

A Comparative Study of Chetan Bhagat's 'Five Point Someone', '2 States' and their Cinematic Adaptations

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Abstract

To cater to a great audience, film producers from everywhere in the world have embraced writing works for filmmaking. The critical reason for these screen transformations lies in giving visual appeal to the highly contrasting expressions of the writer's compositions. Besides, there are confined book lovers for various classifications and subject of novel and writing individually. Yet, filmmaking fulfills the craving of an enormous heterogeneous crowd with the component of 'entertainment'. Screen transmutations took place years ago when individuals had limited choices for recreational activities and entertainment. The research is based on films made in Indywood (Bollywood is a part of) which have been roused by the literary works of writers. The present research is a qualitative examination where Chetan Bhagat's texts 'Five Point Someone' and '2 States' have been transmuted by Bollywood producers to make films '3 Idiots' and '2 States' respectively. The research methodology in this paper is a content analysis that how the author's involvement in words can make film audiences get bulldozed through the transmutations.

Keywords: *Cinematic Adaptation, Indywood, Bollywood, Five Point Someone, 2 States, 3 Idiots, Audience,*

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Introduction

Film onlookers or audiences are significant in making a film a great achievement. As per Cambridge Dictionary, “audience is the group of people together in one place to watch or listen to a play, film and someone speaking¹.” Viewers are vital to get a handle on the substance of media be it print, electronic and digital media. Now-a-days media is functioning and giving content keeping in mind the targeted audience since it is the crowd that makes the content sought-after to read and share. The film is the significant medium to engage, educate and entertain viewers by relishing ahead important information. The film falls under various sorts like romance, action, thriller, comedy, offbeat, cult, classic, animated, and soon²⁽ⁱ⁾. In the year 2013, we celebrated 100 years of Indian cinema which was started with the vision and passion of Dadasaheb Phalke, father of Indian cinema²⁽ⁱⁱ⁾. One of the methods of infotainment through films is cinematic adaptations from writing. From the investigations of Goerge Bluestone (Novels into Film 1954, he debated that literature is a mutable which contains photography, music, dialogue, visible color, audible sound³⁽ⁱⁱⁱ⁾. Adding to it, he likewise stressed that cinema is also a mutable which has acclimatized photography, music, discourse, dialogues apparent shading, perceptible sound. As registered by Encyclopaedia Britannica, “novel is an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience.”

There might be two basic reasons why producers pick books or literary masterpieces for adaptations. In the first place, Novels have an in-assembled crowd for example Chetan Bhagat's continues novels which have been transmuted by producers into films and grandstand on the silver screen. The subsequent explanation is that the story is told which implies the substance is there; it simply should be transmuted but the task is not simple as it sounds. It has been seen that cinematic adaptation of text is certainly not a new idea in Indywood. Since the origin of Indian Cinema, movie producers have been making references to texts and literature like the storyline of their assignments. Truth be told, the primary ever full-length Indian silent feature film was a transmutation of a mythological character Raja Harishchandra. From that point forward, Indian movie makers have directly or indirectly drawn references from different mythological, historical, and social stories to make their movies. The commercial business film directed by Prakash Jha, ‘Ranjeet’, is regarded as the present-day “Mahabharatha”.

Artistic works of different genres and from different times can be juxtaposed with movies made on them. The researcher identifies the similarities and dissimilarities between these two media and finds the artistic characteristics intrinsic in practically

all sorts of films. By researching the science of cinematic adaptations, we are essentially compelled to make differentiations about the artistic expressions being transmuted and doing the transmutations.

Gillian Parker and Michael Klein have talked about transmutation theories in *The English Novel and the Films*, (NY: Ungar, 1981). They have observed the three genres of transmutations as:

1. “most movies based on classic texts try to deliver the impression of being fidelitous, that is, literal, transmutation.”
2. “retains the elementary structure of the literary work, while remarkably re-elucidating, or in few cases de-constructing, the manuscript.”
3. “respects the text merely as raw material, as simply the occasion for an original work.”

