

THE ECRANIZATION OF THE NOVEL GADIS KRETEK BY RATIH KUMALA INTO THE FILM SERIES GADIS KRETEK BY KAMILA ANDINI AND IFA ISFANSYAH AND ITS IMPLICATIONS FOR LEARNING LITERATURE IN HIGH SCHOOL

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ABSTRACT

Audiences often feel dissatisfied when watching movies adapted from novels. This is due to the emergence of ekranization that creates differences in quality, storyline, characterization, and other aspects between the film and the original novel. The purpose of this study is to describe the form of ecranization of the novel *Gadis Kretek* into the film *Gadis Kretek* and describe the implications of the research results for the learning of literature in high school. This study describes the form of ecranization that appears in the novel *Gadis Kretek* adapted into the film *Gadis Kretek*. This research is a qualitative research using descriptive method. The sources of this research are the novel *Gadis Kretek* by Ratih Kumala and the movie *Gadis Kretek* by Kamila Andini and Ifa Isfansyah. The form of data in this research is the form of ecranization of shrinking, adding, and changing varies in the Novel *Gadis Kretek* Karya Ratih Kumala and Film *Gadis Kretek* Karya Kamila Andini and Ifa Isfansyah. The data collection technique in this research uses reading, listening and note-taking techniques. The data analysis technique uses descriptive analysis with comparative-inductive techniques. The presentation of the results of this analysis uses informal methods. The results of the research on the ecranization of the novel *Gadis Kretek* by Ratih Kumala into the form of the film series *Gadis Kretek* by Kamila Andini and Ifa Isfansyah, namely: a) 8 data (28.6%) plot shrinkage, 13 data (46.4%) plot addition, 7 data (25%) plot variation changes, b) 22 data (62.8%) character shrinkage, 10 data (28.6%) character addition, 3 data (8.6%) character variation change, c) 12 data (42.8%) setting shrinkage, 14 data (50%) setting addition, 2 data (7.2%) setting variation change. This ecranization research can be implied in learning Indonesian literature class XII in Semester 1 on learning materials for analyzing the content of novels, Merdeka Curriculum, Learning Outcomes (CP) Reading and Viewing. Based on the results of the study, it is recommended for students to better understand the elements that make up the novel. Teachers can apply it as a material for learning Indonesian literature, especially in high school.

Keywords: Ecranisasi, Novels *Gadis Kretek*, Film Series *Gadis Kretek*, Implications of Learning.

1 INTRODUCTION

According to Wellek and Warren (1948:3), literature is not just an aesthetic object but also the author's creative activity in reflecting social reality. It is this expression of social reality and the giving of meaning that makes literature a reflection of life and at the same time distinguishes it from non-literary texts. In essence, a literary work is a person's personal expression through writing that contains the experiences, thoughts, and ideas of the author. One form of literary work that is also built on literary rules is the novel. Nowadays, novels are often adapted into films, which leads to the occurrence of ekranization.

Etymologically, the term ekranization comes from French, from the word "écran" which means screen. That is, ekranization is the process of transforming or adapting a novel into an audio-visual work that will be shown on a screen (film). Thus, ekranization is the conversion of a written language (novel) into an audio-visual text. Several theories have been developed related to this process, including Eneste's ekranization theory, Iser's literary reception, Hutcheon's adaptation theory, and Damono's transfer theory. In this research, the author uses Eneste's theory.

According to Eneste (1991:60), ekranization refers to the process of adapting or changing a novel so that it can be accepted in the medium of film. The process of adapting a novel into a movie requires several changes, such as: 1) Diminution: Eneste (1991:61) argues that in the process of ekranization or adaptation from novel to film, some narrative elements can be reduced or shrunk. Elements that can be shortened or eliminated when novels are adapted to films include narration, structure, characterization, place, and atmosphere. 2) Addition: According to Eneste (1991:64), in the process of novel-to-film adaptation, a director sometimes needs to make additions to some elements. These additions are made because they are considered important from the point of view or needs of the movie. The process of ekranization allows for additions to aspects of plot, character, setting, and so on. 3) Change of variation:

Eneste (1991:67) argues that filmmakers see the need to include variations in their films to prevent the assumption that films adapted from novels are less intelligent than the original source material. So it can be concluded that the form of ekranization will appear when a novel is adapted into a film.

