



Ecranization and Variation Stories in the Novel Imperfect and Its Utilization as Media for Learning Literature in High School

Tyas Wahyuningsih, Miftakhul Huda^(✉), and Ali Imron Al Ma'ruf

Faculty of Teacher Training and Education, Universitas Muhammadiyah Surakarta, Surakarta,
Indonesia

miftakhul.huda@ums.ac.id

Abstract. This study aims to: (1) describe the ecranization of the novel *Imperfect* by Meira Anastasia into the film *Imperfect* by Ernest Prakasa; (2) describe the utilization of the novel *Imperfect* ecranization into the film *Imperfect* for teaching literature in high school. This study is qualitative descriptive. Data were words and pictures identified as a process of ecranization. Data sources were the novel *Imperfect* by Meira Anastasia and the film *Imperfect* by Ernest Prakasa. Data were collected through reading, taking notes, and documentation techniques. Data were analyzed by comparative-inductive technique. The results indicate that there are nine shrinking processes between the novel and the film *Imperfect*, including changes to characters, locations, and plots. There are seven steps in the adding procedure, including adding the plot, setting, and characters from the novel to the film *Imperfect*. Additionally, there are six different plot and character changes between the novel and the film *Imperfect*. This results might be utilized to teach high school students about literature. This study relates to the learning outcome of Indonesian language subject in phase F (grades XI and XII). The implication of this study is to improve students' skills in literature. It is essential to be creative when learning literature and to select literary works that are appropriate for the knowledge attained.

Keywords: Ecranization · Novel · Film · Learning literature

1 Pendahuluan

Literary work is the source of human imagination that is created into a more appealing form to be relished. The notion of a literary work comes from a people's imagination, ideas, and thoughts on what they are immediately aware of [1]. Literati can use literary works to communicate with other litterateurs. The variety of words used by litterateur disseminated to literary connoisseurs can be seen in literary works [2]. The communication between litterateurs and literary connoisseurs produces events in literary theory. There are two types of literary events: one that focuses on studying literature concerning the literature work and the universe and the other that emphasizes the study of self-litterateur.

© The Author(s) 2023

M. H. Hikmat et al. (Eds.): ICOLAE 2022, ASSEHR 757, pp. 2308–2329, 2023.

https://doi.org/10.2991/978-2-38476-086-2_184

Many literary works in Indonesia have recently become the forerunners for forming new works. It cannot be denied that new literary works can be produced from other literary works. The transformation of a work into another literary work is called vehicle transfer [3]. Damono (2018) states terms related to events from the transfer of vehicles, such as ecranization, musicalization, dramatization, and novelization [4]. One of the transfer activities that is being carried out is ecranization. According to Eneste (cited in Chamalah & Arsanti, 2019), ecranization is a white screening converting or adapting a novel into a film [5].

Ecranization has been widely carried out in Indonesia, especially in novel literary works. Many novels are ecranized because novels can be used as a representation of people's lives. A novel is literature in prose that is associated with people's lives and then made in the form of stories [6]. A novel is a type of fiction with intrinsic and extrinsic elements. According to Nurgiyantoro (in Kasmi, 2019), intrinsic elements come from literary work, including themes, characters, settings, plots, and messages [7]. An extrinsic element is an element that comes from outside but influences literary work [8].

The ecranization process includes three things that cause change. According to Eneste (in Siswara et al., 2020), the three things that happen in the ecranization process are additions, contractions, and changes with various variations [9]. Thus, short stories and films will experience changes based on careful consideration. Book writers and directors have determined the crucial parts [10]. However, audience disappointment often occurs when the film adaptation differs from the novel's story.

Novels and films as types of literary works certainly have differences. A novel is a literary work in written form, while a film combines two different types of works of art. According to Nursalim (in Saputra & Nursalim, 2020), the film results from a combination of acting and cinematographic art. Novels and films can be compared because they have similarities in narrative structure [11]. Novels and films have characters with their respective characters, events, and settings and have their writers or narrators.

Ernest Prakasa has adapted a novel into the film Imperfect with a story idea inspired by Miera Anastasia. The film Imperfect comes at the right moment and in the right era. The issue of body shaming faced by a female character named Rara in the novel may have been experienced by viewers, both women and men or both in the real world and on social media. According to Fredricson and Robert (in Lestari, 2019), body shaming assesses one's appearance towards internalizing ideal beauty standards [12]. The problem faced by Rara is an effort to make the audience aware that commenting negatively on other people's postures is a fatal mistake.

The film Imperfect presents a potent message about always being grateful for what we have. In addition, we should put less emphasis on outward looks and more on things that help other people. This film shows family issues, societal difficulties in large cities like Jakarta, jealousy toward romantic partners, and irksome tales regarding office politics. The situations that the story's characters undergo are all clearly illustrated. Apart from the novel Imperfect, director Ernest Prakasa added a humorous scene insert to the film Imperfect to make it less stiff and provide Imperfect film aficionados a little enjoyment.

The ecranization of novels into films has been the subject of numerous studies. The study by [13] revealed that the ecranization of the Unfinished Heaven 2 had undergone some alterations. Characters, the plot, and the setting all change. The results of the

modifications include reduction, augmentation, and variety. The elements from the novel that are chosen to be in the film lead it to shrink. The addition was used as a means of attracting the audience's attention. Some modifications were made to create a powerful impression on the audience, but there were in line with the story's theme.

A study [14] showed that the process of ecranization of grooves includes shrinking, adding, and changing varies. Additionally, the ecranization of figures involves various alterations, such as removing two figures, adding two figures, and reducing six figures. Three settings were reduced, five added, two different settings changed, and adjustments that varied in two-time settings were discovered throughout the setting ecranization procedure. Another study by [15] found that there is shrinkage, as the three characters (Rinai, Drink dealer, and Qolu) are not present in the novel. One scene (Nurse and Doctor) was added in the film. Changes occur as varied as the background atmosphere. Similarly, Ecranization was also conducted by [16], revealing that 97 data were recognized as having cut scenes from the film, 14 data were going through the process of adding scenes to the film, and 3 data were going through the process of making other modifications to the film.

[17] showed that the process of ecranization of the plot, setting, character, and the shrinking part is more dominant because some novel events are considered unimportant to be presented in the film. Then, the additional element is based on the novel's events, considered entirely relevant, and various modifications to keep the audience from getting bored. In addition to the similarities and differences between the two works, there are also some commonalities. These include the names of the main character and some other characters, the usage of multiple narratives in both the novel and the film, and settings like an airplane.

The writers select the novel *Imperfect* as an object interested in studying to highlight the changes, including the adding, cutting/reducing, and changing variation of the ecranization process. Based on the description of the background above, the study aims to: (1) describe the ecranization of the novel *Imperfect* by Meira Anastasia into the film *Imperfect* by Ernest Prakasa; (2) describe the utilization of the novel *Imperfect* ecranization into the film *Imperfect* for teaching literature in high school.

