

**Analysis of screen adaptation form novel to film
“Merindu Cahaya De Amstel”**

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Abstract

This research aims to describe the process of adaptation from the novel Merindu Cahaya De Amstel by Arumi Ekowati to the film Merindu Cahaya De Amstel directed by Hadrah Daeng Ratu. This study used a descriptive qualitative method to describe the forms of adaptation in the novel and the film. The data sources were the novel and the film. The data were collected through note-taking techniques. The presentation of the analysis results used descriptive analysis techniques with three steps: describing, analyzing the data, and concluding the results. The results of this study showed that there was an adaptation process from the novel to the film, with a total of 15 data found consisting of 3 data on the plot, 7 data on the setting, and 5 data on the characters. Eight data additions were found, consisting of 2 data on the plot, 4 data on the setting, and 2 data on the characters. Then, five data changes were found, consisting of 2 data on the plot, 1 data on the setting, and 2 data on the characters. Thus, the most prominent process of adaptation from the overall data in this study was condensation.

Keywords: Adaptation, Novel, Film, Merindu Cahaya De Amstel

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INTRODUCTION

The transformation of novels into films is a trend in today's film industry. Many films are transformed from published novels, especially those with high ratings in the eyes of the public, such as Geez & Ann, Dilan 1990, and Perahu Kertas. These novels are best-sellers that have been transformed into Indonesian films. Films inspired by novels have fans, as many of them have read the novel first. This is attractive to readers because they want to know whether their imagination when reading the novel matches the film that has been made. The transformation of a novel into a film is commonly called adaptation. Quoting Eneste in (Herman, 2017), adaptation is the transfer or conversion of a novel into a film. The transfer from novel to film often results in various changes. In a novel, the medium used is language or words, while a film presents images as its medium, commonly referred

to as audiovisuals. The process of adapting a novel into a film often results in inconsistencies with the original novel. This occurs because the film focuses more on the core story elements that are deemed attention-grabbing.

One successful film adaptation from a novel in 2022 was *Merindu Cahaya de Amstel*. The novel *Merindu Cahaya De Amstel* is a religious romance novel by Arumi Ekowati, published by Gramedia Pustaka Utama in 2016 with 272 pages. The novel *Merindu Cahaya De Amstel* tells the story of a bitter life experienced by a Dutch girl named Marienvenhofen, who converts to Islam and changes her name to Khadija. Khadija faces many obstacles, and before her conversion, she experiences complicated issues that lead her to contemplate suicide. She is then helped by a Muslim woman named Fatimah, and when Khadija hears the call to prayer, her mind becomes calm and peaceful. After her recovery, Khadija is determined to learn and delve deeper into the teachings of Islam, but her family strongly opposes this. The film not only tells the story of the main character but also features a love story between Khadija and Nicholas. Nico's struggle to pursue Khadija's love becomes the end of the film's story.

Next, the novel "*Merindu Cahaya De Amstel*" was adapted into a film in 2022 due to its strong emphasis on religious values that can serve as education for viewers. The film has a rating of 8.2% and was watched by 376,095 people. It stars professional actors such as Amanda Rawles, Bryan Domani, Rachel Amanda, and Oki Setiana Dewi, and is produced by PT. Kreatifindo Multi Kreasi, one of the recipients of the 22 grants from the Ministry of Tourism and Creative Economy of the Republic of Indonesia. Film adaptations sometimes differ from their original novels due to the adaptation process. According to Eneste's theory (Wiharja & Al Gardi, 2020), this transfer from novel to film inevitably causes various changes in the film, such as condensation, addition, and varied alterations.

A relevant study was conducted by Fitri Aisyah, Suparmin, and Muhlis in 2022 from Universitas Veteran Bangun Nusantara Sukoharjo with the research title "Regiositas of the Main Character in the Novel *Merindu Cahaya De Amstel* by Arumi E. and Its Implications." The study found that the novel "*Merindu Cahaya De Amstel*" highlights four relationships: 1) human relationship with God, 2) human relationship with other humans, 3) human relationship with nature, and 4) human relationship with oneself, making it suitable for implementation as teaching material in high schools for students to apply in their speech and actions. This study has a similar research object to the one conducted by the researcher, which is the same novel "*Merindu Cahaya De Amstel*." The difference is that the researcher focuses on the adaptation process, analyzing the aspects of condensation, addition, and varied alterations from the novel to the film "*Merindu Cahaya De Amstel*," while Fitri Aisyah, Suparmin, and Muhlis analyze the religious values of the main character and its implications as teaching material.