Morris Beja in *Film and Literature*, (New York: Longman, 1977) observes two major “schools” of transmutation, and confesses that they are non complexed in his presentation:

1. The screenwriter accepts that uprightness of the first work is protected, and hence that it ought not to be altered and ought to truth be told be highest in the connector’s brain.
2. The screenwriter accepts that it’s appropriate and indeed important to adapt the first work uninhibitedly, to make - in the distinctive medium that is currently being utilized - another, diverse show-stopper with its own uprightness.

Different queries emerge while transmuting one medium to another for the entertainment of the audience and to make two-way stream of information like:

- What is lost and what is gained in the entry from text to screen?
- How can literary theories and adaptation theories empower us to ‘peruse’ cinematic adaptations?
- How are cinematic adaptations influenced by models of reception and production?
- What impact will contemporary technologies have on authoring and observing literature?

Composing a screenplay is totally different from authoring a book. However, there have been numerous producers who have succeeded in relishing a common platform for the text lovers and cinema lovers. Following is a record of Bollywood movies that are in light of ChetanBhagat’s Texts:

- **3 Idiots:** Directed by Raju Hirani, 3 Idiots in Hindi and Nanban in Tamil is adapted from Chetan Bhagat's bestselling novel 'Five Point Someone. The film starring Aamir Khan, Kareena Kapoor, R. Madhavan, Sharman Joshi, and Boman Irani as lead actors became the first highest-grossing Bollywood movie.
- **Kai Po Che:** The film is again based on Chetan Bhagat's novel 'The Three Mistakes of my life' starring new faces Sushant Singh Rajput, Rajkummar Rao, and Amit Sadh as the three main protagonists. Set in Ahmedabad, this novel adaptation is directed by Abhishek Kapoor.
- **Hello:** The film is based on Chetan Bhagat's novel, 'One Night @ the Call Center' directed by Atul Agnihotri.
- **2 States:** The film was again adapted from Chetan Bhagat's novel '2 States. Arjun Kapoor and Alia Bhatt starring 2 States is directed by Abhishek Varman is an Indian romantic comedy film.
- **Half Girlfriend:** Arjun Kapoor and Shraddha Kapoor starred in this romantic tragic movie which is again an adaptation of Chetan Bhagat's novel *Half Girlfriend*. Production of the movie is under the banner of ALT Entertainment and the film is a directorial piece of Mohit Suri.

There are also various other films that are popular in terms of audience acceptability like:

'Sahib Biwi Aur Ghulam' (1962) Influenced by the Bengali novel *Saheb Bibi Golam* authored by Bimal Mitra and was produced by Guru Dutt. 'Tere Mere Sapne' (1972) directed by Vijay Anand based novel *The Citadel* authored by A. J. Cronin. 'Pinjar' (2003) based on the Punjabi novel *Pinjar* by Amrita Pritam portrays Hindu-Muslim issues faced during the partition time of India and Pakistan. 'Namesake' (2007) constructed on the first novel by Jhumpa Lahiri was transmuted by director Mira Nair. 'Umrao Jaan' (1981) was a period film based on an Urdu novel *Umrao Jaan Ada* authored by Mirza Hadi Ruswa. 'Black Friday' (2007) film was based on a novel by S H Zaidi and directed by Anurag Kashyap. 'Devdas' (1955) was transmuted by Bimal Roy starring Dilip Kumar, Vyjayanthimala, Suchitra Sen based on 1917's *Devdas* by Sarat Chandra Chattopadhyay. 'Maqbool' (2004): This adaptation was based on William Shakespeare's famous play *Macbeth*. 'Guide' (1965): This movie is based on a novel by R. K. Narayan with the same name *Guide*. 'Parineeta' (2005): This musical of Bollywood is based on the Bengali novel *Parineeta* by Sarat Chandra Chattopadhyay. 'Omkara' (2006): The movie was directed by Vishal and is an adaptation of Shakespeare's novel *Othello*.