2 Literature Riviws

2.1 Ecranization

Ecranization is derived from the French word *écran*, which means "screen". Ecranization is the result of moving from a visualized novel into a film. Eneste (in Sari & Liliani, 2019) claims that it can be seen as an adaptation from a book to a film. The term "ecranization" is currently widely used in Indonesia [18]. Nowadays, there are more fictional literary works, especially novels on which the stories of Indonesian films are based.

Novels and films are literary works that have similarities because both have narrative elements, including characters, plot, message, theme, and atmosphere. However, there are several reasons why the novel is exciting to be turned into a film. The first reason that underlies the appointment of the novel to the film is already well-known, so it supports the marketing aspect of the film itself. The second reason is that most of the stories in the novel contain educational or literary values that are interesting to film. Damono (in

Oktafiyani et al., 2017) stated that the first reason the novel was transferred to film was in great demand by the public [19]. The second reason is that film production parties have a personal goal in producing films to elevate cultural values appropriate for filming.

The transformation process from novel to the film will cause various changes. Changes in transforming a novel into a film involve characters, plot, and even the original story's setting. Changes in the transformation process from the novel to the film were made because the characters of the two literary works are different or have their uniqueness [20]. Differences in character, plot, and setting from novel to film can lead to disappointment in the audience. The changes between the novel and the film can generate various comments from readers and viewers [21]. The differences come based on careful thought because films have a limited duration. Therefore, those who produce films must be more creative to have essential scenes that can be adequately visualized.

The ecranization process includes three processes, (1) shrinkage; (2) addition; (3) changes with various variations [22]. First, the shrinking process occurs because the film has a limited running time which is not all elements in the novel that have to be included in the film. The film production party chose stories that were considered essential to be screened. The filmmakers did the shrinking. Thus, it is to make the audience stay interested in the plot which is one hundred percent the same as in the novel.

Second, the addition process is not done to change the whole story from the original. The additions were made to make the visualization from novel to film more exciting and add a more dramatic impression. The film producers made additions because they had planned out the novel to be produced so that particular sections would be incorporated [23]. Similar to the shrinking process, additions to characters, plots, settings, or other things that are still important to the story frequently occur.

Third, the process of changing various variations occurs due to differences in the various equipment used. Variation changes to present to the audience only cause a feeling of boredom when watching the film once it has finished. However, various variations from novels to films usually will keep the theme and moral message that will be conveyed to the audience [24]. Not all events in the novel can be visualized in the film due to the limited duration.

The writers conclude that ecranization is a form of literary study. Practically, ecranization is the transfer of novel literary works into films. Ecranization causes several changes, including shrinking or removing, adding or expanding, and changing with various variations. The changes take into account various important matters to the theme and the novel's message which can be perfectly visualized.

2.2 Novel

The novel is a type of prose fiction literature that tells the life or experience of a person. A novel, as a work of fiction, has a story that is not too long or short [25]. The novel's existence is expected to positively influence the reader so that the reader is sensitive to the social reality that surrounds him. According to (Duckworth, 2015) novel is literature that has a long prose form and describes real-life contained in a complex plot [26]. No requirements are specific to novel writing, like those for poetry that emphasize rhyme and rhythm. Writing a novel is often like narrating a story in ordinary words.

The novel is a work of fiction with intrinsic and extrinsic aspects that serve as its framework. Novels can describe a person's life, including their interaction with others and the environment [27]. According to Howard (2017), a novel is a lengthy literary work that describes a series of events in the lives of certain people and the people around them [28]. The novel emphasizes the character and behavior of each character in the novel. The length of the story in the novel is longer than in the short story. The novel contains plots, themes, characters, and characterizations representing everyday society. Writing a novel shows a series of events and settings that are structured and complex. The novel is complex because the reader only knows the rules of the story just by reading each part of the novel [29].

2.3 Film

The film is a medium for communicating in audiovisual form. The film is a literary work that communicates through sound and moving images. The film is different from novels which only present abstract symbols. The popularity of a film is highly dependent on reviews from the audience [30]. Films function as a place to publish or disseminate values that exist in society [31].

There are many advantages to utilizing films in the classroom. First, related to motivation. Students' motivation to learn can be affected by watching films about topics they are interested in. They can pick up language skills, including grammar, vocabulary, and pronunciation, by watching films. Second, films aid students' comprehension by allowing them to hear conversations concurrently and see visualizations like facial expressions and hand gestures, enhancing their knowledge of the conversation's subject [32]. By reiterating what students will learn in class in dramatic and authentic works, films help provide language learning a context.

2.4 Learning Literature

Learning literature can foster character education in students. However, teachers can emphasize learning Indonesian at school even though learning literature can contribute to forming students' character. Learning literature has four benefits, as follows. 1) improve language skills; 2) increase knowledge about culture; 3) increase the sense of intention; 4) build character.

According to Sumaryadi (in Ernawati, 2018), learning literature plays an essential role in achieving various aspects of educational and teaching goals, including aspects of etiquette, social, feelings, attitudes of judgment, and religiosity education [33]. Learning literature plays a role in enriching students' inner space [34]. Literary works that are used as learning media must be studied first to follow learning literature's objectives. In the curriculum, learning literature is carried out in the context of language skills that utilize literary material [35].

In order to arouse interest in a tool, learning literature is a structured process of many things that represent experiences, emotions, and feelings. Literature education should be production-appreciative because it emphasizes that literary works are works of art that are produced and evaluated. Learning literature aims to create an active learning process by seeking the potential or skills possessed by students. Literary works contain values

that are beneficial to the lives of students. However, both teachers and students believe that knowing morals in literary works is less significant. This occurs as a result of the fact that studying literature only meets the accomplishment goals outlined in competency standards and essential competencies. Students' understanding of intrinsic aspects and incomplete learning of extrinsic elements are prioritized in the competencies that must be achieved. As a result, studying literature serves as a formal lesson in theory and does not put the moral principles it upholds into actual practice.

3 Research Methods

This study employs descriptive qualitative. According to Kim, Sefcik, & Bradway (cited in Yuliani, 2018), descriptive qualitative is to identify and analyze ongoing scientific and manufactured events based on criteria, quality, and relationships between activities in the form of a series of words or verbally [36]. This study focuses on the ecranization process in the novel Imperfect by Meira Anastasia into the film Imperfect by Ernest Prakasa.

Data were words and pictures identified as a process of ecranization. Meleong [37] states that conducting qualitative research includes collecting data from words and images rather than numerical facts. As a result, the data generated by this study takes the form of a description of the topic being studied. Evanirosa et al. (2022) define a data source as a source from which a researcher obtains data [38]. Data sources were the novel Imperfect by Meira Anastasia and the film Imperfect by Ernest Prakasa. The subject of this study was the first printed novel published in 2018 by PT Gramedia Pustaka Utama in Jakarta, totaling 176 pages. Meanwhile, the film Imperfect by Ernest Prakasa was produced by the Starvision Plus company and officially released in 2019.