Novels are works of fiction that intricately explore the characteristics of characters through a series of their life experiences. Novels are created in an imaginative world by utilizing various original elements. Nurgiyantoro (1998:5) defines a novel as a type of fictional literature that is able to communicate a deep understanding of the human situation. As a work of fiction, novels have the freedom to create worlds, characters, and storylines according to the author's imagination. A novel consists of several elements that make it up. The important elements in this novel are as follows: a) Intrinsic elements, intrinsic elements in the novel include 1) Theme: Theme is an abstract structure that gives shape to the plot of a story. Theme is related to the underlying meaning or message in a narrative, Nurgiyantoro (1998:114). Aminuddin (2014:91) defines theme as the main idea conveyed by the author through a work of fiction. So, theme acts as the basic idea and intellectual foundation that underlies the formation of a story. 2) Plot: Plot is defined as a series of events in a story that are causally interconnected, Nurgiyantoro (1998:167). The plot is formed from events that are told in detail and thoroughly, where one event affects another. The plot is an interweaving of events that the author arranges in such a way as to move the storyline logically and chronologically from beginning to end. 3) Setting: Setting refers to elements related to the location, time, and social situation in which events occur in a story, Nurgiyantoro (1998:302). Setting serves to create a realistic atmosphere that stirs the reader's imagination so that it is involved and absorbed into the story. 4) Character/characterization: A character is a fictional individual who experiences events in a narrative, Sudjiman (1991:16). Characters represent and reflect a variety of human emotions and behaviors. Characters in fiction have a central role because they act as carriers and tellers of stories. Meanwhile, characterization refers to the process of identifying and describing the characteristics and important traits that make up a character. b) Extrinsic elements, extrinsic elements in novels according to Wellek and Warren (1948: 73), are related to the author's attitude, outlook on life, and personal experience. Some examples of extrinsic elements are (1) Biographical elements of the author or author's background. (2) Social elements. (3) Value elements.

Film is literally cinema, explained as cinematographic which comes from the word cinema and theo / "phytos" which is light and graphic is writing / drawing / image, it can be said that film means describing a motion with light (Kartika, 2016). According to Eneste (1991:60) film is an audiovisual representation of human existence, made through collaboration between producers, writers, directors, cinematographers, and editors. Movies can be accessed by anyone, anytime, and function as an audiovisual communication medium to convey messages to the public.

According to Eneste (1991:9-10), audiences often feel dissatisfied when watching movies adapted from novels. This is due to differences in quality, storyline, characterization, and other aspects between the film and the original novel. The first Indonesian movie that was adapted from a novel was Eulis Atjih by Merari Siregar. This movie successfully raised a sad story about the fate of a wife who was abandoned by her husband for the sake of pursuing pleasure alone. Eulis Atjih is also a milestone in the history of Indonesian cinema as the first film adaptation of a novel in Indonesia. This adaptation was also done by Kamila Andini and Ifa Isfansyah who adapted the novel Gadis Kretek by Ratih Kumala into the movie Gadis Kretek.

Seeing the phenomenon of novel-to-film adaptation that has long been going on in Indonesia, the author is interested in further examining the process of adapting literary works in the form of novels into film works or called ekranization. Specifically, the author will analyze the ecranization of the novel Gadis Kretek by Ratih Kumala which was made into a serial film with the same title by Kamila Andini and Ifa Isfansyah. This research is expected to be applied in learning literature in high school so as to increase students' appreciation of literary works in Indonesia.

Based on the description of the background explanation above, the problem formulation in this study is as follows: (1) How is the form of ecranization of the plot, characters, and setting of the novel Gadis Kretek transformed into the form of the film Gadis Kretek? (2) What are the implications of the ecranization of the novel Gadis Kretek by Ratih Kumala into the form of the film Gadis Kretek by Kamila Andini and Ifa Isfansyah on the learning of literature in high school? Based on the problem formulation that has been concluded, the objectives to be achieved from this research are: (1) To describe the form of ecranization that appears in the plot, characters, and setting of the novel Gadis Kretek which is transformed into the film Gadis Kretek. (2) To describe the implications of the results of the ecranization of the novel Gadis Kretek by Ratih Kumala into the film Gadis Kretek by Kamila Andini and Ifa Isfansyah for the learning of literature in high school. The benefits of this research are expected to be a source of

reference for similar research in the future and increase the understanding and admiration of Indonesian literary connoisseurs related to the adaptation of novels into films so that it can foster appreciation among filmmakers in enjoying and producing their films in Indonesia.

