideologies in the film are patriarchal, multiculturalism, and liberalism. This thesis provides me to know the step I should do to use the theory of adaptation and mythology by Barthes.

The next previous research is a journal article written by Anushiravani and Alinezhadi (2016). Comparative literature and adaptation theory are used to analyze the interpretation of *The Great Gatsby* novel into film. The research dealt with Hutcheon's four categories in her theory; What? Who and Why? How? When and Where? Thus, the results of the research are the filmmaker focuses on the plot that Gatsby is shown as romantic and Daisy as the suitable object of his dream. I use this research to get more knowledge about adaptation theory which is more focus on telling-showing mode.

The last previous research is Aprilia's thesis (2019). Aprilia's thesis dealt with the feminism value in Pauline's character in the novel *Everything, Everything*. Aprilia used existential feminism to discuss Pauline as the complex character in the novel, and she found the evidence that Pauline's character shows proof of her

existentialism. I use Aprilia's thesis to understand the author's point of view in the novel.

Despite the various research and analysis presented by the previous research, there are rarely any discussion about the adaptation of biracial character as the main protagonist. To reveal the transformations of event changes in the adaptation work and the motive beyond it, I compares both the novel and the film. For the motive, I should look up the event that happened when the novel was written and the film was made.

2.2 Theoretical Review

The theory that is used in this research is theory of adaptation by Hutcheon (2006). There are three modes of engagement in adaptation, namely telling to showing, showing to showing, and interacting to telling or showing.

As explained in her book, adaptation is a process of repetition without replication (Hutcheon, 2006). Further, Hutcheon stated there are always difference/s in making an adaptation because maybe the time in making an adaptation is different, causing the trends and events that happen are also different because the world is dynamic, so everything can change. The adapter will change a few parts of the story to present the existence of the adapter itself during the process of production (Hutcheon 2006:7). Adapters have their own motive when adapting a work, so they will change some parts from the original works to deliver their perspective and ideas through the adaptation works. The motives in adaptation stated by Hutcheon are the economic lures, the legal constraints, cultural capital, and personal and political motives.

2.2.1 The Motives in Adaptation

There are four motives in the process of the adaptation works (Hutcheon 2006:86-94). The motives used as reasons for the adapter to re-create the works. Those four motives are stated below:

1. The Economic Lures

Economics is the most important matter for human beings. As for motive in adaptation, economics becomes one of the reasons the adapter wants to recreate a work. The benefit of their adaptation is to get a lot of money from it. As stated by Hutcheon (2006: 87) in her book that an adaptation is the financial gain of the adapters. Moreover, if the producers' past works are successful, they will get huge benefits from the audiences that acknowledge their works.

2. The Legal Constrains

This motive points out the permission, plagiarism, and copyright in making the adaptation. To avoid the law under the original law, the adapters should make some changes in their work. Everyone is allowed to change original works, but the adapter should have permission from the previous works.

Hutcheon (2006:89) stated, "Adaptation is not only spawned by capital desire for gain; they are also controlled by the same law, for the constitute a threat to the ownership of cultural and intellectual property. This is why contracts attempt to absolve publishers or studios of any legal consequences of an adaptation".

3. Cultural Capital

According to Hutcheon (2006-91) one way to get respectability is for an adaptation to be upwardly mobile. Cultural capital can be used by the adapter as a motive to adapt the literary works from eighteenth or nineteenth-century novels, by raising a particular matter, the adapter can get benefit from that adapted work. As stated by Hutcheon (2006: 91-92) the reason of impulse to obtain benefits is the cultural capital brings a literary work to be adapted.

4. Personal and Political Motives

The adapter has their own reason when decided to adapted literary works. Personal and political is one of the adapter's motive to show their personal motives and political views or criticism. Hutcheon (2006: 92) said that it is obvious for the adapter to have their personal reason for deciding to do an adaptation, after that

choosing which adapted work and deciding the medium to do it. The adapter not only works to interpret it but also takes their position on it.

2.2.2 Modes of Engagement

There are three modes of engagement in adaptation stated by Hutchen (2006). Modes of engagement allow people to telling, showing, or interact with the story on different media (Hutcheon, 2006: 22). The three Modes of Engagement are:

a) Telling – Showing

This mode shows the process of adapting literary works or written texts into some works, such as novel to film, poetry to song, novel to drama performance, etc. The audiences engage with this mode by reading and watching to acknowledge the change in the story with their eyes and imaginations (Hutcheon, 2006: 22)

b) Showing – Showing

This mode is the process of transforming a performance into another performance, for example drama performance into film, film into musical, etc. In this mode, the audiences engage by seeing and hearing (Hutcheon, 2006: 22)

c) Interacting – Telling or Showing

For this mode is the adaptation which the participation of the audiences being presented as the story for example video games. The audiences engage with this mode by physically moving to get to know the story.

Those are three modes of engagement in adaptation. Moreover, Everything, Everything used Telling to Showing mode because the film adapted from a written text.

2.2.3 Mythology by Roland Barthes

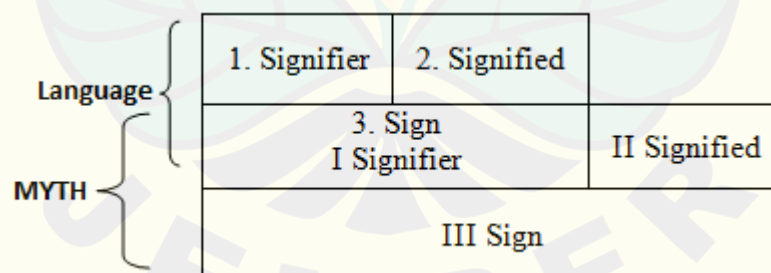
In her book, Hutcheon explained there are four motives in adaptation but she did not provide the method to find out the motives from the adapters. To get the ideology beyond the adaptations, Hutcheon (2006) stated that semiotic is the

method to find out what lies beyond the adaptation. For this research, I use Roland Barthes's myth.