Data were collected through reading, taking notes, and documentation techniques. The procedures in this study include (1) the preparatory stage, the writers collect and study various theories or references related to the research focus; (2) At the data collection stage, the writers read the entire contents of the novel Imperfect repeatedly and observed the film Imperfect from the beginning to the end of the story to obtain data on the ecranization process; (3) processing stage, the writers classify the data as the results to be discussed; (4) analysis phase, the writers draw conclusions from data that has been checked for validity.

Data were analyzed by comparative-inductive technique. The comparative-inductive method involves comparing one set of data to another set of data to characterize it by comparing its inherent components [39]. In other words, the writers start by comprehending the novel Imperfect contents and making observations on the film Imperfect, after which they note the numerous changes that take place in the intrinsic elements between the novel and the film because the data was acquired words and sentences from the novel and film Imperfect and its utilization for learning literature in high school.

4 Results and Discussion

This study focuses on the process of shrinking, adding, and changing with variations that occur in the characters, plot, and setting from the novel into film Imperfect. All data related to the three processes will be described sequentially. Data were text descriptions

contained in the novel *Imperfect* by Meira Anastasia and screenshots from the *Imperfect* film directed by Ernest Prakasa. The following is a discussion of each data that undergoes a process of shrinking, adding, and changing with variations.

4.1 The Shrinking Process in *Imperfect* Ecranization

4.1.1 Shrinking of Characters

There is a shrinking of several characters in the *Imperfect* film, including the Sky Auror Arashi, Sky Tierra Solana, Adi, Audrey, the taxi driver character, and the gentleman character found in the mini market. Character is actor in the story as objects who play a role in a series of events [40]. The characters of Sky Tierra Solana and Snow Auror Arshi in the novel *Imperfect* are the children of the main characters who actually become important figures, but in the film Sky Tierra Solana and Snow Auror Arshi are not shown. This can be proven through the following quotation.

[Data 1]

"Tapi aku nyaman kok menyebut diriku dengan sebutan "Mamak", karena aku memang seorang mama dari dua anak, yaitu Sky Tierra Solana (perempuan, 8 tahun) dan Snow Auror Arashi (laki-laki, 3 tahun)." (Imperfect, 2018:7)

[But, I'm comfortable calling myself "Mamak" because I'm a mother of two children, Sky Tierra Solana (female, 8) and Snow Auror Arashi (male, 3 years old).]

Data 1 is a statement inside the novel *Imperfect*. This data shows that SKY Tierra Solana, who is eight years old, is the daughter of the main character and Snow Auror Arshi, who is three years old, is the main character's son. Apart from that, there is the character of the father who does not appear in the film *Imperfect*. It can be proven through the following quotation.

[Data 2]

"Jadi, ceritanya dia lagi ngantre di kasir minimarket dan tiba-tiba ada seorang bapak-bapak yang mengomentari fisiknya yang "besar". (Imperfect, 2018:18)

[So, the story is that he was in line at the minimarket cashier and suddenly there was a father who commented on his physique which is "fat".]

Data 2 proves that the main character meets a gentleman at the convenience store who comments on the body shape of the main character. The father character who met at the convenience store should have appeared in the film because it could be one of the causes of the inner conflict experienced by the main character. However, the figure of this gentleman is not presented in the film *Imperfect*.

4.1.2 Shrinking of Setting

The setting is one of the essential structures in building a story. Setting can be a place, time, and atmosphere [41]. The setting is related to the character, theme, and atmosphere of the story. Setting functions to reinforce and convince the reader of the story [42]. Readers will imagine and read the story as if it was real.

4.1.2.1 Place Setting

Shrinking the setting occurs to the characters who experience the events in the story.

There are two settings that do not appear in the film Imperfect. The excerpts are as follows.

[Data 3]

“Jadi, ceritanya dia lagi ngantre di kasir minimarket dan tiba-tiba ada seorang bapak-bapak yang mengomentari fisiknya yang “besar”.” (Imperfect, 2018:18)

[So, the story is that he was dancing at the minimarket cashier and suddenly there was a father who commented on his “big” physique.]

Data 3 reveals that the minimarket, where the main character first encounters the man who evaluates the main character’s body, serves as the setting for the scene. The setting of the minimarket is not shown in the film Imperfect. As a result, it contributes to the shrinking process.

[Data 4]

“Aku dan abangku lahir di Pematang Siantar, terus pindah-pindah ke daerah lain, seperti Ternate, Tulung Agung, Bali, Malang, dan Surabaya, sampai akhirnya sampai di Bandung dan menetap sejak kelas enam SD.” (Imperfect, 2018:21)

[My brother and I were born in Pematang Siantar, continuously moving to other regions, such as Ternate, Tulung Agung, Bali, Malang, and Surabaya, until finally arriving in Bandung and staying since the sixth grade of elementary school.]

Data 4 describes the setting of the place by mentioning several city names, such as Pematang, Siantar, Ternate, Tulung Agung, Bali, Malang, Surabaya, and Bandung. Some of the cities’ names mentioned are cities the main character has visited. However, there were shrinkages in the film Imperfect because several city names were not visualized.

4.1.2.2 Time Setting

Time setting is one of the crucial elements in building a story. The setting of time is a matter of when the events experienced by the characters occur and are related to real-time, even related to historical events [43]. There is a process of shrinking the time setting in the transformation of the novel into the film Imperfect. This can be proven in the following quotation.

[Data 5]

“Aku sempat menghabiskan 33 tahun dalam hidupku untuk mengutuk diri sendiri, mencari keburukan di depan cermin, dan membandingkan diriku dengan perempuan lain yang tampilannya lebih “sempurna”.” (Imperfect, 2018:8)

[I spent 33 years of my life condemning myself, looking for badness in front of a mirror, and comparing myself to other women who looked more “perfect.”]

Data 5 shows the time setting which is described by the memories of the main character who spent 33 years cursing himself, looking for ugliness, and constantly comparing himself to a perfect woman according to the main character’s point of view. However, this time setting does not appear in the film Imperfect.

The next time setting that has experienced shrinking is in the following quote.

[Data 6]

“Beberapa bulan yang lalu, aku membuka sebuah bahasan di Instagram Stories. Awalnya aku cuma iseng-iseng ingin bercerita mengenai komentar fisik yang kuterima,

tapi ternyata itu seperti membuka luka bagi followers-ku yang sangat familier dengan pengalaman yang sama.” (Imperfect, 2018:15)

[A few months ago, I opened a discussion on Instagram Stories. At first, I was just trying to talk about the physical comments I received, but it turned out to be like opening a wound to my very familiar followers with the same experience.]