Goals of the Study

Each research is concluded with some research goal. The present research has the following goals:

- To contemplate the prevalence of screen variation among spectators.
- To look at and break down the characterization, story furthermore, content among books and films.

Research Methodology for the Paper

The current investigation depends on content analysis which is a strategy for summing up any type of data by checking different parts of the content. This license a more unbiased assessment than looking at content that depends on the impressions of an audience. The content that is dissected can be in any structure in the first place yet is regularly changed over into composed words before it is broken down. The first source can be printed material, broadcast programs, different recordings, the web, or life circumstances. In case one is additionally doing audience analysis, the principal justification likewise doing content examination is to have the option to make links between causes (for example program content) and impact (for example audience size).

Review of Literature

March 9, 2011, The Times of India, SanatSavanali referenced in the article adaptation of books and plays for movies' that Marathi Literary work is playing a significant role to engage the territorial film audience through films. Milind Bokil, Rajesh Kolan, Sanjay Jadhav, and Mahesh Manjrekar are not many names to specify who have embraced the expressions of writing and trend shaped them into frames.

The Indian Express in its exposition "Arjun Kapoor in adaptation of Chetan Bhagat's Revolution 2020" expressed that Arjun Kapoor indeed has his eyes set on another romantic tale made by writer Chetan Bhagat's Revolution 2020 in which he will assume the role of Gopal.

The Times of India dated May 13, 2014, in its report, "2 States crosses the 100 crore mark at film industry" expressed that Chetan Bhagat's narrative 2 States: The story of my Marriage transmuted into movie 2 States has shown great accomplishment at the film industry. The audience had shown energy to watch the film subsequent to perusing the novel.

India times report expressed that till 2013, film 3 Idiots was considered at the zenith of highest-grossing around the world. However, after in the year 2013, the film Chennai Express featuring Shahrukh Khan and Deepika Padukone cracked the record and entered in 400 crore club.

Differences between a Text and its Cinematic Adaptation

The reality which should be understood is that cinematic adaptations are a distinctive art form, and they are truly something free from the book. A text is very troublesome and convoluted frequently running to more than 250-300 pages or might be significantly more. On the other hand, a normal film is around 90-120 minutes. Furthermore, every moment of screen time on normal is one page of the screenplay. So, the normal screenplay runs 90-120 pages, and a lot of that is white space.

Another significant contrast between novels and adaptations is that visual pictures stimulate our perceptions straightforwardly, while scribbled words can do this indirectly. The movie is a more tangible experience than reading. Other than verbal language, there is the presence of color, movement, and sound.

Adding to it, a movie does not permit us a similar opportunity a text does like to associate with the plot or characters by envisioning them in our brains. For certain spectators, this is frequently the most baffling part of transforming a novel into a film for the individuals who really appreciate understanding writing and novel. The audience acts in an alternate way. Sometimes they appreciate writing and sometimes they appreciate movies. This is because of the explanation that filmmaking is limited to the extent that time is thought of. On occasion, the plot needs to be altered as per the need or the producer needs to cut the scene which really exists in the novel.

Cinematic transmutation is a workmanship whose limits rest on a moving picture, mass audience, and commercial production is bound to vary from workmanship whose limits rest upon language, a restricted audience, and individual creation.

However, the theory of transmutation is a huge point of interrogation in academics. Oxford University in April 2003 organized a conference, "Reading Screens: From text to film, TV and new media" that gave birth to the given questions⁴:

- What is lost and what is acquired in the process of the script to screen?
- How can literary theories and cinematic theories facilitate us to 'interpret' cinematic adaptations?
- How are cinematic transmutations influenced by methods of production and reception?
- What impact will contemporary technologies have on authoring and observing literature?