Relevant research related to the film "*Merindu Cahaya De Amstel*" was conducted by Nurulita Danty and Ida Afidah (2022) from the Islamic University of Bandung, titled "*Roland Barthes' Semiotics Analysis of the Preaching Messages in the Film Merindu Cahaya De Amstel*". The results of this study showed that in the film "*Merindu Cahaya De Amstel*", 12 scenes related to preaching messages were found, which were formed into three groups: (1) two data related to the message of faith, (2) two data related to the message of sharia, and (3) seven data related to the message of morality. This study has similarities with the researcher's study in terms of using the same research object, which is the film "*Merindu Cahaya De Amstel*". The difference lies in the process of ekranization, which examines the aspects of compression, addition, and variation in the novel "*Merindu Cahaya De Amstel*" into the form of the film "*Merindu Cahaya De Amstel*". Meanwhile, Nurulita and Ida Afidah

analyzed the semiotics of Roland Barthes' preaching messages.

Another research related to the study of ekranization was conducted by Metta Silena Dhamayanti (2022) from Sriwijaya University, titled "The Ekranization of the Novel Dua Garis Biru by Lucia Priandarini into the Film Dua Garis Biru by Gina S. Noer and its Implications in Indonesian Language Learning". This study has similarities with the researcher's study in terms of examining the ekranization of a novel into a film, which was analyzed through three aspects: compression, addition, and variation. The difference lies in the research object, which is the novel "Dua Garis Biru", and the additional analysis of the implications for Indonesian language learning on the research object, which is the novel "Dua Garis Biru".

Based on the background of the problem that has been presented, the aim of this research is to reveal the process of adaptation from the novel "Merindu Cahaya de Amstel" into the film "Merindu Cahaya de Amstel". This research is important to be conducted so that readers of the novel can understand the changes that occurred in the film adaptation of "Merindu Cahaya de Amstel".

METHOD

The method used in this research procedure is a qualitative descriptive method. In this study, information is obtained from the analysis of data in the form of the novel "Merindu Cahaya De Amstel". This qualitative descriptive research is conducted by describing the results of the adaptation process found in the novel "Merindu Cahaya De Amstel". Thus, the researcher can find the necessary data to study or analyze the adaptation process found in the novel "Merindu Cahaya De Amstel".

The data collection technique used in this research is the observation and note-taking method. Mahsun in (Sebayang, 2019) explained that the observation method is used to observe language use. The observation technique is not only related to oral language use, but also written language use. Therefore, in this study, the researcher used written data. Then, the advanced technique when applying the observation method is used. The data used in this study are the novel book entitled "Merindu Cahaya De Amstel" published in 2022, second edition, and the film "Merindu Cahaya De Amstel" which can be accessed through the Vidio.com application. Furthermore, in this study, the technique used to examine data validation is triangulation. Triangulation is defined as a data validation technique that combines various data collection techniques and existing data sources (Adhi, 2019).

FINDINGS AND DISCUSSION

The result obtained from this research is the examination of the process of Ekranisasi in the novel Merindu Cahaya De Amstel by Arumi Ekowati and its film adaptation directed by Hadrah Daeng Ratu, which is limited to the aspects of plot, setting, and characters. Through three forms of Ekranisasi, namely condensation, addition, and varied changes that occur in terms of the story in the novel and scenes in the film Merindu Cahaya De Amstel.

Cutting

When a novel is adapted into a film, it will undergo many cuts or reductions in various aspects. The process of adapting the novel "Merindu Cahaya De Amstel" into the film "Merindu Cahaya De Amstel" found 15 data reductions consisting of 3 data on the plot, 7 data on the setting, and 5 data on the characters. Reductions occur because they are only in accordance with the title of the novel that will be visualized in the film, while the content

of the novel's story that is deemed ordinary or less interesting will be removed. The following are some quotes and scenes to illustrate the reductions.