Data 6 describes the time setting of the main character’s memory from a few months ago. When the main character idly opens the language on the Instagram account story. However, it opens up wounds for followers to experience the same thing. As in the quote above, the time setting is not depicted in the film *Imperfect*.

4.1.2.3 Atmosphere Setting

The atmosphere setting in the film *Imperfect* is the same as in the novel *Imperfect*. The background of the atmosphere depicted is sad, emotional, tense, happy, and disappointed. Those can be proven in the following quotation.

[Data 7]

“Aku sempat menghabiskan 33 tahun dalam hidupku untuk mengutuk diri sendiri, mencari keburukan di depan cermin, dan membandingkan diriku dengan perempuan lain yang tampilannya lebih “sempurna”.” (Imperfect, 2018:8)

[I spent 33 years of my life condemning myself, looking for badness in front of a mirror, and comparing myself to other women who looked more “perfect.”]

Data 7 shows the background of the sad and disappointed mood of the main character. The main character feels sad and disappointed when she sees her body shape in the mirror and compares her body shape with women out there who have more perfect body postures. However, the atmosphere setting is a little shrinking because the feelings of sadness and disappointment experienced by the main character only occur at the end of the story in the film.

4.1.3 Shrinking of Plot

The shrinking of the plot is various events experience a shift or change in the plot. The plot stages include an introduction, problem emergence, problem-peaking, anticlimax, and problem-solving. Based on the data, the data reveal that the film does not show a change in the plot’s events. The development process of the character recognition stage in the novel differs from the introduction stage in the film.

[Data 8]

“Waktu anak keduaku, Snow, baru berumur satu tahun. Aku sedang menggendong Snow saat temanku memberi komentar, “Hamil lagi yah, Mei?” sambil menunjuk ke arah perut bawahku yang memang masih buncit.” (Imperfect, 2018:16)

[When my second child, Snow, was only one year old. I was holding Snow when my friend commented, “Be pregnant again, Mei?” pointing towards my still swollen lower abdomen.]

Data 8 is evidence that there is a plot that shrinks when the main character is holding a second child when he is one year old. This event is not found in the film *Imperfect*.

Next, the part that experiences shrinkage is when the main character and his siblings are born. It can be seen in the following data.

[Data 9]

“Aku dan abangku lahir di Pematang Siantar, terus pindah-pindah ke daerah lain, seperti Ternate, Tulung Agung, Bali, Malang, dan Surabaya, sampai akhirnya sampai di Bandung dan menetap sejak kelas enam SD.” (Imperfect, 2018:21)

[My brother and I were born in Pematang Siantar, continuously moving to other regions, such as Ternate, Tulung Agung, Bali, Malang, and Surabaya, until finally arriving in Bandung and staying since the sixth grade of elementary school.]

Data 9 depicts that the main character and her siblings in the novel Imperfect were born in Pematang, Siantar, which often moved their place of residence and ended up in Bandung in grade 6 of elementary school. This event is clearly depicted in the novel, but this event does not show in the film.

Shrinking is done by selecting parts that are considered essential and influential in building a story. According to [44], there are several reasons for shrinking, namely (1) in selecting events, there are scenes that are considered unimportant; (2) in selecting characters, several characters in the novel do not appear in the film because the film shows important figures; (3) in selecting the setting, not all setting appear in the film due to limited duration.

4.2 The Addition Process in Imperfect Ecranization

4.2.1 Addition to Characters

The appearance of the characters will affect the plot. It is not easy to introduce new characters that were not previously in the novel. Character addition also occurs during the screen adaptation of the novel Imperfect, as shown in the following graphic.

[Data 10]

Deby's character plays Rara's mother. The characters Magda, Monik, and Nora play the role of Deby's friends (Rara's mother). The characters who illustrate Rara's mother's friends are removed from the novel Imperfect. The mother figure of the main character



Fig. 1. *The characters of Deby, Magda, Monik, Nora.*



Fig. 2. *The character of Lulu.*

(Meira) is briefly mentioned in the novel and is not explicitly narrated. However, the mother figure in the film is often shown and becomes an important character (Fig. 1).

The addition of characters also occurs with the appearance of the name Lulu, who plays the main character's younger sister. The novel *Imperfect* does not narrate Lulu's character at all. It only mentions a little about the main character's older brother. The following is evidence of the addition of a character named Lulu. The addition of characters in ecranization is essential so that the audience is more climaxed when enjoying the film [45].

[Data 11]

4.2.2 Addition to Plots

The ecranization process of the novel *Imperfect* resulted in addition to the plot. The addition of the plot from the novel into the film *Imperfect* can be seen in the following data (Fig. 2).

[Data 12]



Fig. 3. *Addition of Plot to Deby's Character.*

The mother character in the novel Imperfect is different from Deby, who frequently plays Rara's mother in the film Imperfect. In the novel, the mother figure is only told once by the main character. The character of Deby becomes essential in the plot of the film Imperfect which is always unfair to Rara. In her mother's view, Rara and her sister Lulu are always compared in terms of their physical appearance. Lulu is a gorgeous, ideal woman (Fig. 3).

4.2.3 AddiSettings

4.2.3.1 Time Setting

Novel Imperfect does not describe a precise time setting in detail because it focuses on telling the problems experienced by the main character. Several descriptions of time in the novel, such as night or daytime, must be described in detail. The film Imperfect depicts night and day clearly in each scene. Visualization of night and daytime can be seen in the following data.

[Data 13]

4.2.3.2 Place Setting

There was an additional setting in the process of ekranization of the novel Imperfect, such as the cafe and canteen in Rara's office. Here is evidence of these places (Fig. 4).

[Data 14]



Fig. 4. *Daytime and Night.*



Fig. 5. *The Canteen and Cafe.*

Data 14 shows the canteen that Rara usually visits during office breaks. When she came to the canteen, Rara was often the center of attention and could not find a place to sit. The cafe featured in the film *Imperfect* represents a place frequented by Rara's younger sister (Lulu) and her lover (Fig. 5).

4.2.3.3 Atmosphere Setting

The ecranization of the novel *Imperfect* includes the addition of the setting that appears in the film *Imperfect*. A clear description of the atmosphere is essential in building a story. The addition of the atmosphere setting found in the film *Imperfect* can be seen in the following data.

[Data 15]

Data 15 shows a happy atmosphere when Lulu (Rara's sister) was born. Deby can be seen holding Lulu who is still a baby with an adorable face. In the atmosphere when Lulu was born, people around her were happy which is not depicted at that moment in the novel *Imperfect* (Fig. 6).

[Data 16]

Data 16 shows a sad mood when the mother receives a call and reports that her father (Hendro) died. For Rara, the incident of her father's death was tough to accept because the father's role, who was so close to Rara, had to leave immediately. The event of Rara's father's death is not narrated in the novel *Imperfect*, so this is an addition to the setting (Fig. 7).



