

The Ecranization of Dewi Lestari's Supernova Novel Becomes Rizal Montovani's Supernova Film

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Abstract

This study is descriptive qualitative in nature. 1) What is the nature of the intertextual link between the book and the Supernova film Episode Knight, Princess and Falling Star? and 2) How was the novel adapted for the Supernova film Episode Knight, Princess and Falling Star? This research examined 1) the intertextual link between the book and the Supernova film Episode Knight, Princess and Falling Star, and 2) the process of ecranizing the novel into the Supernova film Episode Knight, Princess, and Shooting Star. This study's data include of words, phrases, clauses, and sentences from the book and movie Supernova Episodes of Knights, Princesses, and Falling Stars. This research uses the books and movie Supernova Episodes of Knights, Princesses, and Falling Stars as its data sources. Reading, recording, visual, note-taking, and library approaches are used to acquire data. Researchers studied the data via data reduction, data display, and conclusion drafting. The findings of the research indicate that the intertextual link between the book and the Supernova film is permutative via comparison, juxtaposition, and comparison. The comparison encompasses topics, characters and their portrayals, location, storyline, and mandate. The alignment of character and characterisation, as well as the narrative style. The book Supernova by Dewi Lestari serves as the hypogram for the Supernova film directed by Rizal Mantovani, so that the film undergoes an adjustment known as innovation.

Keywords: Ecranization, Intertextual novels and films, Supernova

Introduction

Literary work is an expression of the human person in the form of experiences, thoughts, feelings, ideas, enthusiasm, beliefs in a form of life description, which can evoke fascination with language tools and is described in written form. Jakop Sumardjo in his book entitled "Literary Appreciation" says that a literary work is an attempt to record the contents of the writer's soul. This recording uses the language tool. Literature is a form of recording with language that will be conveyed to others.

Literary works consist of poetry, drama and prose. Of the three types that have different characteristics and forms, poetry is a literary work in the form of verses. Drama is a literary work that is usually staged, while prose is a literary work in the form of free composition. Prose is free imaginative writing. Prose is a work of fiction that is much loved by the public because it is descriptive in nature, making it easier to understand than drama or poetry.

Prose as free essay is also divided into several types, namely short stories, novels, romances, and fairy tales. The novel is a type of prose that is very popular compared to other types of prose because in the novel the author tells the events and life stories of the characters in detail

and coherently, the setting of the events taken is also very interesting and described in detail, so that it can make the reader imagine.

Rokhmansyah (2014), states that ecranization is white sailing or the transfer/appointment of a novel into a film which results in various changes. If the main tools in novels are words, then the main tools in films are pictures. The story, plot, characterization, setting, atmosphere and style in the novel are presented in words but in the film they are presented through pictures that move continuously. Transferring a novel into a film means a change occurs, namely changing the world of words into a world of moving images or in the form of audiovisuals.

The differences that occur between the film and the novel adapted apart from differences in medium, according to Eneste (1991), are creative processes that can be carried out by the director by adding, subtracting, and appearing variations in storylines. Various additions, subtractions, and the addition of these variations also result in changes in function, especially in characters and storylines. It is the assumption that there is such a change that becomes the formal object of this research. The changes that occur are the result of moving from a visual form that relies on the reader's imagination into an audio-visual form that provides an overview of the story to moviegoers by combining dialogue with the actors' expressions. In general, the audience will compare the film with the original novel and from this comparison it is found that there are differences between the film and the original novel.

Films adapted from novels involve two important people, namely the author and the director. The story in the novel is determined by the author's point of view, while the story in the film is set by the director. When a novel is made into a film, the story told is no longer based on the author's point of view but changes from the director's point of view. The author's point of view and the director's point of view are clearly different. The author's point of view focuses on the quality of the novel and language art, while the director's point of view focuses on the quality of the film and for commercial purposes. So do not be surprised, if there are many differences between the novel and the film. Many events in the novel are not shown in the film and there are many events that are not in the novel but are in the film. This is all inseparable from the role of the director who takes over ownership of the story.