To find the motive of adapter, I should looking for the ideology of the author and the adapter. According to Merriam Webster, ideology is a way of thinking or content that is characteristic of an individual, group, or culture. Ideology is a beliefs on which people, parties, or country base their action. There are so many types of ideologies, such as democracy, marxism, liberalism, feminism, capitalism, culturalism, etc. Barthes's myth is used to find the naturalization of what the author and the adapter want to convey in their works.

Barthes stated myth is a study of a type of speech which undertaken in the field of semiotics. Myth is a system of communication that is a message. Myth cannot describe as an object, a concept or an idea, myth is a mode of signification, a form. Further we should look up the historical limit, conditions of use, and reintroduce society into it (Barthes, 1957: 107)

The speech is not only limited only to written discourse but also in photography, cinema, reporting, sport, shows, publicity, all these can serve as a support to mythical speech. In myth, Barthes describes a tri-dimensional pattern; the signifier, the signified, and the sign.

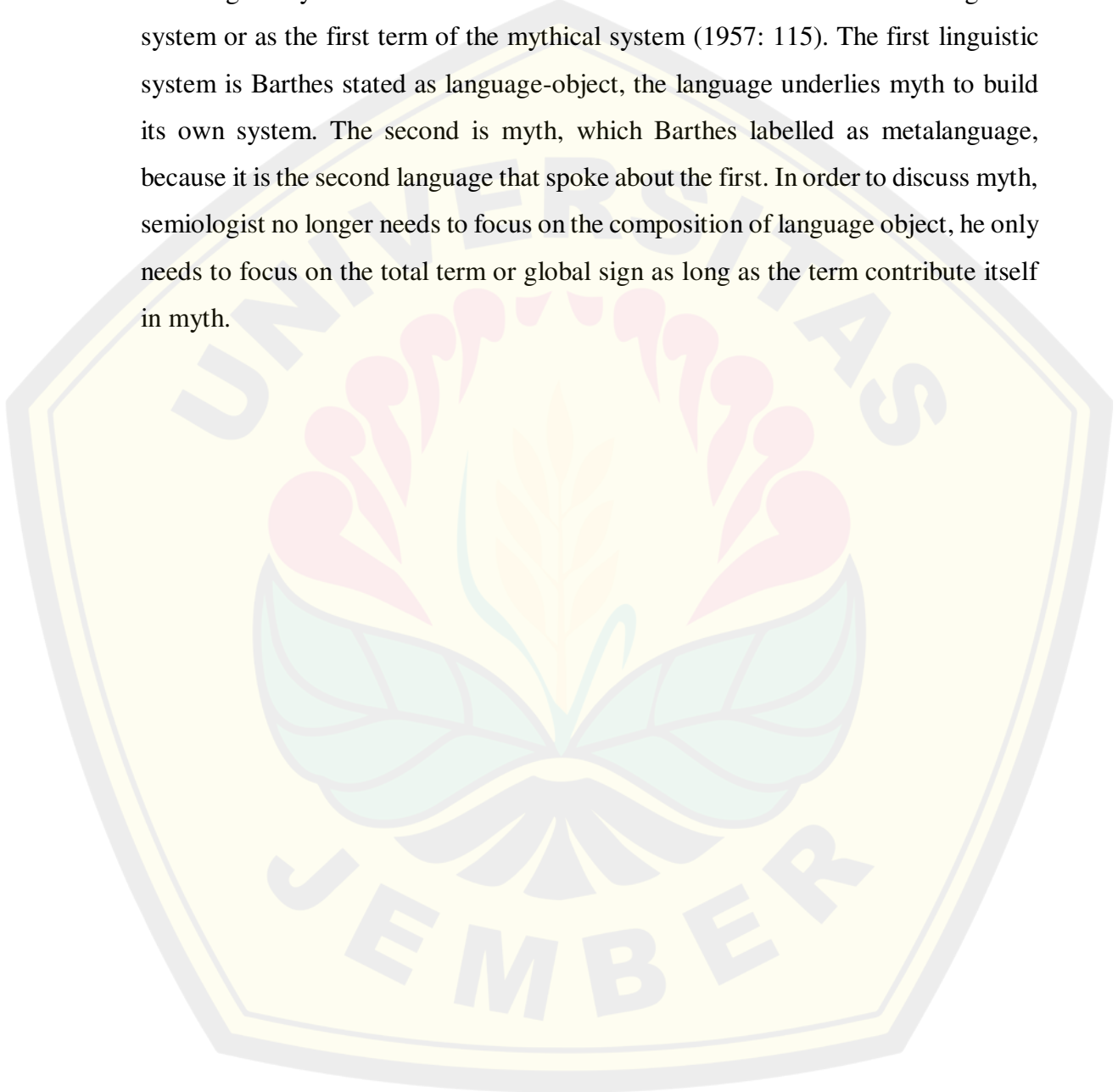


Roland Barthes' sign map (1957: 113)

From the table above, there are two stages in signification. The first order of signification is called denotative, while the second signification is called connotation. The second order is what Barthes referred to as myth. The second order

of signification must build from experience and relation that we have learned with signs in society. Barthes stated myth is a part of semiology in formal science and ideology in a historical science; it studies ideas in form (1957: 112)

In the field of semiology, Barthes referred myth as the second-order-semiological system where the first order referred as the final term of linguistic system or as the first term of the mythical system (1957: 115). The first linguistic system is Barthes stated as language-object, the language underlies myth to build its own system. The second is myth, which Barthes labelled as metalanguage, because it is the second language that spoke about the first. In order to discuss myth, semiologist no longer needs to focus on the composition of language object, he only needs to focus on the total term or global sign as long as the term contribute itself in myth.