Fig. 6. *Birth of Lulu (Rara's sister).*



Fig. 7. *The Atmosphere When Rara's Father Died.*

4.3 Variation Changing Process in Imperfect Ecranization

4.3.1 Variation Changes in Characters

Changes in variations related to the characters in the ecranization process are found in the novel *Imperfect*. Variation changes in characters can be proven as follows.

[Data 17]

"Namaku Meira Anastasia, kamu boleh panggil aku Meira atau Mei. Atau, panggil saja Mamak" (*Imperfect*, 2018:7)

[My name is Meira Anastasia, you can call me Meira or Mei. Or, call me Mamak.]



Fig. 8. *The Character of Rara.*

Data 17 shows that the main character Meira is familiar with the salutation Mei or Mamak (mother) in the introduction. In the film *Imperfect*, the main character, which is visualized Rara as a youngster with a fat body, is familiar with Rara's salutation but in a different way. As demonstrated here, Rara's visualization in the film is proven as follows.

[Data 18]

4.3.2 Variation Changes in Plots

The plot variations in the process of ecranization of the novel *Imperfect* relate to the main character. Changes in plot variations can be proven in the following data (Fig. 8).

[Data 19]

"Dan aku, adalah istri dari seorang komika/aktor/penulis/sutradara, Ernest Prakasa."
(*Imperfect*, 2018:7)

[And me, is the wife of a comedian/actor/writer/director, Ernest Prakasa.]

Data 19 is a change in plot variation in the novel *Imperfect* by showing the main character of Ernest's wife. However, Ernest's character is depicted as Dika in the film. The main character is a mother of two children in the novel, while the main character is single and is dating Dika in the film. It can be proven in the visualization in the film as follows.

[Data 20]

Meira mentioned about her brother who also commented on Meira's posture. However, Meira does not tell the character of the older brother in detail. The brother's comments on Meira's body are illustrated in the following data (Fig. 9).

[Data 21]

"Abangku sering bilang "Pahamu gede banget sih?" (*Imperfect*, 2018:19)

[My brother used to say, "Your thighs are so big?]



Fig. 9. *The Character of Dika.*

Data 21, the character brother does not appear in the film *Imperfect*. However, the figure as Meira's sibling was replaced with the character Lulu. Lulu's character plays the main character's younger sister (Meira). Consequently, unlike the novel *Imperfect*, Meira's character in the film is an elder sister. The character of Lulu is described as having a gorgeous figure and a lovely face. This contrasts the main character, Meira, who has a chubby body posture and infrequently wears makeup on her face.

[Data 22]



Fig. 10. *Lulu's Character as Rara's Brother.*

4.4 Utilization of Novel *Imperfect's* Ecranization in Film Forms as a Media for Learning Literature in High School

Ecranization is a trend in the world of literature. Technological advances have had a significant impact on literary works. Literary works usually enjoyed by reading, such as novels or short stories. Recently, similar literature can be enjoyed more interestingly with visualizations that seem real. The spread of literary works is also helpful as a school learning medium. Literary works are considered to be a social reflection of society. Novels and films are a trend among teenagers, especially high school students [46]. The positive values found in the novel can be used as a reflection for those who read it. The noble values in the novel contained in the novel are the main goals of teaching literature [47] (Fig. 10).

Using film as a learning medium can help teachers and students interact or communicate more effectively as a learning tool, enabling learning objectives to be met in a fun way [48]. Not all novels and films can be used as learning media. Novels and films that are used as learning media must have educational value. Using novel and film in learning literature can attract students' attention and improve a teacher's teaching skills. The quality of education depends on the learning process that is created between educators and students efficiently [49].

This study relates to the learning outcomes of Indonesian subjects in phase F (grades XI and XII SMA). The use of novels and films in learning is expected that students will love Indonesian language literary works and develop their creativity in Indonesian literature. Literary activities in high school can be carried out through understanding, appreciating, responding, analyzing, and creating literary works with their creativity. Literary appreciation is one of the activities of understanding and giving value to literary works [50]. The novel and the film *Imperfect* can be examples of literary works that can support the learning of literature in high school. The novel and film *Imperfect* contain positive values for students and provide new knowledge about the study of ecranization, including shrinking, adding, and changing variations.

5 Conclusion

Based on the discussion regarding the process of ecranization of the novel *Imperfect*, it is found that some data had experienced shrinkage, additions, and changes in variations from the novel into the film *Imperfect*. Nine data were found that were undergoing a process of shrinking, including characters, settings, and plots from the novel to the film *Imperfect*. There are even data that undergo a process of adding to the characters, plot, and story setting from the novel to the film *Imperfect*. In addition, six data were found that experienced a process of changing variations from the novel to the *Imperfect* film, consisting of variations in plot and character changes.

The results of the ecranization of the novel into the film *Imperfect* have the potential to be used as a medium for learning literature in schools, especially in high school. This study relates to the learning outcomes of Indonesian subject in phase F (grades XI and XII SMA). The novel and film *Imperfect* have educational values that are beneficial for students. The events between the novel and the film *Imperfect* meet well with the current situation, which is widely discussed about the appearance of a perfect woman

based on her physical condition, but the novel Imperfect turns this issue into something that motivates her to live a more grateful life.

Acknowledgments. The author's thanks go to the Muhammadiyah University of Surakarta for providing publication funds and assisting in the publication process.