Indian movie audiences have accepted the transmutations with positivity for the purpose of entertainment. Apart from mythology, the Bollywood industry has transmuted some magnum opuses of narrators like Sarat Chandra Chattopadhyay,

Rabindranath Tagore, and Bankim Chandra Chatterjee. Large numbers of Satyajit Ray's movies including PatherPanchali, Apur Sansar, and Shatranj Ke Khiladi were produced using the predominant impacts of Bengali and Hindi authors. Later in the 1960s and 70s, Gulshan Nanda's books turned into a motivation for a few hit films like Kati Patang, Neel Kamal, Khilona, and Sharmilee.

Collection of Data:

The collection of data depends on scanning and observing Chetan Bhagat's books '2 States: The Story of My Marriage', Five Point Someone and its transmutations 2 States and 3 Idiots respectively. In this study, Chetan Bhagat's books have been mulled over for investigation as content which a while later got transmuted by movie producers Abhishek Verma and Rajkumar Hirani to make engaging films for the Audience.

Summary of Cinematic Adaptations and Texts:

2 States film is propelled by Chetan Bhagat's tale 2 States: The Story of My Marriage. The film is a heartfelt story of a Punjabi boy who experiences passionate feelings for a Tamil young lady. The story portrays the social conflict between them and their families. Krish Malhotra (Arjun Kapoor) and Ananya Swaminathan (Alia Bhatt) who hailed from two different cultural territories of India fall profoundly enamored and need to get hitched. Presently, as they have persuaded their families, they are attempting to make their families meet and know each other. For this reason, the two families go for a vacation to Goa. Their imaginations shatter as Ananya's parents discover something off-putting between Krish's mother and him. Ananya's family at long last wound up concluding that Krish and Ananya can't wed one another. Yet, finally, Krish's father who resembled an adversary for Krish, helped Krish and Ananya to get hitched. Krish's father met Ananya's family and persuaded them to marriage. They truly had a difficult time persuading each other's families lastly get hitched. The couple had twins.

Novel: 2 States The Story of My Marriage is Chetan Bhagat's second book after Five Point Someone which is totally in view of his own life. Chetan scribbled this novel after he quit his place of employment at an investment bank. The novel is somewhat personal, rotates around the existence of Krish (Punjabi boy) and Ananya (Tamilian young lady) having a place with different territories of India and the issues they face in persuading their families to make them agree to their marriage. The most awesome thing about the novel is the decision of the storyteller which turns out to be Chetan himself as Krish. He appears to be practical, sharp-witted, and really

pleasant so that in any event, when the activity begins to relax, you stay intrigued by the turns also, turns of his life.

Movie: 3 Idiots is the anecdotal representation of 3 friends RanchodasShyamaldasChanchad nicknamed Rancho (Aamir Khan), Raju Rastogi (Sharman Joshi), and Farhan Qureishi (R Madhavan) and their wretched, pernicious college director ViruSahastrabuddhe alias Virus. Presently it is about a trio (friends) with varied backgrounds who meet at quite possibly the most esteemed engineering college "Imperial College of Engineering". The story rotates around Farhan and Raju who are looking for their missing companion the smart what's more, Unique Rancho. Rancho is the person who instructs his companions to take the right way and abruptly vanishes after finishing college.

Novel: Five Point Someone is about what not to do in IIT. It is one of the top-rated novels which chats on 3 IIT-ians who attempt to be not quite the same as the standard nerds because of which life takes a thrill ride. The principal characters in this story are Hari Kumar (one more conventional person who attempts to be others), Ryan Oberoi (The Brilliant rich, and spoilt person who needs to be one of a kind in all things), and Alok (kid from poor back ground twined with family issues), Neha (Hari's young lady companion and the little girl of the HOD of office in IIT), Viru (An ruthless regular IIT-ian workforce who makes a decision about understudies just on GPA), IIT grounds (a basic piece of the story where exceptionally significant scenes happen).