2 RESEARCH METHODS

This research will apply qualitative methodology as its approach. Qualitative methods emphasize the imperfections of natural object conditions, with the researcher himself acting as the main instrument or investigator. This method includes the presentation of factual information that is descriptive, as interpreted by Ratna (2011: 46-47). The data sources used in this research are the Gadis Kretek Novel by Ratih Kumala published in 2012 by Gramedia Pustaka Utama with the fourteenth cover of the Netflix series edition in December 2023 which consists of 274 pages and the Gadis Kretek film series aired on Netflix in 2023 by BASE Entertainment and Fourcolours Films, the film is directed by Kamila Andini and Ifa Isfansyah which consists of 5 episodes each lasting between 60 to 70 minutes. The form of data used in this research is in the form of sentences/excerpts of novel content and in the form of screenshots of Gadis Kretek movie scenes.

The data collection techniques used in this research are reading, listening, and recording techniques. The researcher will begin by thoroughly reading the novel Gadis Kretek in order to analyze the various intrinsic elements contained in it. Then the researcher also watched and listened to the entire movie Gadis Kretek for the same purpose of analysis. The next stage is to record various data findings from both the novel and the movie which will be used as material for study and discussion in this study. The data analysis technique in this study uses descriptive analysis with comparative-inductive techniques, where researchers will analyze the data by comparing the two findings of the data on the intrinsic elements of the novel and the film Gadis Kretek which then draws a new conclusion to identify the emergence of the form of ecranization between the novel and the film Gadis Kretek.

3 RESULTS AND DISCUSSION

Ecranization according to the Dictionary of Literary Terms refers to the process of transformation or adaptation of a written novel into a film. Ecranization is the conversion of a novel literary work into an audio-visual film work. Novel-to-film ecranization is a creative process that results in various changes to fit the language of film narration as an audio-visual medium. A novel literary work tends to undergo changes after being filmed.

Ratih Kumala and Ifa Isfansyah are two directors who also made a film adaptation of a novel called Gadis Kretek. The two of them have actually been planning to make the film Gadis Kretek since 2012 along with the release of the novel, but it could only be realized in 2023. The novel Gadis Kretek was chosen because the novel made her fall in love with it and has a special appeal for both of them. The novel reflects the figure of Ibu Kartini in the kretek industry and depicts the different settings in two different eras. During the process of ecranization of the novel Gadis Kretek into the film series Gadis Kretek, there are three fundamental elements included, namely the form of shrinkage, addition, and change of variation. Eneste (1991:60). The following are the results of the ecranization for these three forms:

Table 1. The Result of the Ecranization of the Novel into the Film Gadis Kretek.

No	Data Elements	Shrinkage	Additions	Variation Change
1	Grooves	8 Data	13 Data	7 Data
2	Figures	22 Data	10 Data	3 Data
3	Background	12 Data	14 Data	2 Data
	amount of data	42 Data	37 Data	12 Data

Based on the research results found above, the occurrence of the form of shrinkage, addition, or change of variation in the novel adapted into the movie Gadis Kretek is certainly interrelated. The most form of plot ecranization is found in the element of plot addition, which is 13 data (46.4%), this is because the plot of depicting the love story of Dasiyah and Soeraja in the film is highly visualized to replace the shrinking of the plot of the love story of Roemaisa and Idroes Moeria. Meanwhile, the least form of plot ecranization is found in the element of changing the plot variation, which is 7 data (25%), this is because the variation of the storyline between the novel and the film has the same depiction of the two times, it's just that variations in the storyline are added so that the depiction of the plot is not monotonous..

