

ECRANISATION OF INTRINSIC ELEMENTS IN THE NOVEL AND FILM *CINTA DALAM IKHLAS*

EKRANISASI UNSUR-UNSUR INTRINSIK DALAM NOVEL DAN FILM *CINTA DALAM IKHLAS*

Muhammad Danial¹, Rezky Khoirina Tarihoran², Ayu Melati Ningsih³ & Diana Sopha⁴

^{1,2,3,4}Universitas Muslim Nusantara Al-Washliyah

Jl. Garu II No. 93, Harjosari I, Kec. Medan Amplas, Kota Medan, Sumatera Utara, 20147,
Indonesia

Email: muhammaddanial@umnaw.ac.id¹, rezkykhoirina@umnaw.ac.id²,
ayumelati@umnaw.ac.id³, dianasopha@umnaw.ac.id⁴

Abstract

This study aims to describe the ecranisation process of intrinsic elements, including plot, characters, and settings, from the novel "Cinta dalam Ikhlas" (2017) by Kang Abay into its film adaptation (2024) directed by Fajar Bustomi. The method employed is descriptive qualitative with content analysis techniques. The ecranisation theory used covers three main processes: reduction (shrinkage), expansion (addition), and variation change. The results show that in the plot aspect, there is a reduction in the main character's middle school memories and a variation change in the exam announcement medium from newspapers to online systems. In the character aspect, there is a reduction in the number of the main character's siblings and the removal of several supporting characters. Meanwhile, in the setting aspect, visual adjustments were made to support the dramatization of the story on the big screen. In conclusion, the transformation from novel to film underwent various significant changes to adapt to the duration and aesthetics of audio-visual media without losing the essence of the religious message in the story.

Keywords: Characters, ecranisation, intrinsic elements, plot, settings

Abstrak

Penelitian ini bertujuan untuk menggambarkan proses ekranisasi unsur-unsur intrinsik, termasuk alur cerita, karakter, dan latar, dari novel "Cinta dalam Ikhlas" (2017) karya Kang Abay ke dalam adaptasi filmnya (2024) yang disutradarai oleh Fajar Bustomi. Metode yang digunakan adalah deskriptif kualitatif dengan teknik analisis konten. Teori ekranisasi yang digunakan mencakup tiga proses utama: reduksi (penyusutan), ekspansi (penambahan), dan perubahan variasi. Hasil menunjukkan bahwa dalam aspek alur cerita, terdapat penyusutan pada kenangan masa SMP karakter utama dan perubahan variasi pada media pengumuman ujian dari koran menjadi sistem online. Dalam aspek karakter, terdapat penyusutan jumlah saudara kandung karakter utama dan penghapusan beberapa karakter pendukung. Sementara itu, dalam aspek setting, dilakukan penyesuaian visual untuk mendukung dramatisasi cerita di layar lebar. Kesimpulannya, transformasi dari novel ke film mengalami berbagai perubahan signifikan untuk menyesuaikan dengan durasi dan estetika media audiovisual tanpa kehilangan esensi pesan agama dalam cerita.

Kata kunci: *Alur cerita, ekranisasi, elemen intrinsik, Karakter, latar belakang*

Introduction

A novel is a long fictional narrative written in prose that explores human experience through imaginative storytelling, typically featuring well-developed characters, a compelling plot, and a coherent theme (Danial et al., 2026). Unlike a short story or novel, its extended length allows for more in-depth character development and plot structure. Novels are characterized by a prose format, significant length, fictional content, though sometimes inspired by real events, and a focus on the evolution of characters within a structured narrative (Sopha, 2021). Novels often explore themes related to emotions, relationships, societal dynamics, and the broader human condition (Danial et al., 2026). Derived from the Italian word *novella*, meaning "new," the term once referred to short stories before evolving into the expansive form known today. With a wide range of genres, from romance to historical fiction, the novel represents an adaptable literary form that continues to offer profound insights into life and society.