CHAPTER 3 RESEARCH DESIGN AND METHOD

This chapter focused on data collecting, processing, and data analyzing. This chapter consists of three sub chapters, there are type of research, data collection, data processing and analysis.

3.1 Type of Research

In this research, I am using qualitative research. According to Denzin and Lincoln (1994: 2), “Qualitative research focuses in multimethod, involving an interpretive, naturalistic approach to its subject matter.” The qualitative research has the goal of obtaining a deep understanding of the problems in social life and around human life. This type of research provides the researcher to interpret how the subject acquires meaning from the surrounding environment and how it influences their behavior then the study is conducted in a natural setting rather than the result of treatment or manipulation of the variables involved. Qualitative data can be taken in text, interviews, pictures, etc. Based on the description, this thesis will use qualitative research because the object to analyze is a literary work, novel, in this case which adapted into film.

3.2 Data Collection

The data for this research consists of two types, the primary data and the secondary data. According to Denscombe (2007: 248), “qualitative research tends to be associated with words or image as the unit of analysis,” thus the novel provides the narration and dialogues while the film provides the visual image, dialogues. Both novel and film will be used for the primary data and collected by doing close reading and watching. The data are taken by pointing out the important quotations, dialogues, and important events from the novel, and for the film the data are taken from the visual image and dialogues that happen in the film. Based on Denscombe (2007: 286), the qualitative data is associated primarily with strategies of research such as ethnography, phenomenology, and grounded theory, also with research method including interviews, documents, and observation, hence the secondary data are taken based on library research references such as thesis, journal article,

books and many other sources that related with adaptation theory and story of *Everything, Everything*.

3.3 Data Processing and Data Analysis

There are four tasks to interpreting the data, coding the data, categorizing the data, identifying themes and relationships among the codes and categories, developing concepts and arriving at some generalized statements (Denscombe, 2007: 292). This research discusses the adaptation from novel to film, the step I should do is compare the data that I collected from both the novel and film. Before comparing the data, I should classify the data. The table form will be used to easily classify the important elements such as plot, setting, character, and characterization. After classifying the data then I use comparative method to analyze the changes and the differences from novel to film.

The next step after I got the differences and changes events from novel to film is to find the ideology lies beyond the novel and film using Roland Barthes's mythology. The ideology will be found by reading the sign from the text and visual image. The sign will be found from the narrative story in the novel, the dialogues, and the visualization in the film. In order to find out the naturalization of signs, it will be found through the actual events that happen in society and relate to the social context in the story at the time. Then, the result of the correlation will give me the ideology of the sign.

The last step is to find the motives of the adaptation by the adapter. As Hutcheon (2006: 86) stated that the adapters must have their own motives for doing an adaptation. The ideologies of the author and adapter are connected to lead us to find the motives in creating the adaptation as stated by Hutcheon in her theory of adaptation as the last step of data analysis.

CHAPTER 4 ANALYSIS

The explanation about the analysis of adaptation *Everything, Everything* novel by Nicola Yoon into film with the same title by Stella Meghie will be included in this chapter. The original work is the print text that adapted into the visual image, thus the adaptation work uses the telling-showing mode.

The process of transforming written text into image-based text, or from novel to film, reveals different narrative types for the two different media. The narrative style and cinematic technique create different meanings regarding the themes and goals of the novel and its film adaptation. How the story is told depends on the medium used.

A novel can define and explain the actions of its characters through an all-knowing narrator. The film allows you to see the characters perform their actions, but you cannot comment on those actions from an outside perspective. These differences in presentation style produce two different texts.

The only external narrator in this film is the camera, which also embodies the perspective of the director, cameraman and editor. The image has an interactive semantic element that relates to the selection of image size, close-up, medium shot, full shot, etc. Image creators choose to portray human participants closer or farther from the viewer. The same applies to drawing objects. By choosing the distance, different relationships can be established between the depicted participant and the viewer. So a close-up (or close-up) will show the subject's head and shoulders, while a full-close (larger close-up) will show the rest. A medium close-up captures the subject roughly at the waist, while a medium shot captures the knee area. The middle shot shows the big picture. In long shots the person occupies about half the height of the image, while in long shots all the wider part is visible.

The change from novel to film made many differences and will be analyzed using the myth of Roland Barthes to determine ideology from the data. Finally, after identifying the ideology, identify motivations beyond coordination work.

Ideology is a thought that seeks to explain some or all aspects of reality, sets values and preferences for both ends and means, and contains a program of action to achieve defined goals. In other words, ideology is a set of ideas or principles that try to explain a phenomenon in a certain way and either support or reject a certain socio-economic-political-cultural order. There are some types of ideology, which are liberalism, conservatism, socialism, capitalism, feminism, communism, anarchism, nationalism, environmentalism, multiculturalism.

This chapter consists of two subchapters in order to achieve the goals of the study. The first subchapter explains the transformation from novel into film adaptation. The second subchapter is to find out the motives beyond *Everything, Everything* both in form novel and film.