References

1. T. Muriyana, "Kajian Sastra Bandingan: Perbandingan Aspek Citraan (Imagery) Dan Makna dalam Puisi 'Peringatan' Karya Wiji Thukul dengan Puisi 'Caged Bird' Karya Maya Angelou [Comparative Literary Study: Comparison of Imagery and Meaning Aspects in the Poem 'Memorial' by Wiji Thukul and the poem 'Caged Bird' by Maya Angelou]," *ENGGANG J. Pendidikan, Bahasa, Sastra, Seni, dan Budaya*, vol. 3, no. 1, pp. 122–250, 2022, doi: <https://doi.org/10.37304/enggang.v3i1.4946>.
2. D. Septiani, "Majas dan Citraan dalam Puisi 'Mishima' Karya Goenawan Mohamad (Kajian Stilistika) [Figure and Imagery in the Poem 'Mishima' by Goenawan Mohamad (Stylistic Study)]," *J. Sasindo UNPAM*, vol. 8, no. 1, p. 12, 2020, doi: <https://doi.org/10.32493/sasindo.v8i1.12-24>.
3. L. D. Untari and N. W. Wuryandari, "Penghadiran Suara Perempuan dalam Alih Wahana Novel ke Film Sabtu Bersama Bapak (2016) [The Presence of Women's Voices in Transferring the Novel to the Film Saturday with Father (2016)]," *J. Kelasa Kelebat Bhs. dan Sastra*, vol. 17, no. 1, pp. 121–134, 2022, doi: <https://doi.org/10.26499/kelasa.v17i1.308>.
4. S. D. Damono, "Alih Wahana [Vehicle Change]", Gramedia Pustaka Utama, 2018.
5. E. Chamalah and M. Arsanti, "Ecranization from Novel to Film Friends but Married by Ayudia Bing Slamet and Dittopercussion," *Int. J. Linguist. Lit. Transl.*, vol. 2, no. 5, pp. 211–219, 2019, doi: <https://doi.org/10.32996/ijllt.2019.2.5.24>.
6. P. B. Renmaur and M. Rutumalessy, "Penokohan dalam Novel Surat Kecil untuk Tuhan Karya Agnes Davonar (Kajian Struktural) [Characterizations in Agnes FDavonar's Little Letter to God Novel (Structural Study)]," *Mirlam J. Pendidik. Bhs. dan Sastra Indones.*, vol. 1, no. 1, pp. 37–50, 2020, doi: <https://doi.org/10.30598/mirlamvol1no1hlm37-50>.
7. H. Kasmi, "Nilai-Nilai Kearifan Lokal dalam Novel Tempat Paling Sunyi Karya Arafat Nur [Local Wisdom Values in the Novel the Silent Place by Arafat Nur]," *J. Metamorf.*, vol. 7, no. 2, pp. 161–169, Nov. 2019, doi: <https://doi.org/10.1088/1751-8113/44/8/085201>.
8. E. Nurhasanah, "Analisis Unsur Ekstrinsik Novel "Merry Riana-Mimpi Sejuta Dolar" Karya Alberthiene Endah dan Pemanfaatannya sebagai Bahan Pembelajaran Bahasa Indonesia [Analysis of the Extrinsic Elements of Novel "Merry Rianna-A Million Dollar Dream" by Alberthiene Endah and Its Utilization as Indonesian Language Learning Material]," *Metamorfosis*, vol. 11, no. 1, pp. 23–26, 2018, [Online]. Available: <https://unibba.ac.id/ejournal/index.php/metamorfosis/article/view/26>.
9. A. Y. Siswara, H. S. P. Saputra, and T. Maslikatin, "Representasi Kearifan Lokal dari Novel ke Film Raksasa dari Jogja: Kajian Ekranisasi [Representation of Local Wisdom from Novel to Giant Film from Jogja: A Study on Ecranization]," *Semiot. J. Ilmu Sastra dan Linguist.*, vol. 21, no. 2, pp. 127–141, 2020, doi: <https://doi.org/10.19184/semiotika.v21i2.17464>.
10. I. A. Priyatno, E. Kusumaningrum, and A. N. Efendi, "Deviasi pada Ekranisasi Novel '99 Cahaya di Langit Eropa' Karya Hanum Salsabiela Rais dan Rangga Almahendra [Deviation in the Ecranization of the Novel '99 Lights Over Europe's Sky' by Hanum Salsabiela Rais and Rangga Almahendra]," *GHANCARAN J. Pendidik. Bhs. dan Sastra Indones.*, vol. 3, no. 2, pp. 130–146, 2022, doi: <https://doi.org/10.19105/ghancaran.v3i2.4641>.

11. D. H. Saputra and M. P. Nursalim, "Ekranisasi Novel Koala Kumal ke Film 'Koala Kumal' Karya Raditya Dika [The Ecranization of the Novel Koala Kumal into the Film 'Koala Kumal' by Raditya Dika]," *Deiksis*, vol. 12, no. 3, pp. 249–258, 2020, doi: <https://doi.org/10.30998/deiksis.v12i03.5161>.
12. S. Lestari, "Bullying or Body Shaming? Young Women in Patient Body Dysmorphic Disorder," *Philanthr. J. Psychol.*, vol. 3, no. 1, pp. 59–66, 2019, doi: <https://doi.org/10.26623/philanthropy.v3i1.1512>.
13. S. Fadilla, S. Juned, and N. Nursyirwan, "Ekranisasi Novel ke Film Surga yang Tak Dirindukan 2 dengan Kajian Interteks [Ecranization of Novel into Unmissable Paradise 2 using Intertext Study]," *Widyaparwa*, vol. 46, no. 2, pp. 220–230, 2018, doi: <https://doi.org/10.26499/wdprw.v46i2.172>.
14. W. N. Puspitasari and S. Ricahyono, "Kajian Ekranisasi Novel 'Assalamualaikum Beijing' Karya Asma Nadia dalam Bentuk Film 'Assalamualaikum Beijing' Sutradara Guntur Soeharjanto [A Study of the Ecranization of the Novel 'Assalamualaikum Beijing' by Asma Nadia into the Film 'Assalamualaikum Beijing' Directed by Guntur Soeharjanto]," *Linguist. J. Ilm. Bahasa, Sastra, dan Pembelajarannya*, vol. 3, no. 2, pp. 69–79, 2019, doi: <https://doi.org/10.25273/linguista.v3i2.5728>.
15. Chintiya and N. Andriyani, "Kajian Ekranisasi Novel Rembulan Tenggelam di Wajahmu Karya Tere Liye dan Film Rembulan Tenggelam di Wajahmu Sutradara Danial Rifki [A Study of the Ecranization of the Novel The Moon Drown in Your Face by Tere Liye and the Film the Moon Drowns in Your Face Directed by Danial Rifki]," *J-LELC J. Lang. Educ. Linguist. Cult.*, vol. 1, no. 3, pp. 54–62, 2021, [Online]. Available: <https://journal.uir.ac.id/index.php/j-lelc/article/view/7494>.
16. F. Febrianti, Suntoko, and W. D. Pratiwi, "Ekranisasi Novel Assalamualaikum Calon Imam Karya Madani Ke Film Assalamualaikum Calon Imam Karya Findo Purnowo Hw [The Ecranization of the Novel Assalamualaikum Prospective Imam by Madani Into the Film Assalamualaikum Prospective Imam by Findo Purnowo Hw]," *J. Pendidik. Tambusai*, vol. 5, no. 3, pp. 9591–9599, 2021, [Online]. Available: <https://www.jptam.org/index.php/jptam/article/view/2531>.
17. H. Putra and N. Qadriani, "Ekranisasi Novel Antologi Rasa Karya Ika Natassa ke Film Antologi Rasa Sutradara Rizal Mantovani [The Ecranization of the Novel Anthology of Taste by Ika Natassa to the Film Anthology of Taste Directed by Rizal Mantovani]," vol. 5, no. 1, pp. 101–123, 2022, doi: <https://doi.org/10.33772/cakrawalalitra.v5i1.1795>.
18. R. F. Sari and E. Liliani, "Transformasi Novel Tarian Bumi Karya Oka Rusmini Dalam Film Tarian Bumi Karya Rai Pendet - Kajian Ekranisasi [The Transformation of the Novel The Earth Dance by Oka Rusmini to the Film The Earth Dance by Rai Pendet- A Study of Ecranization]," *E-Journal Student Sastra Indones.*, vol. 8, no. 5, pp. 45–50, 2019.
19. A. Oktafiyani, Suseno, and A. Nuryatin, "Transformasi Makna Simbolik Mihrab pada Novel ke Film dalam Mihrab Cinta Karya Habiburrahman El Shirazy: Kajian Ekranisasi [Transformation of Mihrab Symbolic Meaning from Novel to Film in Mihrab of Love by Habiburrahman El Shirazy: A Study of Ecranization]," *J. Sastra Indones.*, vol. 6, no. 3, pp. 39–45, 2017, [Online]. Available: <http://journal.unnes.ac.id/sju/index.php/jsi%0ATransformasi>.
20. S. Munir and D. Aprilia, "Ekranisasi Novel Surga yang Tak Dirindukan Karya Asma Nadia ke Film Surga yang Tak Dirindukan Karya Kuntz Agus [The Ecranization of the Novel Unmissable Paradise by Asma Nadia to the Film Unmissable Paradise]," *J. Pendidik. Bhs. Indones.*, vol. 8, no. 2, pp. 195–206, 2020, doi: <https://doi.org/10.30659/j.8.2.195-206>.
21. J. Triantoko, F. A. R. Umar, and H. Kadir, "Ekranisasi Novel Dilan 1991 Karya Pidi Baiq ke dalam Film Dilan 1991 Karya Fajar Bustomi [Ecranization of the Novel Dilan 1991 by Pidi Baiq to Film Dilan 1991 by Fajar Bustomi], A Film *Pos-el: a junitriantoko@gmail,"