Film, also known as movies or moving pictures, is a visual art form that tells a story, conveys an idea, or simulates an experience by projecting a rapid succession of still images, creating the illusion of continuous

movement through the phenomenon of persistence of vision (Anggraini & Dewi, 2022; Hikmawati et al., 2022). Typically viewed on a screen in a cinema or on a digital device, film combines moving images, sound, editing, and technical artistry to construct a narrative and evoke emotion. As a mass medium, film reaches a wide audience and reflects or shapes societal values and cultural trends (Ellawati et al., 2023). Its diverse forms include large-scale commercial productions, independent films, documentaries, and various genres such as drama, comedy, or horror (Anggraini & Dewi, 2022). Filmmaking involves collaborative efforts across multiple creative and technical disciplines, including directing, acting, cinematography, and sound design (Anggraini & Dewi, 2022). Experientially, film offers intensity, intimacy, and a sense of omnipresence, immersing the viewer in a different place and time, especially when viewed in a darkened theater designed to enhance focus and emotional impact.

The novel *Cinta dalam Ikhlas* by Kang Abay presents a meaningful story about the struggle to accept fate, loss, and the search for the meaning of true love through a spiritual journey (Abay, 2017). The story centers on Athar, a teenager who faces various life trials, including family conflict and

loss that shakes his soul.

Through a reflective narrative containing religious values, readers are invited to delve into Athar's emotional process in understanding the meaning of sincerity. The relationship between Athar and his parents is one of the main focuses, showing a complex yet loving dynamic. Athar's transformation occurs not only emotionally, but also spiritually where he finds peace through a deep process involving introspection, prayer, and the support of his social environment. This novel not only touches the emotional side of the reader, but also provides inspiration on how sincere love can grow from wounds and sincerity in accepting the reality of life (Abay, 2017; Bustomi, 2024).

The 2024 film adaptation of *Cinta dalam Ikhlas* (Love in Ikhlas), a remake of Kang Abay's novel, explores the themes of family, loss, and sincerity, directed by Fajar Bustomi (Bustomi, 2024). While sharing the same core story, the film changed narrative and visual presentation, adapting to the characteristics of the cinematic medium. Several scenes and dialogues from the novel were simplified or reinterpreted to enhance audio-visual effectiveness (Kamiliya & Saraswati, 2023). Cinematography, music,

and the actors' expressions were used to portray emotions previously conveyed in the written narrative (Maulana et al., 2025). This remake process not only transferred text to the screen but also reconstructed elements of the story to remain touching, relevant, and captivating for the audience. For example, Athar's spiritual journey is presented through visual montage and symbolism, reinforcing the religious and emotional nuances. With this approach, *Cinta dalam Ikhlas* successfully bridges the reading and viewing experiences harmoniously.

Intrinsic elements are the internal building blocks that make up a literary work from within (Govinda et al., 2024). These elements are essential because they construct the "world" of the story and allow it to exist as a cohesive piece of art. When a researcher analyzes a novel or a film using intrinsic elements, they are looking at how the story is built through its own internal components rather than looking at outside influences like the author's biography or social history (Ellawati Ellawati et al., 2023). Common intrinsic elements include theme, plot, characters, setting, point of view, and message (amanat).

Plot, Settings, and Character are the primary pillars of any narrative (Nurul et al.,

2025). Plot is the sequence of events that make up a story, showing a cause-and-effect relationship between incidents that lead from an introduction to a climax and finally a resolution. Settings refer to the "where" and "when" of the story, encompassing the physical location, the time period, and the social atmosphere or environment in which the characters live (Tarihoran, 2026). Characters are the individuals (human or otherwise) who inhabit the story, possessing specific traits, motivations, and roles that drive the plot forward through their actions and dialogues (Rahmadi & Manesah, 2025; Yuniar & Widiati, 2021).

Ecranization comes from the French word "écran," meaning screen. Eneste (1991) states that ecranization is the process of adapting a literary work to the screen, which involves reduction, addition, and alteration (Eneste, 1991; Evilianti et al., 2025; Putri et al., 2021). This is because films have different characteristics from novels, such as length, cinematography techniques, and audience preferences. In this context, this study aims to identify changes and continuity in intrinsic elements between novels and films (Eneste, 1991).