4.1 The Changes of Narrative Events in the Novel and Film Adaptation

Everything, Everything is a young adult novel that tells about a girl who has been living only in her house for eighteen years due to her condition which was diagnosed with Severe Combined Immunodeficiency (SCID). The intrinsic elements from both novel and film describe the changed character of Madeline Whittier after Olly came into her life. Some elements are different between novel and adaptation film. It shows through character, characterization, and plot. The transformation from telling to showing show many differences. It shows the process of making the adaptation work from a printed text that provides narrative types into audiovisual image.

In the novel, what the characters are doing explained through narratives by the author. Hence in the film, their actions are shown by the adapter in audiovisual image form.

4.1.1 The Changes of Character

- a. Madeline Whittier

Madeline is the protagonist of the story of *Everything, Everthing*. She is imaginative, innocent, and full of curiosity. In the novel she is described as a girl who was born from Japanese American mother and African American Father. The novel uses the first person point of view, in this case is Madeline, it shows how imaginative and curious Madeline through the book. “Madeline: Furukawa. My mom is 3rd generation Japanese American. I’m half Japanese.” (Yoon, 2015: 42)

“My warm brown skin is what you get by mixing her pale olive skin with his richer dark brown. My hair is big and long and wavy, not as curly as his, but not as straight as hers. Even my eyes are a perfect blend—neither Asian nor African but somewhere in between” (Yoon, 2015: 55)

Apart from the description about Madeline’s figure, it is also known that she is innocent because of her lack of knowledge about the world outside her house. After met Olly her life started to change, she was more brave to take risks to be with Olly and experience the life that she has imagined when she could not gone outside.

“Ever since Olly came into my life there’ve been two Maddys: the one who lives through books and doesn’t want to die, and the one who lives and suspects that death will be a small price to pay for it.” (Yoon, 2015: 122)



Figure 1. Visualization of Madeline (00.00.43-00.02.05)

In the form of film, the character of Madeline is visualized differently from the novel. In the film, Madeline is shown as the girl with light brown skin who also born from African American parents. The imaginative side of Madeline shown in the film and visualized same as narated in the novel, it shows how she loves ocean even though she has never been gone there.

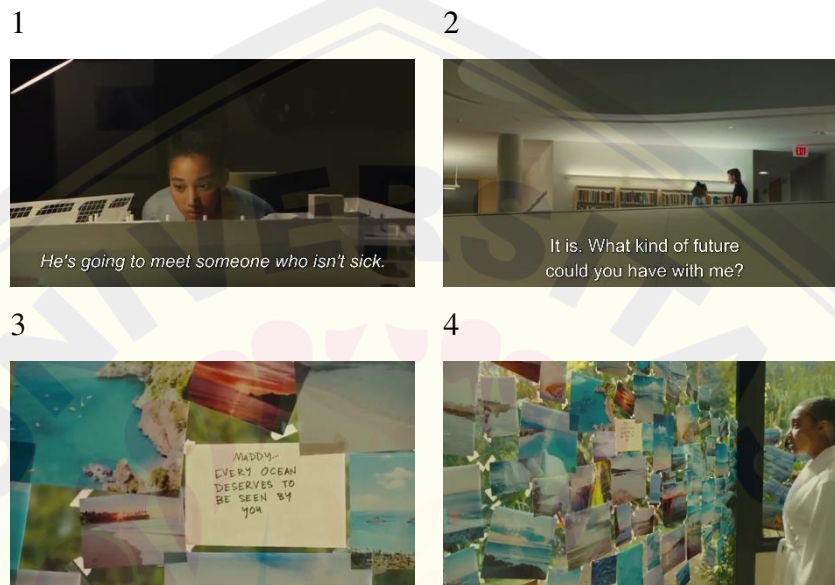


Figure 2. Characterization of Madeline (00.47.14-00.49.45)

In the scene above, it shows the characterization of Madeline is different from the novel. In the film, she is ready to give up her relationship with Olly and concern about Olly's life if he is willing to keep the relationship with her. After Olly showed his determination to keep their relationship by showing many pictures of ocean, Madeline started to determined to keep seeing Olly and take the risks.

b. Olly Bright

The other character that has some differences from the novel is Olly. Olly is a boy from the new neighborhood of Madeline. As described in the novel, Olly is good at doing parkour which leads him to move anywhere in his house with jumps and other parkour tricks.

“..he wakes at 9 A.M., climbs out of his bedroom, and makes his way, Spider-Man-style, to the roof using the siding. He stays up

there for about an hour before swinging, legs first, back into his room. No matter how much I try, I haven't been able to see what he does when he's up there." (Yoon, 2015: 27)

"...I can do a one-armed handstand." He steps away from the wall and simply falls forward until he's upside down on his hands." (Yoon, 2015: 59)

Olly is also described as a boy who often gets abusive treatment in order to protect his mother and sister from his drunken father.

"He's trying to draw his dad's attention away from his mom. It works. His dad lunges at him fist first. Olly dodges right and then left. He hops backward down the porch steps just as his dad swings again." (Yoon, 2015: 98)

As narrated in the quotation above, it is known that in order to protect her mother, Olly used to draw his father's attention so he could not put his fist into his mother. That is his way of preventing his mom from getting hurt again.



Figure 3. Madeline shows handstand to Olly (00.27.31-00.27.45)

Moving from the novel, the characterization of Olly Bright is quite different in the film. In the film, Olly does not show that he has skill in doing parkour, as shown in the scene above, rather than Olly, it was Madeline whose doing the handstand.





Figure 4. Olly and his father fight (00.35.40-00.35.50)

The part of Olly's father's abusive treatment is also barely shown in the movie. Olly's protective side about his mother did not really show in the film. Instead, it is only shown the glimpse of Olly's fight with his father and the dialogue about his mother's love for her husband.