Tabulation of the Research

Points	<i>Five-point Someone</i>	'3 Idiots'
Earnings	Bestseller	302 Crore
Vogue	Youth	Universal
Language	English	Hindi
Characterization	Detailed and elaborated	Same names
Audience/reader acceptability	Very High	Very High
Climax	Happy ending	Different from book
Semiotic Translation	Original	Aptly translated
Treatment of Time	Original	According to the requirement of script and novel
Originality	Completely Original	Transmutation yet Cinematically Original
Fidelity to the text	Original Source	Achieved
Message	Apprises the authors to write from the point of view of adaptation	Encourages the directors to promulgate adaptations

Points	<i>2 States</i>	'2 States'
Earnings	Bestseller	82.37 Crore
Vogue	Youth	Universal
Language	English	Hindi
Characterization	Detailed and elaborated	Names changed as per the script Demands
Audience/reader acceptability	Very High	Very High
Climax	Happy ending	Same as of book
Semiotic Translation	Original	Aptly translated
Treatment of Time	Original	According to the requirement of script and novel
Originality	Completely Original	Transmutation yet Cinematically Original
Fidelity to the text	Original Source	Completely Achieved
Message	Apprises the authors to write from the point of view of adaptation	Encourages the directors to promulgate adaptations

Result Analysis of the Research:

With this research analysis, it has been seen that narrative is a nitty-gritty and extended type of depiction which expounds the scene, character and makes inventive pictures in the brain of a reader. The significant test of a producer is to adapt a film in a restricted time according to the audience’s decision. Nowadays it has been seen that audiences have gotten as far as the content and genera of the movies. Readers when become film observers, begun relating the characters of books in the film. They have some creative and interpretative pictures to them subsequent to reading books. A bestseller used to be a novel that sold roughly 5,000 duplicates yet today, a success is viewed as a novel to sell limit of 10,000 duplicates. This shows a heartily developing business sector with an elevated standard of readers from their number one author/essayist. *2 States* film has crossed 102 crores of film industry assortment following a month also, had announced a hit. It had entered the 100 crore club where a few boundaries assumed a significant part for making it a success. Arjun Kapoor-Aliya Bhatt new pair, script adjusted from well-known Indian author Chetan Bhagat, what’s more, supporting cast of gifted entertainers like Revathy, Amrita Singh, and Ronit Roy added additional reward to the achievement of the film.

On the off chance that we view the revenue of film *3 Idiots* directed by Rajkumar Hirani, it was the main film throughout the entire existence of Indian Cinema to go into the 100 crore business club.

Five Point Someone V/s 3 Idiots

Similarities

The plot of the movie 'Three Idiots' is the same as *Five Point Someone*, both the stories revolve around three students of India's premier Engineering Institution who manifest an indivisible friendship over episodes that take place in the Institution. All three characters of the novel share very close to those of the movie. At the same time, one of the characters; Ryan (Rancho in the movie), is radical and ponders distinctively from the rest, the second character Hari (Farhan in the movie) is befuddled. Alok (Raju in the movie)- the third character is a prey to serious financial and family pressures. Some of the dialogues in the adaptation like "the examiner looked at me as if I had asked for his kidneys" and "define machine" seem to be a straight lift from the novel. The female character in the novel, Neha (Pia in the movie) informs her father Cherman (Prof. Viru in the movie) the reason her brother committed suicide due to the latter's dominating and demanding behaviors. A similar event occurs in the movie as well. However, the novel narrates this event in a much more detailed manner than the movie which covers it in a single scene.

Dissimilarities

Though the narrators of the novel and adaptation are the same, the narrator of the novel romances with the female protagonist (the daughter of the professor), the filmmaker gives the romantic privilege to Rancho. The turning point of the novel is the paper stealing episode which forces Alok to jump out of the window to commit suicide. This event, however, has been twisted in the adaptation where Professor Viru decides to rusticate Raju due to his hooliganism and he jumps out of the window to commit suicide. The observation of the biggest difference falls in the latter half of the adaptation. While the novel closes at graduation, the adaptation goes way beyond it and builds on the future of the characters till a decade later. It projects about how their careers have shaped and how their mediocrity in college played into the future.