Plot

In the process of plot reduction, cuts were found in the early, middle, and final stages of the plot. In the early stage, when Nico asks for permission and offers to photograph Khadija again as the object of his project, Khadija refuses and objects to having her photo uploaded to the media. In the novel, Nico continues to pressure Khadija to agree to be photographed again and uploaded to the media, so he secretly takes a photo of Khadija in the same location to see if the light effect surrounding her body is just a coincidence or if there is something strange about it. However, in the film, Nico doesn't rebel and respects Khadija's decision, so there is no reshoot or secretly taken photo. The following quote and scene illustrate this point.

“kamu memotretku diam-diam lagi ?”Ujar Khadija
“tidak usah ngambek. Aku sudah berbaik hati sudah mengantarkan hasil fotomu itu. Coba lihat dulu”ujar Nico
“ya ternyata tidak ada. Kamu benar, fotomu yang pertama dulu hanya karna cahaya matahari masuk ke kamera dari sudut tertentu. Bukan karena kamu jelmaan makhluk suci” ujar Nico
“aku kan sudah bilang, aku Cuma manusia biasa...” ujar khadija
(Ekowati, hal 16-17)

The quote above describes how Nico suddenly met Khadija in the same place, gave her an envelope and a chocolate as a sign of apology for falsely accusing her. Finally, Nico believed that the light surrounding Khadija's body was just a coincidence as the light suddenly entered Nico's camera frame. In the film, Nico did not rebel and respected Khadija's decision, so there was also no scene of Nico secretly taking pictures of Khadija, which can be seen in the scene below.



Picture 1. Scene of the meeting of Mala, Khadija, Joko, and Nico.

Mala : “kalian itu salah, harusnya kalian ngomongnya sama aku, pasti dija mau fotonya di publish, mulai sekarang aku jadi manajer kamu saja kita minta bayaran yang tinggi ke mereka, gimana ?” (kata mala sambil makan)

Joko : “kalau kamala sudah ngomong gini Khadija pasti mau dong ?” (sambil tersenyum kepada khadija dan berharap khadija berubah pikiran)

Khadija : “maaf sekali, untuk itu aku tidak bisa berubah” (sambil tersenyum)

Joko : “ayolah Khadija bantu kami, kalau engga kami dipecat nanti”

Niko : (Nico langsung memanggil joko untuk diam) “joko!” (dan menengok ke khadija) “kami menghargai keputusanmu, lupakan foto itu”

Khadija : terima kasih
Niko : sama-sama
(menit ke 17:47 – 18:18)

In the scene above, it depicts Khadija having a meal with Mala, Joko, and Nico because Khadija asked for Mala's help with her college assignment about an Indonesian dance exhibition, and Kamala happened to be a dancer. Khadija then asked for help to find a photographer who could take pictures of Kamala, and Kamala invited Joko, who happened to be her old friend in Indonesia. Then, they talked and introduced themselves while having their meal, and Joko begged Khadija to be a model for his and Nico's project. However, Nico called Joko to stop discussing the work contract, and Nico respected Khadija's decision. This is a reduction in the plot from the novel to the film, where in the novel, Nico still pressured Khadija to accept his offer and secretly took photos of Khadija, while in the film, Nico accepted Khadija's decision, and there was no pressure. The reduction occurred because the plot in the novel was not too important to visualize in the film, so there had to be a reduction from the novel to the film.

In the Middle Stage, there is a cut in the novel where Mala and Nico go to Indonesia. Mala wants to go home to Yogyakarta to meet her family, while Nico wants to accompany Mala to visit his mother's address in Salatiga whom he hasn't met for years. However, in the film adaptation of *Merindu Cahaya De Amstel*, this scene is not shown because it would take too much time. This can be proven by the following quote and scene below.