The most common form of character ecranization is in the element of character shrinkage, which is 22 data (62.8%). This is because the part of the novel that tells the love story of Idroes Moeria and Roemaisa is minimized. Whereas in the twists and turns of the story there are many characters that appear. Thus, ecranization requires trimming some characters to keep the storyline focused and compact when adapted into film or drama. In addition, the least form of character ecranization is found in the element of changing character variations, which is 3 data (8.6%). This happens because there are several changes in character variations in the form of changes in character names. Some old-sounding character names are changed to more modern names to fit the current era and support a story that is more relevant to today's audience. These changes were made to ensure that the story remains interesting and easily accepted by the audience, without losing the essence and original characteristics of the characters.

The form of setting ecranization is mostly found in the element of setting addition, which is 14 data (50%). This is due to the highly visualized storyline of Dasiyah and Soeraja's love story in the film, which indirectly creates several new settings to support the storyline. The addition of these settings is necessary so that the scenes in the movie can be more vivid and provide a richer visual experience to the audience, and help strengthen the emotions and atmosphere in the story. Meanwhile, the least form of setting ecranization is found in the element of setting variation change, which is 2 data (7.2%). This is because between the novel and the movie have two depictions of the same era. Background variations are raised to attract the attention of movie viewers, but not many changes are made because the existing era is in accordance with the story to be conveyed. This minimal change in setting variation also shows an effort to maintain loyalty to the original source while still adapting it to the film medium. The following will describe in more detail the form of ecranization that occurs in the novel Gadis Kretek adapted into the film Gadis Kretek. This analysis will include the various changes, additions, and variations made to adapt the story from the novel into a visual format, as well as the impact on the narrative and audience reception.

3.1 Ecranization Plot

Plot ecranization occurs in the novel Gadis Kretek which is adapted into the Gadis Kretek film series. The plot depiction in the novel and the movie Gadis Kretek has the same type of plot, namely mixed plot, mixed plot is a plot that has a combination of forward and backward plot and slips a description of the story of the past. However, the depiction of the plot in the novel and the movie Gadis Kretek has different parts of the plot depiction, because there are some parts of the novel that are collapsed and there are some scenes in the movie that are added or varied. In this study, 8 data (28.6%) of plot shrinkage, 13 data (46.4%) of plot addition, and 7 data (25%) of plot variation changes from the novel Gadis Kretek adapted into the form of the movie Gadis Kretek were found.

3.1.1 Groove Shrinkage

After undergoing the process of ecranization from the novel to the film Gadis Kretek, 8 data of plot shrinkage have been obtained. The shrinking of the plot occurs at the beginning of the novel, which tells the plot of the twists and turns of Idroes and Roemaisa's love story until the birth of Dasiyah. The plot is not shown at all in the movie Gadis Kretek, so it is included in the process of plot depletion. The following is an explanation of the form of plot dilution that occurs in the novel and movie Gadis Kretek.

(Data 1)

Lebas came to Mas Tegar's office

"The next day, I deliberately dressed up to meet Mas Tegar at his office. When I arrived, several people were already in the waiting room, faces I recognized. The first was Ipung Wardoyo, an advertising director. When I arrived, he didn't recognize me, of course. The second was Maria Johansyah, a big screen director who was now venturing into theater production. Kretek Djagad Raja often sponsors big art events, such as theaters and concerts." (GK, 2018: 8)

The data presented above undergoes a process of plot shrinkage. This can be proven by the sentence "**The next day, I deliberately dressed neatly to meet Mas Tegar in his office**" which shows a plot. The plot is not shown in the movie Gadis Kretek. Lebas met Mas Tegar to take his share to be disbursed as capital to make a movie. The plot is not shown in the movie Gadis Kretek so it is a plot reduction.

3.1.2 Groove Addition

After experiencing the process of shrinking the plot, the movie adapted from a novel with the title Gadis Kretek requires several additions in the form of scenes to complete and add to the storyline in the Gadis Kretek movie. The addition of the plot is done to replace the shrinking of the plot that occurred in the novel and more clearly tell the love story between Dasiyah and Soeraja in the movie Gadis Kretek. The following is an explanation of the form of plot additions that occur in the novel and movie Gadis Kretek.