The emergence of the phenomenon of adapting a novel into a film is a change in the substance of the discourse that gave rise to the term ecranization. Ecranization is a change in a written work in the form of a novel into a film that can be seen and heard. In ecranization, the change from novel to film has an effect on changing the resulting language medium into an audio-visual medium. This is done because each novel and film adjusts to the function of the work media. Meanwhile, in Indonesia itself the change of literary works into film form has also been carried out for a long time by many producers who adapted the novel into a film adaptation of the novel into a film because the novel is already well known so that the public in general is familiar with the story which in turn supports commercial aspect.

Some of the novels that have been adapted into films include Roro Mendut by Y.B Mangunwijaya, the film "Atheis" by director Suman Djaya which was based on the novel Atheis by Achdiat K. Miharja, "Sengsara Brings Favors" written by Sutan Sati with director Agus Wijoyono in 1929, "Ronggeng Dukuh Paruk" in 1982 by Ahmad Tohari directed by Ami Prijono, Atheis by Achidat Karta Miharja and "Si Doel Anak Betawi" by Aman Datuk Majoindo directed by Sjuman Djaya, Wrong Asuhan by Abdoel Moeis directed by Asrul Sani, " My love is on the blue campus" by Ashadi Siregar and directed by Ami Prijono, "Storage Must Pass" by Marga T directed by Teguh Karya (1997) and re-filmed by Teddy Soeriaatmaja (2007).

The process of changing from a novel to a film requires imagination in the process of making it. Imagination is a product of subjective human spiritual power, which cannot be limited, not only by reality but even the control of the human conscious mind. Therefore, in the adaptation process, imagination is needed so that there are changes in the adaptation process. These changes are indeed natural to be made and like it or not, of course, in making films, changes will be made here and there. Thus there will be a change in the function of film, namely that film is no longer the center of culture but film has become part of other pop culture, such as books, music, and others.

Of course, the film adaptation of the novel will experience a change in function. This change is the result of changing the tools used, namely changing the world of words in the novel into a world of images that move continuously in the film. Ecranization also influences this change, the novel is a visual form that directs the reader to rely on the imagery of the story, while the film is an audiovisual form that provides an overview to moviegoers by combining dialogue with the actors' expressions. With these changes, in general, the audience will compare the film with the original novel. By comparing novels and films, it often causes disappointment or satisfaction in the hearts of the audience, including the original authors. These differences are not without reason. Film factors related to duration cause film workers to be more creative in choosing and sorting out important events to be filmed, therefore, there are often shifts, especially with regard to storylines, in the characters, sometimes many changes are found. This is done considering that each of the novels and films has a character that adapts to the function of the media work. Reconception and rethinking are accompanied by an understanding of the different characters between one media and another. Making changes to a novel that is adapted into a film requires a creative process. Eneste (1991), states that the creative process in bringing a novel to the big screen can be in the form of adding or subtracting the storyline. This is related to the narrative factor but does not rule out the aesthetic factor. This creative process was applied by director Rizal Montovani in appointing a novel to the big screen entitled "Supernova episodes of knights, princesses and shooting stars. The process from the novel by Dewi Lestari to the form of a film directed by Rizal Montovani" is what will be the object of study in this research.

The supernova novel by Dewi Lestari has its own characteristics, where word for word is arranged in a romantic and convoluted manner so that it trains the reader's focus. The advantage of this novel is that it packs the romance of young people's lives wrapped in language and science fiction that is rarely heard in general, so that by reading this novel the reader gets a lot of new knowledge about science fiction. In addition, in this novel there is a story plot that uses back and forth flow so that it indirectly trains the reader's focus to understand the story as a whole.

The value that can be learned from the process that the two characters go through is the persistence in realizing what they have dreamed of for a long time, the different backgrounds of the two characters initially became a problem in determining what type of work they would make. Rouben who has scientific knowledge and Dimas who is a writer can finally unite their views in a story inspired by childhood fairy tales. Their success in writing the story then becomes a question mark whether the story that was packaged really happened. This becomes a lesson that something different if put together is not impossible to become something special.