Hari kedua di yogya. Pagi-pagi sekali mala sudah datang ke penginapan Nico. Pagi hingga siang nanti dia punya waktu menemani Nico mencari rumah ibunya di Salatiga sebelum nanti malam dia tampil dalam festival tari yang mengundangnya. (Ekowati, hal 129)

In the above quote, it can be seen that the story in the novel "*Merindu Cahaya De Amstel*" is included in the middle stage of the plot. In this stage, it is told that there is a problem when Nico wants to find his mother. When Mala and Nico went to Indonesia to go to Mala's home, Nico went with her to find the address of his mother's house in Salatiga. The quote above shows a story when Mala wanted to accompany Nico to find his mother's house in Salatiga. Until finally, they stopped at a house and met Kamaratih, Nico's mother. In the film "*Merindu Cahaya De Amstel*," the visualization of Mala and Nico going to Indonesia to find Nico's mother's address is not shown. The visualization in the film only starts when Mala goes to Indonesia because her mother has passed away. The scene can be seen below.



Picture 2. Scene of Mala going to Indonesia because her mother passed away.

Mala keluar dari mobil sambil menangis melihat rumahnya sudah ramai banyak orang, budeh rini menghampiri Mala dengan payung, setelah

Tahlilan, Mala langsung menanyakan kepada budeh rini apa yang telah terjadi pada ibu.

Bude Rini : “ibumu merahasiakan kalau dia punya penyakit jantung, supaya kamu gak khawatir, ikhlaskan, semuanya sudah menjadi ketentuan Allah SWT, semua pasti ada hikmahnya “

Mala : “ya tapi aku belum sempet ngebalas jasa-jasa ibu bude! belum berbakti sama ibu, belum bisa bikin ibu bahagia” (sambil menangis)

Bude rini : “kamu bisa membahagiakan ibumu dengan mengirimkan doa dan memenuhi permintaannya saat ibumu masih hidup”

(Menit ke 57:05 -58:59)

The scene above shows Mala who was informed by her aunt Rini that her mother had passed away. Mala cries and feels guilty because she had been angry with her mother the previous week. Mala feels devastated because she has not been able to make her mother proud and always made her mother cry. Mala stays in Indonesia for a few days before returning to Amsterdam. This indicates a compression of the plot, in the novel Mala and Nico went to Indonesia to search for Nico's mother's address, while in the film, Mala returned to Indonesia because her mother had passed away. The compression of the plot in the novel continues because Mala and Nico went back and forth between Indonesia and Amsterdam, so it was necessary to cut the plot in order to visualize it in the film.

In the final stage, a plot point is found where there is a shrinkage when Khadija meets her parents after three years of not seeing them because they do not agree with Khadija's conversion to Islam. The quote below can be seen.

“Maafkan juga papa dan mama dulu pernah salah bicara. Kami sadar, kamu putri kami satu-satunya. Datanglah kapan saja kerumah ini, Marien. Kami menunggumu disini” ujar ibunda Khadija (Ekowati hal 265)

The above quote describes Khadija coming to her parents' house after receiving surprising news from Pieter about her father being struck by a stroke. Then Mrs. Inge Veenhoven, Khadija's mother, apologizes to Khadija and hopes their relationship can be restored to how it used to be. In the novel, there is a dialogue between Mrs. Inge and Khadija, while in the film, there is only a scene without any dialogue or conversation. The scene can be seen below.



Picture 3. Scene of Khadija making peace with her parents.

Pagi yang cerah Khadija kembali melihat rumah orang tuanya sejak tiga tahun yang lalu, Khadija nampak gugup bertemu kedua orang tua nya lagi ditemani oleh Nico yang kini telah menjadi kekasihnya, khadija berdiri

tepat di depan pintu. lalu menekan bel yang terpasang di samping pintu. (1 jam, menit ke 44:02)

The scene above depicts Khadija coming back to her parents' house to make peace after not seeing them for three years and hoping to reconcile their family relationship. There is no conversation in the scene, but only the parents' surprise at seeing Khadija at the door, and they hug before entering the house. This scene becomes the final story of the film. Therefore, there is a compression of the plot because in the novel, there is a conversation between Mrs. Inge and Khadija, while in the film, there is no conversation, only a hugging scene. This happens in every transformation from a novel to a film because the duration of the film needs to be shortened but the theme of the film, *Merindu Cahaya De Amstel*, remains unchanged.