(Data 2)

Credit title



Image 1. Credit title film Gadis Kretek

The picture above shows the addition of the initial storyline in the movie Gadis Kretek. It is characterized by the depiction of the Credit title at the beginning of the film Gadis Kretek which brings up the hypogram of the storyline and the name of the cast. The **credit title** serves as an introduction to the plot or hypogram of the movie's storyline, cast names, and production names in the movie. This credit title is not found in the novel, so it is an addition to the plot that occurs in the novel adapted into the movie Gadis Kretek.

3.1.3 Change in Flow Variation

Changes in plot variations that occur in the novel to the movie Gadis Kretek were found as many as 7 data on changes in variations. This change in plot variation occurs due to differences in the production period between novels and films so that it requires improvisation of the novel's storyline which is expected to be the main attraction for viewers of the Gadis Kretek film. the following will discuss the data on the form of changes in plot variations found in the novel and film Gadis Kretek.

(Data 3)

Father told Lebas to find Jeng Yah

That's true, too. But to Kudus? What to do? 'Can you find Jeng Yah, Bas?' Aaargghh...! That one word finally slipped out easily. "Yes." (GK2018: 16)



Image 2. The scene where Lebas was ordered to find Jeng Yah

The data above shows the variation in plot between the novel and the movie Gadis Kretek. This is evidenced by the description of Romo who told Lebas to look for Jeng Yah. In the novel, **Lebas is asked to search alone to Kudus City which is then followed by Mas Karim and Mas Tegar**, while in the movie **Lebas searches alone by carrying the pandora's box given by his romance until he meets Arum who helps him**. Based on the depiction of the plot, the plot is included in the changes in plot variations in the novel and movie Gadis Kretek.

3.2 Character Ecranization

A character is someone who plays a story/event. The process of character ecranization in the novel Gadis Kretek which was adapted into a film experienced several character changes. These changes include character shrinkage, the addition of new characters, or changes in the variation of existing characters in the novel. In this study, there were 22 data (62.8%) of character shrinkage, 10 data (28.6%)

of character addition, and 3 data (8.6%) of character variation changes from the novel *Gadis Kretek* adapted to the film *Gadis Kretek*.

3.2.1 Character Shrinkage

Character ecranization occurs in a film adapted from a novel. The shrinkage of characters in this study is from 38 characters told in the novel turned into only 16 permanent characters in the movie *Gadis Kretek*, among others: Soeraja, Lebas, Karim, Tegar, Mrs. Purwanti, Mbok Marem, Soejagad, Idroes Moeria, Romaisa, Dasiyah, Rukayah, Kretek entrepreneur Boekit Klapa, Sentot, Mr. Moyo, a group of members, and Arum. Elimination was done because the filmed characters were considered to be able to represent other characters or carry out the outline of the story so that they were not too important to be filmed. The 22 characters that were eliminated/diminished include: Jul, Sabrina, Erik, Mr. Muri, Mr. Gelang Empat, Mr. Trisno, Chinese man selling medicine, Djagad's messenger, Simbok Idroes, scribe, market boy, Mak Iti', Lilis, Mr. Joko, Mr. Joko's brother-in-law, Mira, Mira's fiancé, Bathil laborer, mill worker, Paldi, Chinese mother shopkeeper, and Chinese man shopkeeper. The following is an explanation of the form of character shrinkage that occurs in the novel and movie *Gadis Kretek*.

(Data 4)

Jul

"Eh... Mas Lebas? Wow... here too?" I smiled.

"Yes, what are you doing here?"

"Pitching. You're here too, right?"

(GK, 2012: 8)

The data above is found in the novel excerpt which shows the shrinking of Jul's character. This can be proven by not showing in the movie the event when Jul meets Lebas in Mas Tegar's office. Jul is a cabutan crew who was once Lebas' astrada, they talked about pitching for Kretek Djagad advertisements. Based on this data, the character Jul experienced character shrinkage in the movie *Gadis Kretek*.

3.2.2 Character Addition

The addition of characters is done as one of the supporting aspects of a storyline. The addition of characters is considered important to support the storyline in a movie. The 10 characters added include: Wedit, Mr. Dibyo, Maid, Mr. Budi, Museum employee, Sri, Nur, Arit Merah youth, Doctor, and Mr. Eko. The addition of these characters will be discussed one by one in order. The character name data includes the addition of characters because these characters are not found in the novel *Gadis Kretek*. The following is an explanation of the form of plot additions that occur in the novel and movie *Gadis Kretek*.