- Jambura J. Linguist. Lit.*, vol. 2, no. 2, pp. 78–92, 2021, [Online]. Available: <https://ejournal.ung.ac.id/index.php/jjll78>.
22. Herman R., “Ekransasi, Sebuah Model Pengembangan Sastra Indonesia [Ecranization, A Model for Indonesian Literary Development],” *Susastra*, vol. 6, no. 1, pp. 16–27, 2017, [Online]. Available: <https://jurnalbba.kemdikbud.go.id/index.php/ceudah/article/view/51>.
 23. N. Kistianingsih and Sunahrowi, “Kajian Ekransasi Hautot Père et Fils Karya Guy de Maupassant [Study of Ecranization of Haut Père et Fils by Guy de Maupassant],” *Ling. Fr. Bahasa, Sastra, dan Pengajarannya*, vol. 5, no. 1, pp. 40–47, 2021, doi: <https://doi.org/10.30651/lf.v5i1.4268>.
 24. S. Sunahrowi and W. A. Putri, “Pelayarputihan Roman L’Élégance Du Hérison Karya Muriel Barbery Ke Film Le Hérrison Karya Mona Achache (Sebuah Kajian Ekransasi) [The White Sailing L’Élégance Du Hérison by Muriel Barbery to the Film Le Hérrison by Mona Achache (A Study of Ecranization)],” *Suar Betang*, vol. 14, no. 2, pp. 129–142, 2019, doi: <https://doi.org/10.26499/surbet.v14i2.131>.
 25. F. N. Inayyah, “Analysis of The Moral Value In The Novel ‘Imperfect’ Written By Meira Anastasia,” *Lit. Int. Sci. Journals Soc. Educ. Hum.*, vol. 1, no. 1, pp. 26–31, 2022, [Online]. Available: <https://jurnal-stiepari.ac.id/index.php/LITERACY/article/view/219>
 26. S. D. Duckeorth, “*Nature of Roman Comedy: A Study in Pupular Entertainment*”, Princeton University Press, 2015.
 27. D. D. W. Putri and M. B. Simanjuntak, “Analysis of Moral Values in Tere Liye’ s Novel ‘Pulang ,’” *Lit. Int. Sci. Journals Soc. Educ. Hum.*, vol. 1, no. 1, pp. 21–25, 2022, [Online]. Available: <http://jurnal-stiepari.ac.id/index.php/LITERACY/article/view/218>.
 28. J. Howard, “*Form and History in American Literary naturalism*”, UNC Press Books, 2017.
 29. H. Sofian and M. Fadjri, “An Analysis of the Social Value in Novel From Suzzane Collins Entitled The Hunger Games,” *Indones. J. Soc. Humanit.*, vol. 1, no. 1, pp. 1–9, 2020, [Online]. Available: <https://journal.publication-center.com/index.php/ijssh/article/view/30>
 30. N. Pavitha *et al.*, “Film Recommendation and Sentiment Analysis Using Machine Learning,” *Glob. Transitions Proc.*, vol. 3, no. 1, pp. 279–284, 2022, doi: <https://doi.org/10.1016/j.gltip.2022.03.012>.
 31. R. S. M. Permana, L. Puspitasari, and S. S. Indriani, “Strategi Promosi pada Tahapan Pra-Produksi [Promotion Strategy at the Pre-Production Stage],” *Pro TVF*, vol. 2, no. 2, pp. 145–156, 2018, [Online]. Available: <https://jurnal.unpad.ac.id/protvf/article/download/20818/9706>.
 32. H. R. Haghverdi, “The Effect of Song and Film on High School Students Language Achievement in Dehdasht,” *Procedia - Soc. Behav. Sci.*, vol. 192, pp. 313–320, 2015, doi: <https://doi.org/10.1016/j.sbspro.2015.06.045>.
 33. Y. Ernawati, “Membangun Karakter Melalui Pembelajaran Sastra: Problematika Pembinaan Karakter [Building Character through Literature Learning: Problems of Character Building],” vol. 11, no. 1, pp. 105–116, 2018, [Online]. Available: <http://eprints.binadarma.ac.id/13036/>.
 34. M. Huda, N. Hasjim, and A. Sunanda, “Pembelajaran Sastra: Metode Pengajaran dan Respon Siswa [Literature Learning: Teaching Methods and Student Responses],” *J. Penelit. Hum.*, vol. 10, no. 1, pp. 96–106, 2009, [Online]. Available: <https://publikasiilmiah.ums.ac.id/xmliui/handle/11617/642>.
 35. N. Nurfadilla, S. Rijal, and M. Usman, “Pengajaran Sastra Bahasa Jerman di Sekolah Menengah Atas (SMA) [German Literature Teaching in High School],” *Interf. J. Lang. Lit. Linguist.*, vol. 1, no. 2, pp. 121–127, 2020, doi: <https://doi.org/10.26858/interference.v1i2.14698>.
 36. W. Yuliani, “Metode Penelitian Deskriptif Kualitatif dalam Perspektif Bimbingan dan Konseling [Qualitative Descriptive Research Methods in Guidance and Counseling Perspective],” *Quanta*, vol. 2, no. 2, pp. 83–91, 2018, doi: <https://doi.org/10.22460/q.v1i1p1-10.497>.