When one observes the film directed by Rizal Mantovani who is very sharp in visualizing his novel, the things contained in the novel are clearly emphasized in the film. However, when understanding the events in Supernova's novel and then observing the film carefully, adjustments occur so that the novel Supernova by Dewi Lestari and the film Supernova by Rizal Mantovani are interesting to study. This is the concept of ecranization, namely changes

in form or media that cannot avoid the emergence of changes, the intrinsic elements contained in the novel can experience changes from the original form of the novel to the form of a film.

Researchers are interested in researching the ecranization of Dewi Lestari's Supernova Novel into Rizal Montovani's Supernova Film because previous research only focused on studying the ecranization process but did not examine the intertextual elements of Dewi Lestari's supernova novel into Rizal Montovani's supernova film.

Methods

The type of research used is qualitative research. qualitative research is used to obtain in-depth data, a data that contains meaning (Sugiyono, 2014). Data in qualitative methods are described using words not numbers. This study examines, describes, and finds the form of intertextual relations between the novel Supernova by Dewi Lestari and the film Supernova by Rizal Mantovani and the process of ecranization of the novel Supernova by Dewi Lestari and the film Supernova by Rizal Mantovani.

The research focus according to Moeleng (2004) is as a guide in conducting discussions on the research results that have been determined. This research focuses on the form of intertextual relations between the novel and the film Supernova Episode Kesatria, Putri, and the Falling Star and the process of ecranization of the novel into the film Supernova Episode Knight, Putri, and Falling Star.

The data in this study are in the form of words, phrases, clauses or sentences contained in novels and films which are identified as a form of textual relationship as well as the process of ecranizing the novel Supernova Episode Kesatria, Putri, and the Falling Star by Dewi Lestari into the film Supernova Episode Kesatria, Putri, dan Bintang. Fall by Rizal Mantovani. The data sources for this research are the novel Supernova Episode Kesatria, Putri, dan Bintang Bawah by Dewi Lestari published by PT Bentang Pustaka, Yogyakarta, in 2001 and the Supernova film by Rizal Mantovani produced by PT Soraya Intercine Film, in 2014.

In qualitative research, the research instrument or research tool is the researcher himself as the perpetrator of all research activities (Sugiyono, 2014). The instrument in this study was the researcher herself who acted as the person who collected the data. Searching for information for solving research problems was carried out by reading the novel Supernova Episode Knights, Princesses, and Falling Stars by Dewi Lestari, then watching the film Supernova Episodes Knights, Princesses, and Falling Stars. by Rizal Mantovani. The data that has been classified is then analyzed using the intertextual theory and the ecranization theory. Data collection techniques used in this study are (1) Reading Techniques; (2) Recording Techniques; (3) Visual Techniques; (4) Note Techniques; (5) Library Engineering

Checking the validity of the data in this study is triangulation as an examination technique that utilizes sources, methods, investigators and theories. Triangulation with sources is obtained through time and different tools by comparing and checking back the degree of trust in the information obtained. Triangulation with the method was carried out using two strategies, namely: (1) checking the degree of trust in the findings of the researchers' results for several data collection techniques, (2) checking the degree of trust of several data sources using the same method. Triangulation by using researchers to check the degree of confidence in the data by forming a research team to compare the results of one analysis with another. In this study using source triangulation, because this research describes the data that has been found based on the formulation of the problem that has been determined.

Results and Discussion

Form Intertextual Relationships Novel and Supernova Movies Episodes of Knights, Princesses, and Shooting Stars

Kristeva in Teuw (1983) states that every text is a response to other texts. Therefore, a text is said to be meaningful when it has a relationship with other texts. This opinion is reinforced by the form of relationship that occurs in the novel *Supernova* by Dewi Lestari and the film *Supernova* by Rizal Mantovani. The *Supernova* film is an absorption of the *Supernova* novel because the film can be fully understood in its relation to the novel as a hypogram.