(Data 5)

Wedit



Image 3. Lebas scene with Wedit

The picture above depicts Lebas coming to Romonya's office, and Lebas is greeted by Romonya's employee, Mrs. Wedit. The data shows the addition of the character **Wedit**. This can be proven by the absence of the character Wedit in the novel. Wedit is an employee of Lebas's romo office who will help Lebas if she needs something in the office. Based on this data, the character Wedit is an additional character in the movie *Gadis Kretek*.

3.2.3 Changes in Character Variations

Changes in character variations that occur have the aim that the characters in a story are not too monotonous so it is considered necessary to make a variation. There are 3 changes in character variations in the movie *Gadis Kretek*, among others: Kretek entrepreneur Boekit Klapa to Mr. Tira, Sentot

to Seno, and Mr. Mloyo to Mr. Yanto. Changes in character variations that occur due to the mention of character names in the novel are less current. The following is an explanation of the changes in character variations that occur in this study.

(Data 6)

Businessman Boekit Klapa to Pak Tira Sentot to Seno

“When the owner of Kretek Boekit Klapa came again with Sentot, his son, to ask for answers, Jeng Yah refused politely, she already had a heart.”
(GK, 2012: 205)



Image 4. Seno and Dasiyah's engagement scene

The data above describes Dasiyah getting a proposal from the son of a kretek boekit klapa entrepreneur. The data led to a change in the variation of characters from the novel to the film, namely the character of the Boekit Klapa Kretek Entrepreneur to Mr. Tira and Sentot to Seno. This is evidenced by the two characters being shown in the novel and movie but with different names. In the novel, the man's name is **Sentot and his father is the entrepreneur of Kretek Boekit Klapa**, but in the film, the man's name is **Seno and his father is Pak Tira**. Based on this data, the characters of Boekit Klapa and Sentot have experienced changes in character variations, especially from their names in the movie Gadis Kretek.

3.3 Ecranization Setting

The setting is a place or atmosphere in the story. The process of setting ecranization in the adaptation of the novel Gadis Kretek to film form undergoes changes that can be divided into three main aspects: shrinking the setting, adding the setting, and changing the variation of the setting. The ecranization of the setting that appears in the novel and film Gadis Kretek occurs not without cause, the ecranization of the setting appears because the process of plot ecranization has occurred. In this study, we found 12 data (42.8%) of setting shrinkage, 14 data (50%) of setting addition, and 2 data (7.2%) of setting variation change from Gadis Kretek novel adapted into Gadis Kretek movie.

3.3.1 Background Shrinkage

Set ecranization occurs in a film adaptation of a novel. The shrinking of the setting in this study is from 28 settings told in the novel turned into only 16 fixed settings in the movie Gadis Kretek, among others: Soeraja's Room, Office, Workroom, Idroes' Kretek Factory, Market, Idroes' House, Arum's House, Baby's Birth, Etiquette Printers, Red Arit Political House, Idroes' Tobacco Warehouse, Prisoners, Night Market, Djagad's Kretek Warehouse, Soedjagad-Purwanti's Wedding and Djagad's House. The shrinkage occurred because the shrinking setting was considered not too important to be filmed. The 12 settings that were omitted/diminished include: Rasta's house, Car Wash. Clothing Store, Mr. Muri's Tobacco Warehouse, Scribe's House, Mr. Trisno's Warung, Idroes and Romaisa's Wedding, Kota M Etiquette Shop, Djagad's Wedding, Gunung Kawi, Chinese Mother's Warung, and Chinese Father's Warung. The following is an explanation of the form of setting shrinkage that occurs in the novel and movie Gadis Kretek.

(Data 7)

Rasta House

“When we finally arrived at Rasta House, an indie studio founded by Erik, a friend from Lebas' college days in San Francisco, Lebas threw herself on a thin foam mattress in the corner of the studio.” (GK, 2012: 22)

The data above is found in the part of the novel that tells Lebas arrived at Rasta's house in Cirebon. Lebas stopped by Erik's house before continuing his journey to find Jeng Yah. The quote shows the

shrinking of the Rasta House setting. It is marked by the sentence “**At Rasta's House**” which shows a place setting. This setting is not shown in the movie. Rasta House is the setting of the place that Lebas visited when in Cirebon. Rasta House is an indie studio owned by Erik, Lebas's friend in America. After being visualized in the film Gadis Kretek, the setting of Rumah Rasta experienced a shrinking of the setting or removal of the setting.