4.1.2 The Changes of Plot

a. Visiting Zach

There is part of the novel that did not include in the film adaptation, when Madeline and Olly went to Hawaii, he brought her to meet Zach. Zach is described as a man who cannot coming out to his parents that he is a gay and dreamt to become the rockstar. It is also known that Zach is African-American as he told Olly that he wants to be the African-American Freddie Mercury.

“My parents only believe in three things: family, education, and hard work. By ‘family’ I mean one man, one woman, two children, and a dog. By ‘education’ I mean a four-year college, and by ‘hard work’ I mean nothing involving art. Or hopes. Or rockstar dreams.” (Yoon, 2015: 148)

b. Madeline Ignoring Her Mother

After Madeline discovered the disease she had never had and felt so angry with her mother, Madeline locked herself off in her room so her mother could not reach her and talk to her. In the novel, it is narrated Madeline has been ignoring her mother for weeks, she only trusts Carla to take care of her and someone to talk to.

“I paint each wall in my room a different color. The one by the window is a pale butter yellow. The shelves are sunset orange against a peacock-blue wall, the wall by my headboard is lavender, and the final one is black with chalkboard paint. My mom knocks on my door, but I pretend not to hear her. She goes away.” (Yoon, 2015: 199)

1



2



Figure 5. Madeline's Run Away (01.22.33-01.23.29)

This part is missed in the film, thus the film showed Madeline who ran away from her mother and lived with Carla and Rosa, leaving her mother alone in the house.

To know the data differences of myth analysis, I provide the table of results after comparing the data between the novel and the film.

| Elements | Novel | Film |
|-----------|--|--|
| Character | <p>a. Madeline is half Japanese-American and African-American who is imaginative, innocent, and full of curiosity. She dared to take the risks to keep her relationship with Olly.</p> <p>b. Olly described as the boy who always ready to fight with his father in order to protect his mother and sister because of his father drunk behavior. He also described good at parkour, he often narated jumps and rolling in his house based on Madeline's observation.</p> | <p>a. Madeline is African-American girl who is imaginative and innocent. She determined to keep her relationship with Olly after he shows his determination to keep seeing her.</p> <p>b. Olly cannot do parkour and his protective side barely shown.</p> |
| Plot | <p>a. Olly brought Madeline to meet Zach when they were in Hawaii.</p> <p>b. Madeline stayed in her house and ignoring her mother.</p> | <p>a. Madeline and Olly did not visit Zach when they were in Hawaii.</p> <p>b. Madeline ran away from the house, leaving her mother</p> |

| | | |
|--|--|--|
| | | alone and stayed with Carla and Rosa. |
|--|--|--|

Table 1. Table of Differences

4.2 The Transformation of Myth Analysis of The Events from Novel into The Film Adaptation

The previous sub-chapter already shows the changes events from the novel into the film adaptation. The ideology beyond the novel and the film will be explained in this sub chapter using Roland Barthes’s myth.

4.2.1 The Transformation of Characters in *Everything, Everything* Novel into Film

a. Madeline Whittier

In the novel it is described that Madeline is a Japanese-African-American girl. Nicola Yoon is well known as an author who always made characters with diversity in her works. Based on her interview with *Writer’s Digest*, she made the novel based on her experience being an immigrant from Jamaica to America and become minorities (Myall, 2018). Yoon wants to represent the diversity in her works affecting the readers. In *Everything, Everything*, Yoon is inspired by her own daughter who was born from Korean Jamaican parents and she wants her daughter to see herself in her story, hence she made Madeline born from parents who is Japanese African American.

Madeline is also described as the girl who dared to take the risks to achieve what she wants, in this case to be with Olly.

“The urge to go to him fills me up like it did the last time. I want to go to him. I need to go to him, to comfort him, to protect him.” (Yoon, 2015: 120)

Based on the quotation above, it is shown how Madeline has a protective side and determination to protect Olly. By showing her desire to protect someone and decide a decision in her life, she shows the characteristic of existentialism. According to Hiatt (1978), existentialism is a broader term that characterizes and individual’s perception of their life choices and eventual definition of life according

to a meaningful context. Thus, the female character who chooses her own lifestyle, struggling with the anxiety that comes with freedom, isolation, and non-conformity, yet remaining free, embodies the tenets of existentialism.

It is also important to distinguish between feminism and existentialism, because the term feminism narrows the core of women's lives when used consistently to define women's literature about individual freedom and agency. While feminism focuses primarily on women in a predominantly male cultural environment, existentialism generally describes an individual's knowledge of life choices and the subsequent description of one's existence in terms of meaning. As a result, a writer who chooses her own lifestyle and bears the discomfort of independence, loneliness and danger while free, exemplifies the precepts of existentialism.

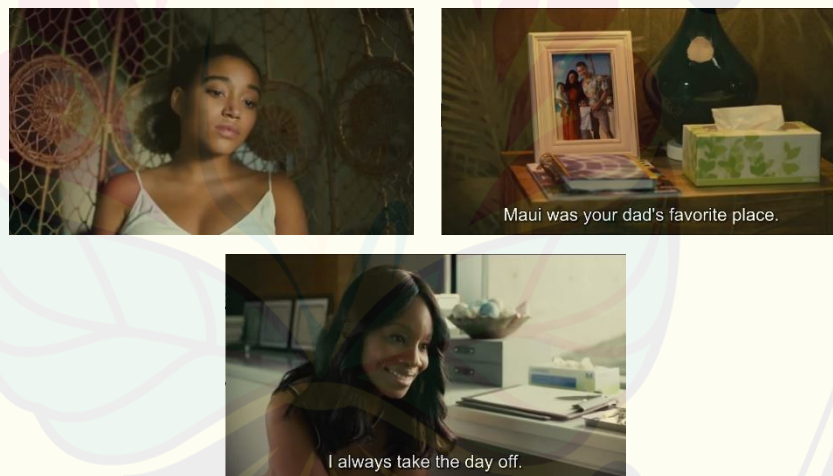


Figure 6. Picture of Madeline's family (00.39.55-00.40.05)

As shown in table 1 and figure above, in the film Madeline is visualized as the girl with light brown skin and born from African-American parents. Rather than choosing an actress who was biracial Asian-African, the adapter chose the black-biracial light-skinned actress to portray Madeline.