The form of the intertextual relationship between the novel *Supernova* and the film *Supernova* implies a permutative element, namely the transfer of the novel into a film. With this permutative element, significant relationships are found between the novel and the *Supernova* film. There are three ways to find the intertextual relationship between the novel and the *Supernova* film, namely differences, similarities, and contrasts. This strengthens Pradopo's opinion (2013) that in order to get the ultimate meaning, the intertextual method is used to show the form of intertextual relations through comparison, alignment, and contrast. The form of the intertextual relationship between the novel *Supernova* and the film *Supernova*. This can be observed as follows:

Ratio

Comparison is comparing two works so as to find differences. The differences that occur in the *Supernova* novel and the *Supernova* film are found in themes, characters and characterizations, plot, setting, and mandate which are studied in depth.

The novel *Supernova* by Dewi Lestari is a unique prose, namely a mixture of the world of science and the world of literature. The novel describes scientific terms that can be associated with the problems in each character's life. This shows that each character in the novel is a reflection of one another, which means that each character has a reflection of himself that is present in consciousness to help realize something about himself in each character.

Every character in the novel is connected to each other like a spider's web so that the characters in the novel try to actualize themselves. The theme contained in the *Supernova* novel is self-actualization, this is indicated by the symbol of a spider's web which means that all the characters place their positions according to their abilities. While the theme contained in the film is the life of each character like a butterfly symbol which is a symbol of metamorphosis, namely life can change when each character wants the change. This opinion strengthens Karkono's opinion (2009) that change is inevitable in the process of adapting a novel into a film so that films are often different from novels. There is also a prominent change in the theme, so that differences cannot be avoided between the novel and the *Supernova* film.

The differences that occur also have an impact on the characters Dimas, Reuben, Rana, Diva, Ale, and Gio who have each character. The characters contained in the novel have an important role that refers to each personal thought. The film directed by Rizal Mantovani presents the story base on the characters Ferre and Rana so that it presents a melodramatic story. This causes the characters in the film to be different. The difference in the presentation of the story affects the storyline in the novel. The plot in the novel is so complicated to define the storyline.

In film, scene after scene is continuously repeated so that it implies a repetitive feeling without adding any additional events. This finding reinforces Nurgiyantoro's opinion (2013) which states that the plot of a work of fiction often does not present a chronological and coherent sequence of events, but a presentation that can begin and end with any event. Thus the initial stages of the story can be located in any part. Theoretically plots can be sorted or developed

into certain stages chronologically. However, in practice it is not always subject to these rules. Theoretically-chronologically, the stages of plot development are the initial, middle and final stages.

In the background, there is also an adjustment in the film, because the focus of the story is on the characters Re and Rana, so the visualized background film does not match the novel. Apart from that, the difference in the plot from the novel to the story of a film that makes the message in the novel and film is also different, in the novel reveals about human nature, about life, about friendship, about love which is often misinterpreted. Whereas in the film, it reveals a love story wrapped in betrayal that is not in general.

Alignment

Alignment is finding similarities in the novel and film *Supernova*, in line with Pradopo's opinion (2013) that alignment is done to find similarities between two different works. Simultaneously what happened was in the figures of Ferre and Arwin. Ferre is described as having a smart, successful character, a poet's soul, and free-spirited and a perfectionist. In addition, Ferre is a knight figure in Dimas and Reuben's story. The character Arwin, who is Rana's husband, is described as having a character who really loves Rana, is responsible, has a big heart, and is pious.

In addition, similarities are found in the storytelling style. Style is a characteristic, in line with Carlyle's opinion in Eneste (1991) that style is not clothes, but style is the person himself. Dewi Lestari's storytelling style is storytelling, Dee is known as a very productive author in creating works. To complete *Supernova's* novel, Rizal Mantovani is very keen on visualizing the novel by taking meaningful angles and adding pictures of skyscrapers and beautiful scenery. In addition, it is also added with mute animations when telling fairy tales, and things related to science.