Setting

In the process of adapting the novel *Merindu Cahaya de Amstel* into a film, there were seven instances of setting reduction, including Leiden, Salatiga, Bali, Kota Tua, Yogya, Museumplein, and Funenmolen. The novel had more settings, such as when Nico frequently traveled back and forth to Indonesia, for example in Yogya where Kamala lived, Salatiga where Nico's mother and Kamaratih, Nico's mother figure, lived, Bali as a tourist destination for Nico, and Kota Tua where Nico explored the old city, often known as the Fatahilah Museum.

Meanwhile, the setting portrayed in the film is entirely located in Amsterdam city, where many scenes of Nico and Khadija take place, such as Nico who always hunts for photos on the Amstel River, and the scene where Khadija agrees to Nico's contract and asks him to record a video. The only place outside of the Netherlands is the scene where Mala returns to her hometown in Indonesia when her mother passed away. It can be concluded that the process of adaptation resulted in a reduction of the setting. This is due to the fact that the setting described in the novel is adjusted to the storyline visualized in the film, resulting in a reduction of the setting.

Figure

In the process of character adaptation, data shows that there is a reduction of characters, namely Pieter, Tante Mirthe, Ibu Kamaratih, Nuning, and Bayu. Meanwhile, in the film adaptation, the characters visualized from the novel to the film are only Khadija, Nico, Kamala, Emelie, and Ustadzah Fatimah. The reduction happened because the characters in the novel are not as important to be visualized. Moreover, if these characters were to be visualized, it would change the main character's storyline, and thus, the characters need to be eliminated.

Adding

In the process of adaptation from the novel to the film *Merindu Cahaya De Amstel*, there were 8 additional data found, which include 2 data on the plot, 4 data on the setting, and 2 data on the characters. The following quote and scenes can be seen as examples.

Plot

There is an addition to the plot in the adaptation of the novel into the film *Merindu Cahaya De Amstel*, specifically in the middle and ending stages. In the middle stage, there is a scene added where Nico meets Niels Sneijder again after the incident where Khadija was attacked by her ex-boyfriend. Niels was the one who physically assaulted Khadija, and Nico comes to her rescue. After the incident, Niels meets Nico again. Here is a quote and

scene related to this addition.

Dia berniat menuju tempatnya memarkir sepeda tak jauh dari kafe yang tadi dikunjunginya bersama Khadija. Dia baru melangkah separuh jalan, saat tiba-tiba muncul sosok tinggi besar menghadang langkahnya. Nico mengangkat wajah, matanya mengernyit menatap sosok di hadapannya. (ekowati, hal 94-95)

The quote above depicts the second meeting between Nico and Niels, after the incident where Khadija was attacked by Niels and Nico helped her by escorting her to the bus stop. Nico watched the bus go farther, then went to the bike parking area. Shortly after, Nico met Niels again in the parking area. Niels threatened Nico and told him about Khadija's past with him, but it didn't change Nico's opinion of Khadija. In fact, Nico admired Khadija's consistent decision-making. However, in the film, the second meeting between Nico and Niels is different. Nico was beaten up by Niels and his friend, as can be seen in the following scene.



Picture 4. Scene of Nico being beaten up by Niels and his friends

Nico menuju tempat parkir sepeda, tiba-tiba ada sosok tinggi memakai jakat hitam menarik Nico ke gang buntu, tangan Nico di terkam ke belakang, tak lama ia diserang oleh niels dan dihajar sampai babak belur oleh Niels dan temannya. (Menit ke 46: 33 - 47:17)

The scene above depicts Niels being suddenly pulled by an unknown person into a dead-end alley, where he immediately attacks Nico. Niels and his friend then beat up Nico until he is badly injured. This is an addition to the plot, in the novel, Nico is confronted by Niels because he is upset and knows that Nico has feelings for Khadija. He then tells Nico about Khadija's past with him and threatens him that Khadija is not as good as she seems. In the film, Nico is pulled by Niels' friend into a narrow alley and beaten up because he is known to have feelings for Khadija. The addition to the plot in the film is seen in the action of the fight between Nico and Niels. Added scenes are usually intended to make the film more lively and exciting to watch.