Ecranisation theory proposed by Pamusuk Eneste views adaptation as a

process of transformation rather than direct duplication (Eneste, 1991; Kilen et al., 2025). According to this perspective, the movement from literary text to film inevitably produces changes because each medium possesses different narrative structures, communicative mechanisms, and aesthetic possibilities. Novels rely heavily on narration, description, and internal reflection, whereas films communicate meaning primarily through visual images, sound, performance, and editing techniques (Eneste, 1991).

The three central concepts of ecranisation reduction, expansion, and variation change function as analytical categories in this study (Eneste, 1991). Reduction refers to the omission of narrative elements that are considered less essential for cinematic storytelling. Expansion refers to the addition of scenes, characters, or events introduced to strengthen dramatic impact or visual expression (Mukaromah, 2023). Variation change refers to modifications of existing elements while maintaining their original narrative function. These concepts provide a systematic framework for identifying how intrinsic elements are transformed and for explaining the relationship between narrative fidelity and cinematic adaptation (Govinda et al., 2024). In the theory of ecranization,

reduction is the process of cutting or removing certain parts of a novel when it is adapted into a film (Eneste, 1991; Rahayuningsih & Indriawati, 2024). This usually occurs because a film has a limited duration (usually 90 to 120 minutes), whereas a novel can have hundreds of pages of detail. Filmmakers must decide which subplots, minor characters, or long descriptions are not essential to the core message. By "shrinking" the content, the film becomes more focused and avoids a cluttered narrative that might confuse the audience or exceed time limits (Maulana et al., 2025).

Addition is the opposite of reduction, where the filmmaker adds new elements to the film that were not present in the original novel (Eneste, 1991; Nisak et al., 2023). These additions are often made to heighten the drama, provide better visual transitions, or make the story more relevant to a cinema audience (Nurul et al., 2025). For example, a filmmaker might add a new scene to show a character's emotion visually instead of relying on the internal monologue used in the book. This process is crucial for "filling in the gaps" that occur when a text-based story is converted into a visual medium (Eneste, 1991). Variation change occurs when an

element from the novel is kept in the film but is altered in its presentation or form (Eneste, 1991; Riani et al., 2022). This is often necessary because of the technical differences between the medium of writing and the medium of film. For instance, a meeting that happens at a park in the book might be moved to a cafe in the film for better lighting, or a character's profession might be changed to make it more visually interesting (Ningsih et al., 2026). These changes don't necessarily remove or add a plot point, but they "re-interpret" it to fit the director's vision or the practical needs of movie production (Eneste, 1991).

Despite the popularity of the novel *Cinta dalam Ikhlas* by Kang Abay and its film adaptation released in 2024, scholarly attention has largely focused on thematic and moral interpretations of the novel, while the process of its Ecranisation remains underexplored. In particular, there is a lack of systematic analysis examining how intrinsic elements such as plot, character, and setting are transformed during the adaptation from novel to film (Sopha, 2021). This gap is significant because adaptation is not merely a transfer of story content but a complex process of narrative reconstruction shaped by the conventions and limitations of different

media. Without such analysis, the creative and structural implications of the film adaptation risk being overlooked or misunderstood.

Therefore, this research aims to analyze the process of ecranisation in *Cinta dalam Ikhlas* by examining the transformation of intrinsic elements from the 2017 novel to the 2024 film. Specifically, the study seeks to identify and classify forms of shrinkage (reduction), variation change, and addition (expansion) in the plot, character, and setting. By applying Ecranisation theory, this research intends to reveal how narrative elements are selectively reduced, modified, or expanded to achieve cinematic effectiveness while preserving the core meaning of the original work (Nisak et al., 2023). The findings are expected to contribute to adaptation studies and enrich discussions on the transformation of Indonesian literary works into film.

According to Putri et al. (2021), who analyzed the process of adapting Rachael Lippincott's novel *"Five Feet Apart"* into a film adaptation, this study used descriptive qualitative methods and Eneste's theory to examine changes (reductions, additions, and modifications) in intrinsic elements (plot, characters, and setting) from novel to film.