Contrast

The contrast is finding a hypogram between the novel and the film *Supernova*. In line with Pradopo's opinion (2013) that contrasting means observing a permutation text with its hypogram. The *Supernova* novel *Episodes of Knights, Princesses and Falling Stars* is a hypogram of the *Supernova* film because the novel was first published by PT Bentang Pustaka in 2001 and then made into a film in 2014.

Based on the description of the differences and similarities, the contrast between the novel and the film *Supernova* has a hypogrammatic nature, namely innovation. In the film, Rizal Montovani renews the film, even though the dialogue contained in the novel is used in the film, but in terms of intrinsic elements, especially story ideas, it is renewed so that there is a focus on a different story. If the novel focuses on the figure of the Cyber Avatar, the film instead focuses on the betrayal of Ferre and Rana so that the focus of the story is presented differently, the film builds *Supernova* with melodrama. This discovery reinforces Ardianto's opinion (2014) that there is no single work, be it a literary work or a work of art that is completely new and stands alone, each work is created from the previous work. The adaptation of the novel into a film is an iteration with variations.

The process of ecranizing a novel into a supernova film, episodes of knights, princesses and fallen stars

In the results of the research, it was found that the changes that occurred in the novel became the *Supernova* film, the changes certainly resulted in something different too. This reinforces the opinion of Eneste (1991) that the process of ecranization is the transfer of a novel into a film which results in various changes. The ecranization process is carried out in three ways,

namely shrinking, adding, and changing the identified variations which are described as follows:

Shrinking

Shrinkage is the reduction and omission of parts of the novel that are not shown in the film. This is marked by the part from Rana's childhood until his marriage to Arwin, in the film the events of Rana's childhood are not visualized because the flashback scene of Rana and Arwin's first meeting is quite representative, besides that in the film Rana's character is told that he is unhappy living with his husband Arwin. The film focuses more on Rana's character who loves his knight, Ferre.

Diva's missing character, she is the foundation of the story who is a crucial and central figure. The figure who masterminds the storyline and reigns in the virtual network called Supernova. In the film, Diva's character becomes the shadow of Ferre and Rana's story, the background is left mysterious. Conceived as a super intelligent being who enlightens and solves the problems that occur between Ferre, Rana, and Arwin. the missing figure of Supernova has an impact on the storyline and the loss of the character Gio who is very crucial in Diva's life. These findings reinforce Martin's opinion (2017) that the reduction and omission that occurs in films causes changes in themes, characters and characterizations, settings, plots, and mandates.

In addition, Ferre and Diva's relationship is not highlighted in the film, when it is observed that the film is different from the novel which shows that Diva is not just a friend and neighbor but Diva is a part of Ferre. The disappearance occurred because during this event the figures of Ferre, Rana and Arwin were more dominating. As explained in the differences in characters and characterizations in the novel, Diva is not a central figure in the film.

Part of the novel has an impact on elements of science, scientific terms in the form of conversations between characters are only conversations that do not discuss further about it so that dialogue about science sounds empty without explanation about the theory in the film, unlike in the novel where every character's behavior explained by various theories. The film builds a different presentation of the story so that adjustments occur in the film. Building the Supernova film with melodrama without any tension or puzzle elements in the story. Scientific terms are also visualized with mute visualizations without any explanation.

The ecranization process that occurs is something in a novel that is enjoyed for hours or days must be turned into something that is enjoyed (watched) for one hundred and thirty nine minutes. In other words, the three hundred and forty-three page novel underwent changes. This means that not everything that is revealed in the Supernova novel is enjoyed in the film. Some of the stories in the novel are reduced or even eliminated in the film. This proves that the shrinking of the novel elements is the cause of the changing elements of the film in various ways. These findings reinforce the opinion of Eneste (1991) that screenwriters and directors have chosen the parts that are considered important to be shown. Intrinsic elements will experience shrinkage which has an influence on the story being filmed.