In the ending stage, an addition to the plot was found where Nico confesses his feelings to Khadija but gets rejected. Here is a quote and scene related to this addition.

“tidak perlu minta maaf, kamu sudah menyampaikan dengan cara yang baik. Sebenarnya aku juga Mencintaimu Nicolaas Van Dijk. Tapi untuk saat ini sebaiknya kita menahan diri dulu” ujar Khadija
“tentu saja kita harus menahan diri. Aku ingin memperdalam pengetahuanku dulu. Jadi, kapan kamu akan mengajakku bertemu Ustaz Raya?” ujar Nico (Ekowati, hal 271-272)

The above quote shows Nico expressing his feelings to Khadija upon his return from Indonesia. Nico goes straight to Khadija and asks her to help him understand Islam. He then confesses his feelings to her, and it turns out Khadija feels the same way. This quote marks the end of the novel *Merindu Cahaya De Amstel*, and there is no rejection from Khadija because she also has the same feelings. However, Khadija asks Nico to hold back for a while because she wants them to both improve themselves and deepen their knowledge of Islam. In the film, on the other hand, in the final stage, Khadija lies about her feelings to Nico because she knows that Mala also has feelings for him. This can be seen in the following scene.



Picture 5. Scene of Nico confessing his feelings to Khadija.

Nico : “Aku tidak mengerti sama kamu khadija, aku tahu perasaan kita sama aku bisa lihat dari mata kamu” (ujar nico dengan nada wajah yang penuh kecewa)

Khadija : “Aku tidak punya perasaan yang sama dengamu” (dengan mata khadija yang berlinang air mata)

(1 jam, menit ke 16:55 – 1 jam, menit ke 17:35)

In the scene above, Nico meets Khadija and asks why she didn't come to the café yesterday, and Khadija explains the real reason. Nico still doesn't understand why Khadija rejected his love, while he knows that Khadija has the same feelings for him. In this scene, there is an added plot where Khadija rejects Nico's love, which creates a more continuous and dynamic storyline when watched.

Setting

In the adaptation of the novel *Merindu Cahaya De Amstel* into a film, there are additional settings such as a bookstore, Nico's office, the Windmill ship, and Amsterdam Station. This can be seen in the following scene.



Picture 6. Scene where Nico visits the bookstore where Khadija works

The scene above depicts Nico approaching Khadija's workplace at the bookstore in order to introduce himself. In the film, Khadija is already working at a bookstore in the Netherlands at that time. It can be concluded that there is an addition to the storyline, which is done in order to make the film more vibrant and interesting to watch.



Picture 7. The scene is about going to the Windmill Tourist Attraction.

The scene above shows Nico, Joko, Khadija, and Mala are going to a place to carry out a planned project. The addition of the location in the film is because there has been a change in the adaptation of the story that will relate to the location as well.



Picture 8. The scene depicts Khadija going to Amsterdam Central Station.

The scene above depicts Khadija leaving the city to become a volunteer at an orphanage. Then, Nico comes to Khadija at Amsterdam Central station to fight for his love. Amsterdam Central station is the largest railway station in Amsterdam. It can be concluded that the addition of a location setting is due to the fact that in the film adaptation of *Merindu Cahaya De Amstel*, this scene is the ending of the story, which differs from the novel where only the airport location is mentioned.



Picture 9. The scene shows Nico working in a company.

The scene above depicts Nico showing the result of his photo hunting to his boss named Mr. Gustaaf at the office where Nico works. In the novel, Nico is just an ordinary student who works as a freelance photographer for some local magazines. However, in the film, there is an addition of a workplace setting because Nico has a permanent job as a photographer for a well-known media magazine and advertisement.

Figure

In the process of adapting the novel into a film, there are two additional characters included in the movie. These characters were added because they were considered important and necessary to strengthen the scenes in the film. The characters include Joko and Mr. Gustaaf. In the film, Joko is Nico's co-worker and Mr. Gustaaf is Nico's boss at his workplace.

Variations

In the process of adaptation from novel to film, there were five varied changes found in *Merindu Cahaya De Amstel*, consisting of two plot changes, one location change, and two

additional characters. The details can be proven as follows.