According to Glickman in an interview with The Hollywood Reporter (2017), Meghie, the director of the film of *Everything, Everything* hiring the cast

by race-blind, yet she refused to answer the question about the Asian representation in the novel that is erased in the film.

The naturalization of changes characterization of Madeine in the film is the director, Stella Meghie, who is born as Jamaican-Canadian wants to give the other black female reassurance through her as the authentically black female. It also portrays black feminism, which black feminism's oppression by empowerment which require knowledge the intersection of racism (Collins, 2000).

Black feminism focuses on the lived experiences of black women and empowers them to discuss and highlight the many aspects of their identity and how it relates to gender inequality. Black feminism deals with how black women are oppressed by patriarchy, as well as capitalism and racism. They argue that while black women were excluded from mainstream feminist movements because of their race, they were also excluded from black liberation movements because of their gender. This is why black feminism is necessary for the voices of black women to be heard.

According to many black feminists, black people are the most discriminated in society and working class women are the minority. Therefore, Black feminism often uses an intersectional analysis that emphasizes the multiplicity of the oppression of Black women (Brewer, 2021). There are many different types of black feminists. For example, radical black feminists adopt a position that is not only racist but also anti-capitalist and wants to eradicate patriarchy. Liberal Black feminists, on the other hand, tend to focus on reforms to improve the equality of Black women within existing social systems (Brewer, 2021).

“Ever since Olly came into my life there’ve been two Maddys: the one who lives through books and doesn’t want to die, and the one who lives and suspects that death will be a small price to pay for it.” (Yoon, 2015: 122)

b. Olly Bright

As stated in table 1, Olly is shown as a boy who has those masculine and protective side. He did not want her mother and sister getting hurt by their father drunk abusive behavior, so he always narrated get into a fight with his father. Olly's masculine side can be found when the author narrated Olly doing his parkour tricks, such as jumping, swinging, and easily do one-arm handstands.

Olly in the novel portrays the man who is always described as a fairy tale character, he is masculine, protective towards his loved ones, hence in the *Everything, Everything* novel, he is described as the men character written by women, the concept depicting men in a female gaze. Female gaze is the term to describe how females view the world. In 1973, Mulvey wrote an essay introducing the male gaze. According to Mulvey, male gaze is used to objectify women through the lens and show them as passive object of their desire. Female gaze is brought by feminist to describe how female view the world regardless gender. Female gaze also focuses on the female perspective for the emotional side of the plot and characters of a story.



Figure 7. Characterization of Olly Bright (00.47.14-00.49.45)

In the film, Olly's character did not really developed as in the novel. He shown as the character that helped Madeline to developed her character in the story. His protective and masculine side did not really shown in the film. The adapter give more focus on the character development of Madeline by reason of she wants to point out the strong black female character.

4.2.2 The Changes of Plot

a. Visiting Zach

Based on the table 1, it is known that in the novel there is a moment when Olly brought Madeline to meet his bestfriend, Zach. Zach named himself as Zachariah as in Messiah because he stated to turn himself as a rock god. In the chapter about meeting Zach, it is explained that Zach is not ready to tell his parents either about his dream or his orientation, although he already knew that if he told his parents about his dream and orientation, they would make him choose. Yoon did not explain the choices that Zach's parents gave to him, but it is known that Zach would not choose them and thought that way would not hurt everyone.

Zach is also a character that represents diversity in Yoon's novel. Zach represents not only diversity by being racial but also his orientation. As well known Yoon wrote about diversity in purpose the minorities to see that they can be a hero in the story.

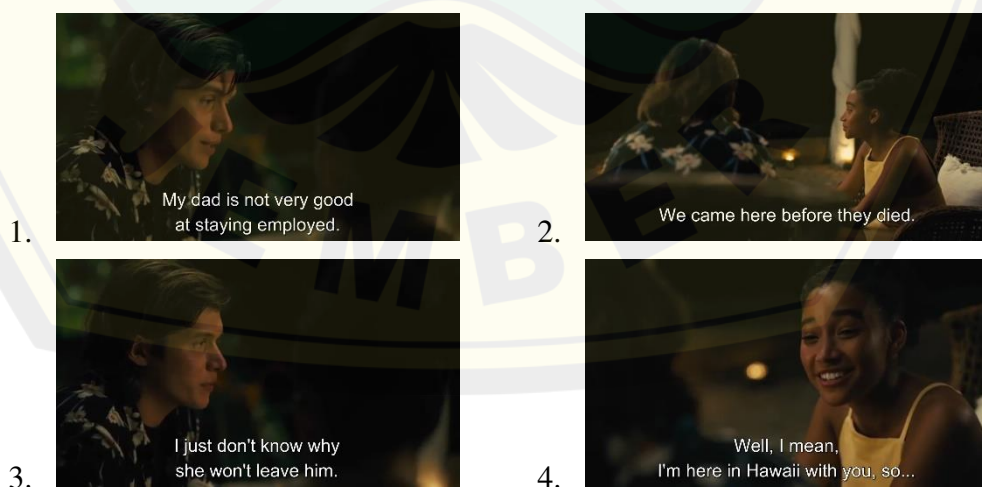


Figure 8. Changed events in the film (01.06.15-01.08.41)