Addition

In the process of being added to the film but not in the novel, Supernova led to several director's interpretations resulting in developments in the film, namely Rana's husband, Arwin, who was hunting, indicating that Rana was free to meet Ferre. In addition, it was Rana who introduced Ferre to her husband, Arwin in the form of confirmation for Rana that did not raise suspicions in her husband that Ferre and Rana's relationship was only limited to colleagues. This causes the scene in the film to be made to look dramatic because the film emphasizes Ferre and Rana's relationship more. Apart from that, the characters of Ferre and Arwin have similarities in the novel and film which causes Dewi Lestari's storytelling style to not be lost in the film.

This finding reinforces Boggs' opinion in Sani (1992) that films and novels have something in common, namely that they function as story media that have intrinsic elements so that novels and films can be studied and found perceptive film studies built on the elements in the study. Therefore, the intrinsic elements in the novel, namely characters and characterizations cannot be separated in the film

Variation Changes

Ecranization allows certain variations to occur between novels and films because novels are not an excuse for filmmakers, but novels are turned into films so that films bring about varied changes (Eneste, 1991). Variation changes are variations in depiction carried out in visualization from novels to films. The film makes adjustments to the novel so that variation changes appear in the film.

Variation changes occur at the beginning of the story until the end of the story is modified, the picture on the background of the story changes to compress the story in the film. Condensation of the story in the film occurs when the film adjusts the elements of the search for meaning in each character in the film so that the film is not much different from the novel as its hypogram which describes the beginning of the story in the novel. This discovery reinforces Martin's opinion (2017) that some parts of the film experience changes in variations both from events, characters, and settings.

The parts that experience these changes are very clear from the beginning of the story to the end of the story. In the film, Diva explains the science of turbulence which is also explained in the novel *Supernova* pages four to six. This happens, to emphasize that Diva has the most important role, the character played as *Supernova* is not lost. It is told in the film that he knows everything about the problems of life. Even though in the film Diva's scenes are few and don't stand out, her figure at the beginning is enough to represent that she is a *Supernova*.

The Rana part is constantly haunted by bad thoughts about Arwin who suddenly shot Ferre in front of himself. Meanwhile, in his novel, Rana feels restless, anxious, and keeps having nightmares. Apart from that, he was also haunted by bad thoughts about his family who would swear at him for being a traitor. The process of change is explained explicitly through visualization, when someone who is very loved betrays, surely someone is crazy and acts beyond common sense. Rana was also worried when her husband Arwin found out about the relationship between him and Ferre. The visualization in the film represents the scene where Arwin shoots Ferre. These findings reinforce Pudovkin's opinion in Eneste (1991) that a film must be able to choose expressive, clear, and precise events or parts so as to produce varied images.

In the film, there is a change in variation due to Diva who is a *Supernova* figure and also a reflection of Ferre. At the end of the story, Rana sends an email to *Supernova* saying that he has not been able to fully love Arwin. Therefore, a variation change was made to convince Rana that the decision he made was the right one, it's just that it needed a process and it wasn't as complicated as he thought, and Diva was the only way to answer all the questions that kept haunting him by being Rana-Arwin's neighbor. These findings reinforce Eneste's opinion (1991) that there is a transfer of media that occurs in novels to films due to the tools used, certain variations occur. In addition, films have a time limit, so not all things or problems in the film can be transferred to the film. In line with Eneste's opinion, Martin (2009) argues that the variation changes occur due to the director's creativity when adapting the novel into a film.

The form of the intertextual relationship between the novel and the film *Supernova Episode Kesatria*.

The Princess, and the Falling Star are permutative in the way, comparison, similarities, and contrasts as follows:

The Comparison

The comparison between the novel and the film is seen from the theme contained in the novel *Supernova* is self-actualization, this is marked by the symbol of a spider's web which means that all the characters place their positions according to their abilities. Whereas in the theme contained in the film is the life of each character such as the butterfly symbol which is a symbol of metamorphosis, namely life can change when each character wants the change. The differences that occur also affect the characters Dimas, Reuben, Rana, Diva, Ale, and Gio who has each character. In film, scene after scene is continuously repeated so that it implies a repetitive feeling without adding any additional events. In the background, there is also an adjustment in the film, because the focus of the story is on the characters Re and Rana, so the visualized background film does not match the novel. In addition, the differences in the plot from the novel to the story of a film that makes the message in the novel and film are also different, in the novel reveals about human nature, about life, about friendship, and about love. Whereas in the film, it reveals a love story wrapped in betrayal that is not in general.