Plot

In the process of adaptation, various changes were found in the beginning and middle stages. In the beginning stage of the novel, Nico was looking at the result of his photo hunting after spending a day searching for objects around the Amstel river. Suddenly his eyes narrowed as he looked at a photo of a girl that created an unusual light effect. The following quote can be seen.

Seorang gadis berkerudung duduk di rerumputan.

Yang membuatnya tercengang, ada semburat cahaya mengelilingi tubuh gadis itu. Mungkin tanpa sadar sinar matahari jatuh ke huruf-huruf I Amsterdam lalu memnatul ke tubuh gadis itu

“dia bukan sejenis malaitkat kan ?” ujar Nico (Ekowati, hal 06)

In the above excerpt, it shows Nico looking at the results of his photo hunt. Then there is one photo that catches his attention, a girl in a hijab sitting in the grass creating a halo of light around her body, which reflects on the I Amsterdam letters. The light effect reminds Nico of the light often depicted around the bodies of holy figures. This makes Nico curious to find out about the mysterious girl. Meanwhile, in the film, there is a change where Nico is showing the results of his photo hunt to his boss named Mr. Gustaaf.



Picture 9. The scene shows Nico presenting his hunting photo results to his boss.

Mr. Gustaaf : “Hei, Tunggu... bisakah kamu kembali ke foto sebelumnya?, perbesar ke gadis berhijab itu”

Joko : “Perbesar”

Mr. Gustaaf : “gadis itu terlihat bercahaya!”

Niko : “Mungkin Cahay matahari atau...”

Mr. Gustaaf: “Apapun itu, aku mau foto ini untuk edisi pecan ini!”

Joko : “Oke”

Mr. Gustaaf: “Bagus!”

Niko : Tapi, pak....”

Mr. Gustaaf: “Gak pakai tapi, Joko akan mengurus kontraknya dan dalam kontrak sekalian diberi judul”

Niko : “Apa Judulnya ?

Mr. Gustaaf: “Judulnya ‘Muslim di samping Sungai Amstel’ atau ‘Bidadari yang bercahaya’ “

Joko : “Oke, segera kerjakan”

(menit ke 04:25 – 04:55)

Adegan diatas menjelaskan Nico sedang memperlihatkan hasil hunting foto kepada bos nya yang bernama Mr. Gustaaf, saat itu Nico sudah mempunyai pekerjaan di suatu perusahaan. Mr Gustaaf sangat tertarik dengan foto gadis yang menimbulkan efek cahaya. Sehingga Mr Gustaaf ingin gadis itu menjadi model majalah untuk bulan ini. Tetapi Nico menyangkal keputusan Mr gustaaf karena foto tersebut hanya foto sembarang, gadis itu

bukan model. Mr Gustaaf tetap ingin gadis itu menjadi model di majalah bulan ini. Hal ini adanya perubahan bervariasi dari novel ke film, di dalam Novel Foto Khadija sedang duduk di kursi pinggir sungai Amstel yang memantulkan cahaya ke huruf-huruf I Amsterdam sedangkan di dalam film Foto Khadija sedang berjalan di tengah-tengah keramaian jembatan sungai Amstel. Lalu terlihat juga perubahan bervariasi lainnya dari novel ke film.

In the novel, Nico is looking at his hunting photo results in his apartment and has an interesting theme idea to upload to the media, so Nico wants to meet this foreign girl. In the film, Nico shows his hunting photo results to his boss named Mr. Gustaaf at the office. Mr. Gustaaf is interested in the girl who radiates light and makes a contract for this month's magazine project. So Nico is forced to find the foreign girl.

Then there is a Variative Change found in the middle stage, in the novel Nico's mother, Ibu Kamaratih, dies in an accident, while in the film, his mother, Kamala, dies of a heart disease. The quote is as follows.