3.3.2 Background Addition

The addition of the setting is done as one of the supporting aspects of a storyline. The addition of settings is considered important to support the storyline in a movie. The 14 settings added in the movie Gadis Kretek include: Idroes Sauce Room, Warung Pak Budi, Kretek Museum, Family Photo, Dasiyah and Seno's Engagement, Roadside Warung, Hospital, Seno's House, Soeraja and Seno's Meeting, Seno and Dasiyah's Wedding, Mr. Eko's Kretek Production House, Station, Dasiyah's Grave, and Soeraja's Funeral Home. The following is an explanation of the form of plot additions that occur in the novel and movie Gadis Kretek.

(Data 8)

Idroes Sauce Room



Image 5. Scene of Dasiyah looking at the sauce room

The data above describes Dasiyah seeing her father enter the sauce room with Mr. Dibyo, the factory's kretek sauce maker. The data is an addition to the setting in Gadis Kretek. It is characterized by the depiction of **Idroes' sauce room** setting in the film. This setting depicts Idroes who has a secret room for making kretek sauce, a room that cannot be visited by a woman. Idroes invites Mr. Dibyo in, which makes Dasiyah feel curious and want to enter the sauce room. Based on this data, the setting of Mr. Idroes' sauce room has an additional setting in the film Gadis Kretek.

3.3.3 Changes in Setting Variations

Changes in setting variations occur with the aim that a story setting in a movie is not too monotonous and exactly the same as the novel, so it is considered necessary to make a variation. There are 2 changes in setting variation in the movie Gadis Kretek. The following is an explanation of the changes in variations that occur in this study.

(Data 9)

Mas Tegar's study to Father's study

“Entering Mas Tegar's office, various posters of art activities that have been sponsored by Djagad Raja are displayed” (GK, 2012: 9)

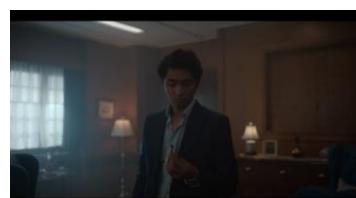


Image 6. Lebas' scene in Father's study

The change in setting variation occurs when Lebas decides to come to the office for the first time. This is indicated by the description in the novel and film of Lebas coming to the office. In the novel, Lebas comes to the office to **Mas Tegar's office**, but in the movie it is explained that Lebas comes to the office to **Romonya's office**. Based on the depiction of the setting, there is a change in the variety of workspaces Lebas visits in the novel and movie Gadis Kretek.

4 SUMMARY

Based on the results of research and discussion of the process of ecranization that occurs in the plot, characters, setting in the category of shrinkage, addition, and varied changes in the novel which is converted into the form of a film *Gadis Kretek* and its implications for learning literature in high school, the following research results are obtained: 1) The form of ecranization of the plot, characters, and setting of the novel *Gadis Kretek* which is converted into the film *Gadis Kretek*, namely: There are 8 data (28.6%) of plot shrinkage, 13 data (46.4%) of plot addition, 7 data (25%) of plot variation changes, then there are also 22 data (62.8%) of character shrinkage, 10 data (28.6%) of character addition, 3 data (8.6%) of character variation changes, and 12 data (42.8%) of setting shrinkage, 14 data (50%) of setting addition, 2 data (7.2%) of setting variation changes. 2) The implications of the ecranization of the novel *Gadis Kretek* by Ratih Kumala into the form of the film *Gadis Kretek* by Kamila Andini and Ifa Isfansyah for learning literature in high school, namely in learning Indonesian Language Independent Curriculum, class XII Semester 1 on learning materials for analyzing the content of novels. The Learning Outcomes (CP) in this material are CP Reading and Viewing. Thus, the implications of this research can be useful for students to understand the form of ecranization of the novel *Gadis Kretek* into the film *Gadis Kretek*, especially in the intrinsic elements of the plot, characters and setting.

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