37. A. A. Nirmala and S. Anwar, "Interpretasi Lagu-Lagu Nadin Amizah (Album Selamat Ulang Tahun): Kajian Semiotika [Interpretation of Nadin Amizah's Songs (Happy Birthday Album): Semiotic Study]," *Sasando J. Bahasa, Sastra Indones. dan Pengajarannya*, vol. 3, no. 2, pp. 13–22, 2020, [Online]. Available: <https://doi.org/10.1016/j.tmaid.2020.101607>. <https://doi.org/10.1016/j.ijsu.2020.02.034>. <https://onlinelibrary.wiley.com/doi/abs/https://doi.org/10.1111/cjag.12228>. <https://doi.org/10.1016/j.ssci.2020.104773>. <https://doi.org/10.1016/j.jinf.2020.04.011>.
38. Evanirosa, et. al. *Metode Penelitian Kepustakaan [Library Research Method]*, Media Sains Indonesia, 2022.
39. A. R. Anjani, T. R. Anggraini, and R. Alfiawati, "Analisis Perbandingan Novel dan Film 'Laskar Pelangi: [Comparative Analysis of Novel and Film 'Laskar Pelangi']," *LENTERA J. Ilm. Mhs.*, vol. 3, no. 1, pp. 1–9, 2021, [Online]. Available: <https://www.stkipppgribl.ac.id/eskripsi/index.php/warahan/article/view/94>.
40. H. Pratiwi, A. R. Meirizky, and I. Solihat, "Analisis Tokoh dan Penokohan Novel Konspirasi Alam Semesta Karya Fiersa Besari [Analysis of Characters and Characterizations in the Novel Conspiracy of the Universe by Fiersa Besari]," *J. Membaca Bhs. dan Sastra Indones.*, vol. 7, no. 1, pp. 61–70, 2022, [Online]. Available: <https://jurnal.untirta.ac.id/index.php/jurnalmembaca/article/view/14831>.
41. C. T. Wijayanti, P. K. Hadi, and Y. Furinawati, "Dominasi Laki-Laki atas Perempuan terhadap Kehidupan Seksual dalam Novel Lelaki Harimau Karya Eka Kurniawan [The Domination of Men over Women in Sexual Life in the Novel Man Tiger by Eka Kurniawan]," *Widyabastra*, vol. 06, no. 1, pp. 52–61, 2018, [Online]. Available: <http://e-journal.unipma.ac.id/index.php/widyabastra/article/view/3368/1872>.
42. S. Amral and S. Sumiharti, "Latar pada Wawasan Gender Perempuan dari Perspektif Sosial dalam Novel Jendela-Jendela Karya Fira Basuki [Background on Women's Gender Insight from a Social Perspective in the Novel The Windows by Fira Basuki]," *J. Ilm. Dikdaya*, vol. 11, no. 2, pp. 375–380, 2021, doi: <https://doi.org/10.33087/dikdaya.v11i2.236>.
43. H. Kasmir, "Latar Sosiokultural Keacehan dalam Novel Teuntra Atom Karya Tayeb Loh Angen [The Sociocultural Background of Aceh in the Novel Teuntra Atom by Tayeb Loh Angen]," *Metamorfosa*, vol. 3, no. 2, pp. 75–84, 2015, [Online]. Available: <https://ejournal.bbg.ac.id/metamorfosa/article/view/135>.
44. Chrisdayanti, Mursalim, and A. Rokhmansyah, "Perubahan Novel Catatan Akhir Kuliah Karya Sam Maulana menjadi Film Catatan Akhir Kuliah Sutradara Jay Sukmo: Kajian Ekranisasi [Changing the Novel Lecture End Notes by Sam Maulana into the Film Lecture End Notes Directed by Jay Sukmo: A Study of Ecranization]," *Ilmu Budaya J. Bahasa, Sastra, Seni dan Budaya*, vol. 6, no. 4, pp. 1367–1377, 2022, [Online]. Available: <http://backupcatatankuliah.blogspot.com/2014/11/makalah-perbankan-syariah.html> diakses pada 19:45, Selasa, 12/1/2016.
45. S. Putra, A. K. Mawadah, and F. Hadiansyah, "Ekranisasi Novel Layangan Putus Karya Momy ASF ke dalam Film Layangan Putus Sutradara Benni Setiawan [The Ecranization of the Novel Disconnected Kite by Momy ASF into the Film Disconnected Kite Directed by Benni Setiawan]," *Bahtera Indones. J. Penelit. Bhs. dan Sastra Indones.*, vol. 7, no. 2, pp. 438–445, 2022, doi: <https://doi.org/10.31943/bi.v7i2.236>.
46. M. Huda, A. Nasih, and R. D. Purwanti, "Dinamika Sosial dalam Novel Pencari Harta Karun dan Five on A Hike Together," *Bhs. dan Seni J. Bahasa, Sastra, Seni, dan Pengajarannya*, vol. 47, no. 1, pp. 36–43, 2019, [Online]. Available: <http://journal2.um.ac.id/index.php/jbs/article/view/5116>.
47. E. Rahmawati and F. Achsan, "Nilai-Nilai Moral Novel Peter Karya Risa Saraswati dan Relevansinya dengan Pembelajaran Bahasa Indonesia [Moral Values in the Novel Peter by Risa Saraswati and Its Relevance to Indonesian Language Learning]," *Ling. Fr. Bahasa*,

- Sastra, dan Pengajarannya*, vol. 3, no. 1, pp. 52–64, 2019, doi: <https://doi.org/10.30651/lf.v3i1.2435>.
48. L. S. Widiani, W. Darmawan, and T. Ma'mur, "Penerapan Media Film sebagai Sumber Belajar untuk Meningkatkan Kemampuan Mengolah Informasi Siswa dalam Pembelajaran Sejarah [Application of Film Media as Learning Resource to Improve Students' Ability to Process Information in Learning History]," *FACTUM J. Sej. dan Pendidik. Sej.*, vol. 7, no. 1, pp. 123–132, 2018, doi: <https://doi.org/10.17509/factum.v7i1.11932>.
 49. R. D. Rohmah, Mustikawati, M. Huda, and H. Syaadah, "Identifikasi Media Pembelajaran Daring pada Masa Pandemi Covid-19 di SMA [Identification of Online Learning Media during the COVID-19 Pandemic in High School]," *Bul. Pengemb. Perangkat Pembelajaran*, vol. 4, no. 1, pp. 1–7, 2022, doi: <https://doi.org/10.23917/bppp.v4i1.19422>.
 50. M. Huda, "Blended Learning: Improvisasi dalam Pembelajaran Menulis Pengalaman [Blended Learning: Improvisation in Experience Writing Learning]," *Lensa Kaji. Kebahasaan, Kesusastraan, dan Budaya*, vol. 8, no. 2, pp. 117–130, 2020, doi: <https://doi.org/10.26714/lensa.8.2.2018.117-130>.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