Alignment

The parallels or similarities found in novels and films are found in the characters, namely Ferre and Arwin. Ferre is described as having a smart, successful character, a poet's soul, and free-spirited and a perfectionist. In addition, Ferre is a knight figure in Dimas and Reuben's story. The character Arwin, who is Rana's husband, is described as having a character who really loves Rana, is responsible, has a big heart, and is pious.

The similarities found in Dewi Lestari's storytelling style are stories that tell stories, Rizal Mantovani is very keen on visualizing the novel by taking meaningful angles and adding pictures of skyscrapers and beautiful scenery. In addition, it is also added with mute animations when telling fairy tales, and things related to science.

Contrast

The contrast is finding a hypogram between the novel and the *Supernova* film in the form of innovation or renewal. In the novel focusing on the figures of Dimas and Reuben as well as the Cyber Avatar, the film actually focuses on the betrayal of Ferre and Rana so that the focus of the story presented is different.

The ecranization process is carried out in three ways, namely shrinking, additions, and changes to variations as described below following:

Shrinking

The shrinking of the *supernova* novel by Dewi Lestari into the film *Supernova* by Rizal Montovani covers the part from Rana's childhood until his marriage to Arwin. happy life with Arwin, her husband. The film focuses more on Rana's character, who is so in love with his knight, Ferre.

Ferre and Diva's relationship is not highlighted in the film, when observed the film is different from the novel which shows that Diva is not just a friend and neighbor but Diva is a part of Ferre. The disappearance occurred because during this event the figures of Ferre, Rana and Arwin were more dominating. As explained in the differences in characters and characterizations in the novel, Diva is not a central figure in the film.

Addition

In the process of being added to the film but not in the novel, *Supernova* led to several director's interpretations resulting in developments in the film, namely Rana's husband, Arwin, who was hunting, indicating that Rana was free to meet Ferre. In addition, it was Rana who introduced Ferre to her husband, Arwin in the form of confirmation for Rana that did not raise suspicions in her husband that Ferre and Rana's relationship was only limited to colleagues. This causes the scene in the film to be made to look dramatic because the film emphasizes Ferre and Rana's relationship more. Apart from that, the characters of Ferre and Arwin have similarities in the novel and film which causes Dewi Lestari's storytelling style to not be lost in the film.

Films and novels have something in common, namely that they function as storytelling media that have intrinsic elements so that novels and films can be studied and found perceptible film studies built on the elements in novel studies. Therefore, the intrinsic elements in the novel, namely characters and characterizations cannot be separated in the film

Variation Changes

Variation changes occur at the beginning of the story until the end of the story is modified, the picture on the background of the story changes to compress the story in the film. Condensation of the story in the film occurs when the film adjusts the elements of the search for meaning in each character in the film so that the film is not much different from the novel as its hypogram which describes the beginning of the story in the novel.

Even though in the film Diva's scenes are few and don't stand out, her figure at the beginning is enough to represent that she is a *Supernova*. The Rana part is constantly haunted by bad thoughts about Arwin who suddenly shot Ferre in front of himself. Meanwhile, in his novel, Rana feels restless, anxious, and keeps having nightmares. Apart from that, he was also haunted by bad thoughts about his family who would swear at him for being a traitor.

Conclusion

In film, variation changes occur so that adjustments occur in the film. As previously explained, the novel focuses on the *Supernova* while the film focuses on the betrayal of Ferre and Rana. The dialogue in the film has changed. Rana took the dialogue that occurred between Ferre and Diva, in which case Rana replaced Diva's position, and there was also a change in Rana's dialogue when he first met Ferre. In addition, in the novel, Rana realizes that her true love lies with her husband, Arwin. But in the film, even though Rana decides to return to her husband, she still loves her Knight.

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