Yet in the film, the moment when meeting Zach does not appear, and only shows the development of the relationship between Madeline and Olly. It explains that Meghie as the adapter has same ideology with Yoon, which is racism, except Yoon wants to represent diversity and minorities, yet Meghie wants to represent the black woman as the protagonist of the story.

b. Madeline Ignoring Her Mother

After Madeline found out that she had no disease all this time, she got mad to her mother, she tried to run away from her house and leave her mother but was reassured by Carla to stay at her house. Hence, Madeline stayed at her house and ignored her mother's presence. She started to make up her room to her preference, she also locked her room and did not let her mother come in.

Madeline's act portrays of existential feminism. According to Hiatt (1978, 12) existential feminism is used to describe a woman who makes her choice in life, considers her lifestyle, involvement in anxiety, such as freedom, isolation, inequality, but is still free to demonstrate the tenets of existentialism.

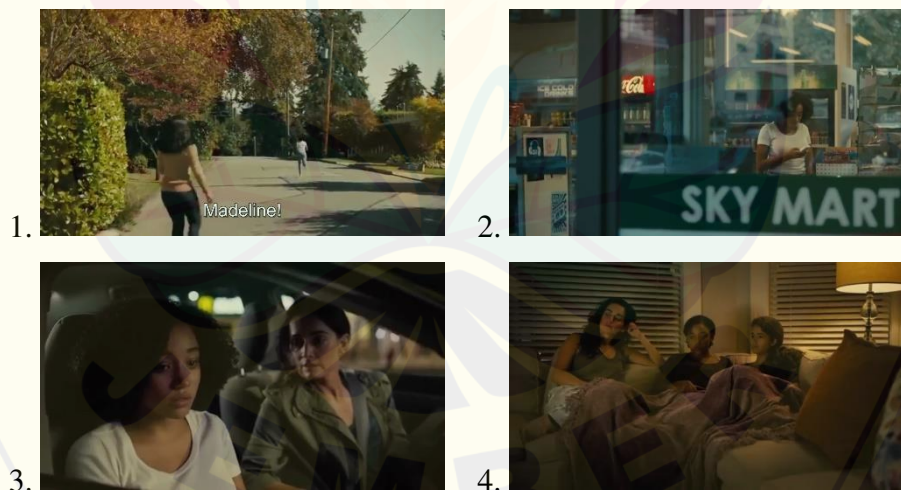


Figure 9. Changed scene of Madeline (01.22.33-01.23.29)

In the form of film, Madeline is shown running away to live with Carla and Rosa. It shows the character development of Madeline, she finally escapes from the isolation made by her own mother, which means she has finally could make her

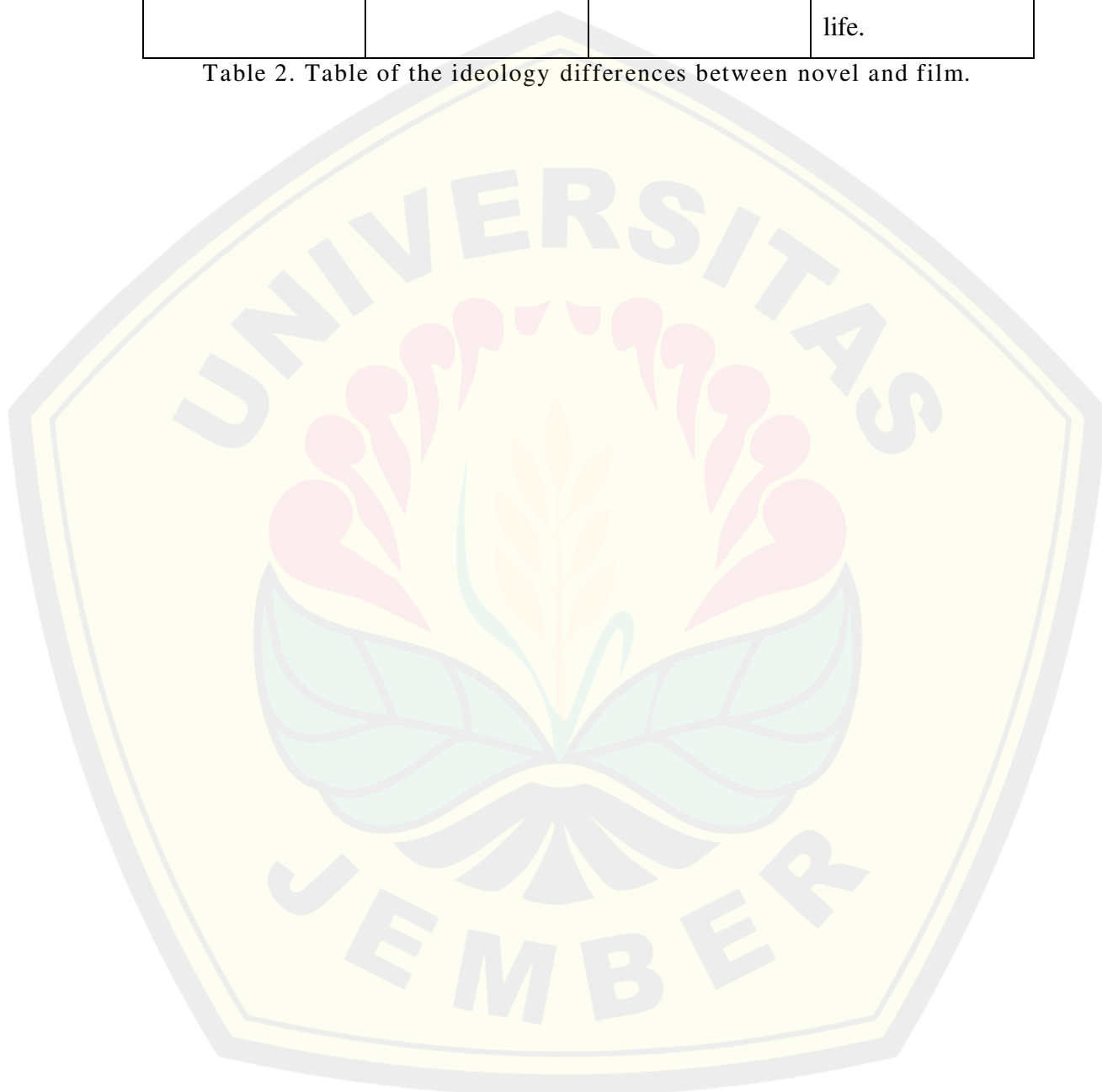
own choice to live her life. It also shows the feminism used by Meghie to adapt the novel into the film.