'2 States' V/s 2 States

Similarities

Both novel and adaptation share a similar story of Krish who is a Punjabi boy and Ananya a Tamilian girl who meets each other at India's best educational institution, IIM-Ahmedabad, become friends, fall in love, and eventually plan to get married. Both of them started convincing their parents and their to-be in-laws instead of getting separated from each other. Novel, as well as the movie, discuss the culture, tradition, mindset, lifestyle of Ananya and Krish and their families. Both the forms describe the rigorous struggle of Krish and Ananya and finally make it to a

grand Indian wedding and finally are blessed with two sons. The novel happens to be in the category of Bestseller and the movie registers commercial success by earning a sum of 82.27 crores including the international share. Also, both art forms are highly appreciated by the audience.

Dissimilarities

There is not much contrast between the book and the adaptation. However, the second part of the movie that happens to be the crux of the whole story, appears like quite hastily taken. A text is the extended version of the story, the clampdown of the adaptation to make it brief and well-timed. A few scenes encompassed in the promo were terminated, just respecting the sentimental value of the people from Southern Indian. There are a few alterations with the Companies where Krish and Ananya get employed. Also, the monotonous episodes of Krish's transfer, his boss, and his colleagues at Chennai are cut off. The character of Krish's colleague and Bala who helps him in many ways has been completely omitted in the adaptation.

Conclusion of the Research

1. Movies are more visited (popular) than literature or books due to heterogeneous audiences.
2. Content is not always homogeneous with that of the script of the movie.
3. A novel is an elaborated, illustrated, and discussed version of the story. However, the adaptation, due to the time limit, remains a compact version of the story.
4. Sometimes, the novels may bear some loss to the plot, characters, and time but considering the long-range growth patterns, the adaptations do help the authors and novels to make their story visit every corner.
5. This research has seen that it's not only adaptations that are popular among audiences. Bibliophiles are still energetic who are fond of reading texts with a cup of coffee. Literature is still alive in the hearts and minds of book lovers.
6. From bookselling revenues and star ratings of books, literature is still celebrating its space and glam in the hearts and minds of the booklovers.
7. Because directors have to examine and consider the liking of the audience, the call of the present time, and target audience as per the place and country, it forces the script to be altered from the original work to construct the authenticity of both the medium.
8. The adaptations of the literary works have promulgated the very existence of novels. It reaches to every audience (spectators) be it educated or

- uneducated, old or young, booklovers or non-book lovers, or urban or rural.
9. A movie is a visual treat but remains restricted to time limit, semiotic translation has to be appropriately handled both by the director through directorial excellence and actors through their translations of words on camera to retain the maximum in the limited time.
 10. Both the art forms are different in nature yet cater to the same issues; the fidelity discourse must be considered that it does not sabotage the major discourses of the main text.

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Filmography

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Director:	Rajkumar Hirani
Producer:	Vidhu Vinod Chopra, Abhijat Joshi, Rajkumar Hirani,
Running time:	170 Minutes
Year of production:	2009
Languages:	Hindi
Cast:	Aamir Khan, R. Madhavan, Sharman Joshi, Kareena Kapoor, Boman Irani, Omi Vaidya, Rahul Kumar, Mona Singh, Parikshit Sahni, Ali Fazal, Amardeep Jha, Javed Jaffrey, Arun Bali, Akhil Mishra, Rohitash Gaud, Achyut Potdar, Madhav Vaze, Jayant Kripalani, Atul Tiwari, Rajeev Ravindranathan
Name of the Film:	2 STATES
Director:	Abhishek Verma
Producer:	Karan Johar, Sajid Nadiawala
Running time:	149 Minutes
Year of production:	2014
Languages:	Hindi

Cast: Alia Bhatt, Arjun Kapoor, Amrita Singh, Ronit Roy, Revathy, Shiv Kumar Subramaniam, SharangNatrajan, Achint Kaur, DilipMerala, Aru Krishansh Verma, BikramjeetKanwarpal, Neil Shah, Madhu Anand Chandhok

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