“Ibu sudah meninggal”

“dead mas Nico, ibu sudah Dead”

Barulah Nico paham, tubuh Nico mendadak kaku, lalu perlahan berubah lemas. Seluruh persendiannya serasa akan lepas. (Ekowati, hal 193)

The above quote shows Nico has just arrived at his mother's house and Nuning and Bayu, his step-siblings, immediately inform Nico that their mother had died three months ago due to an intercity bus accident. While in the film, Kamala, Nico's mother, died of a heart attack. The scene can be seen below.



Picture 10. The scene of Kamala's mother passing away.

The above quote depicts Mala who was informed by Budeh Rini that her mother had passed away. Mala dropped her phone and immediately collapsed weakly on the chair upon hearing the news from Budeh Rini. This happened because of a varied change in the plot from the novel to the film, where in the novel, Nico's mother died due to an intercity bus accident, while in the film, Kamala's mother died due to heart disease.

Setting

In the process of adaptation, varying changes in the setting were found, such as when Nico was searching for the unknown girl in his photo. The quote below illustrates this.

“Dia mengintip dari balik kameranya. Mencari-cari pantulan cahaya seperti yang tertangkap kameranya kemarin. Nico memutar tubuh, terus mengintip dari balik kamera. Sampai kemudian dia berhenti, menurunkan kameran dan menatap satu objek kemudian tersenyum lega” (Ekowati, hal 07)

The above quote shows Nico searching for the foreign girl named Khadija in Museumplein. Nico searches using his camera and turns his body to look around Museumplein until he finally sees the girl sitting in the grass reading a book. In the film, however, Nico rides his bike around to look for the girl. The scene can be seen below.



Picture 11. The scene shows Nico searching for the foreign girl in his photo.

In the scene above, Nico is searching around Amsterdam to find the girl in the photo. Finally, he sees the girl coming out of a bookstore and rushes to follow her. Then, Nico approaches the girl named Khadija and they introduce themselves before asking permission about the photo. This shows a variation in the adaptation process, as in the novel Nico only looks for the girl around Museumplein using his camera, while in the film there is a change where Nico searches around the city near the Amsterdam river bridge by using a bike. It can be concluded that in the quote and scene above there are variations in the adaptation where originally Nico searches for Khadija in one place, while in the film Nico searches around several places near the Amsterdam river.

Figure

In the process of adaptation from novel to film, there are two characters that undergo varying changes. The changes occur due to the shift in media and function of conveying the reader's intention to the audience. The characters that experience these varying changes are Emelie and Ustadzah Fatimah. In the novel, Emelie is Kamala's roommate in the apartment, while the only varying change in the film is the name change to Sarah. On the other hand, Ustadzah Fatimah, in the novel, is only Khadija's Quran teacher at Euromuslim, while in the film, she becomes an essential character who helps Khadija when she attempts suicide. Ustadzah Fatimah takes care of Khadija, and it can be concluded that there is a varying change in terms of role. In the film, Ustadzah Fatimah has a more prominent role than in the novel.

CONCLUSION

In the process of adaptation from novel to film, there are two characters that undergo varying changes. The changes occur due to the shift in media and function of conveying the reader's intention to the audience. The characters that experience these varying changes are Emelie and Ustadzah Fatimah. In the novel, Emelie is Kamala's roommate in the apartment, while the only varying change in the film is the name change to Sarah. On the other hand, Ustadzah Fatimah, in the novel, is only Khadija's Quran teacher at Euromuslim, while in the film, she becomes an essential character who helps Khadija when she attempts suicide. Ustadzah Fatimah takes care of Khadija, and it can be concluded that there is a varying change in terms of role. In the film, Ustadzah Fatimah has a more prominent role than in the novel. The entire setting in the film is mostly located in Amsterdam, the Netherlands, with the exception of the scene where Mala returns to her hometown in Indonesia after her mother's death. In contrast, the novel uses more locations, such as when

Nico frequently travels back and forth to Indonesia, for example, Yogya where Kamala lives, Salatiga where Nico's foster mother lives, Bali which is a tourist destination for Nico, and Kota Tua where Nico explores the old city of Jakarta, known for the Fatahillah Museum. The reduction of characters in the film is due to the fact that some characters in the novel are not crucial to be visualized. Therefore, if these characters were visualized, it would change the main storyline of the protagonist, and therefore, these characters need to be removed.

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