The myth transformation is provided in the table below:

| The Elements | | Novel | Film |
|---------------------------------|------------------------------|--|---|
| The Changes of Characterization | Madeline Whittier | Existential Feminism: a woman who has a priority to her life or determine to make a choice in her life | Black Feminism: the adapter wants to give the other black female reasurrence through her as the authentically black female. |
| | Olly Bright | He represents as the men character written by women, the concept that describes men who fit the female gaze. | He shown as the character that helped Madeline to developed her character in the story. |
| The Changes of Plot | Visiting Zach | The author wants to represent the diversity and minorities in the story. | There is no scene about visiting Zach. |
| | Madeline Ignoring Her Mother | Existential Feminism: a woman who has a priority to her life | Feminism: She finally escape from the isolation that made by her |

| | | | |
|--|--|---|--|
| | | or determine to make a choice in her life | own mother, means she has finally could made her own choice to live her life. |
|--|--|---|--|

Table 2. Table of the ideology differences between novel and film.



4.3 The Motive beyond the Adaptation of *Everything, Everything*

The transformations of events in *Everything, Everything* novel into film presents a different ideology. The ideology that is used by the adapter will show the motive beyond the adaptation work.

Based on the analysis in the previous sub chapter, it is known both of the novel and film shows feminism. The difference is in the novel is existential feminism, yet in the film is black feminism. In consequence, the motive of the adaptation is cultural capital, the adapter wants to gain the benefits from cultural phenomenon in the society.

The adapter points out the black feminism issues to let the audiences know that the black female can be a protagonist in a story, black female characters still underrated in many stories. The adapter, who is also black female, portrays Madeline, an African American who is isolated in her own house but she could live her life based on the choice she made. It proves that she wants to change the audience perspective and to increase the sense of socialism towards humans.

According to Hutcheon, the adapter gain the benefits from adapting from a famous work. In consequences, the adaptation work attract audience to watch the film and the adapter gain profits for the film production (Hutcheon 2006: 88). As well known, *Everything, Everything* written by Nicola Yoon is chosen as New York Times #1 best selling book in 2015. Thus the adapter may get other benefits from adapting the famous work.

The film production is Warner Bros, one of the biggest production house of American film and TV. The film production adapted *Everything, Everything* not only to satisfy the readers of the novel, but also film industry who also excited about the debut of Stella Meghie in a studio film before she was known as the director from indie films. The event in which the production house wants to adapting the best selling book, it shows that they want to get more benefits. It can be concluded that the economic lures is the prioritized motive in film adaptation.

CHAPTER 5 CONCLUSION

This chapter explains the conclusion as the result of the study. As stated in the previous chapter, the changes of characterization and plot happened in the adaptation of *Everything, Everything*. The changes of characterization I found two different characters from novel to film, which are Madeline Whittier and Olly Bright. Madeline in the novel described as Japanese African American girl, yet in the film she is shown as an African American girl. The other transformation is Olly Bright. In the novel Olly is good at parkour and protective of his mother and sister from their abusive side of his father, but in the film Olly's relationship with his family and his skill in parkour did not really show. The transformation of the plot also occurred in the adaptation of *Everything, Everything*. In the novel there is a narrative about Olly and Madeline visiting Zach when they go to Hawaii, but in the form of film, there is no scene about visiting Zach. The other change of plot is when Madeline finds out about her disease, in the form of novel Madeline ignores her mother but still stays in her house, hence in the film Madeline runs away from her house and her mother then stays with Carla and Rosa.

The ideologies in the novel and the film are also different. Ideology of the novel is existential feminism and diversity, while in the film found the ideology of black feminism. After the ideologies from both novel and film discovered, it could be found the motive beyond adaptation.

The motives beyond the adaptation are cultural capital and economic lures. The cultural can be found because the adapter wants to gain the benefits from cultural phenomena in the society. The adapter wants to change the audience's perspective and to increase the sense of socialism towards humans.

Everything, Everything was chosen as New York Times #1 best selling book in 2015. By adapting a best selling book, the production house will get the benefits from attracting the readers of the book and the film industry film because the film

is the debut film of Stella Meghie in studio film. It indicates the production house is interested in the profits which leads to economic lures motive.



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