Several factors contributed to these changes: technical limitations, differences in storytelling media, and the filmmaker's creativity. This analysis details the specific changes and the reasons behind them, providing a comprehensive understanding of the adaptation process (Putri et al., 2021).

According to Govinda et al (2024), who discussed the analysis of intrinsic elements of Abay Adhitya's novel *"Athar Cinta Dalam Ikhlas,"* the analysis included theme, plot, setting, characters/characterization, and moral. The study used a descriptive qualitative approach, analyzing data from the novel through listening and content analysis techniques. In conclusion, the novel explores the theme of a love journey full of secrets of God's destiny, flashbacks, a tense setting in Bandung, and an implied message to never forget God (Govinda et al., 2024).

The research conducted by Nurul et al. (2025) aims to analyze the comparison of intrinsic elements between the novel *Dia Angkasa* by Nurwina Sari and its film adaptation by director Adhe Darmastrya Sondang using Pamusuk Eneste's ecranization theory (Nurul et al., 2025). By using a qualitative approach and the Miles and Huberman analysis model, this study identified various changes that occurred

during the adaptation process, including 13 plot reductions, 1 setting reduction, and 25 character reductions, as well as the addition of 5 plots and 2 characters. In addition, various changes were also found in the plot, setting, and characterization aimed at adjusting the broadcast duration, speeding up the narrative rhythm, and strengthening the conflict so that the story's message remains effectively conveyed to the audience (Nurul et al., 2025).

An article by Neha and Kasih (2024) explores the process of transforming a textual narrative into an audiovisual format in *Maze Runner: The Death Cure*. Using qualitative descriptive methods and literature review, this study describes forms of ecranization, such as additions, changes, and contractions of the plot. The results show that despite narrative similarities and the use of a mixed plot structure, the film tends to include more additions of new plots and settings not found in the novel. These changes are deemed necessary due to the condensation of the story and the need to achieve cinematic value, which cannot always be fully accommodated in the original novel (Neha & Kasih, 2024).

Kamiliya and Saraswati (2023) examine the adaptation of Erisca Febriani's novel

Serendipity into a film directed by Indra Gunawan using Linda Hutcheon's adaptation theory. This qualitative research uses narrative, dialogue, and film scenes as primary data to identify contractions, additions, and variations in plot, characters, and settings. An interesting finding in this study reveals that the primary motive behind the ecranization process is economic, namely to generate greater profits and reach a wider audience. Researchers emphasize that adaptation is not simply transferring a work, but rather creating a new work that is different from the original source (Kamiliya & Saraswati, 2023).

A study by Shindy and Noverino (2021) focused on how the processes of reduction, addition, and variation in social settings contributed to the plot changes in the film *Me and Earl and the Dying Girl*. Using qualitative methods and purposive sampling, this study found that the film's plot is socially constructed differently from the original novel. The analysis showed that social behavior and characterization in the film are not depicted similarly to those in the novel, thus the transformation was deemed to have insufficiently considered the inherent social aspects that constituted a crucial element of the original plot (Shindy & Noverino, 2021).

Research by Ningarum and Pramujiono (2025) examined the phenomenon of "white sailors," or the adaptation of Nadzira Shafa's novel *172 Days* into a film directed by Hadrah Daeng Ratu. Using Pamusuk Eneste's ecranization theory and a descriptive qualitative approach, the researchers identified a total of 154 changes. These changes were classified into 85 changes due to reduction (the most dominant), 44 changes due to addition, and 26 changes due to variation. This study confirms that literature functions as a reflection of social life, which transforms form when adapted into film media (Ningarum & Pramujiono, 2025).

This study is important because film adaptation has become one of the most dominant forms of literary transformation in contemporary Indonesian popular culture (Ningsih et al., 2026). Understanding how narrative elements are transformed from novel to film contributes to adaptation studies by revealing the strategies used by filmmakers to negotiate the limitations and possibilities of different media. Furthermore, this research contributes to the growing body of Indonesian ecranisation studies by providing empirical evidence on how intrinsic elements are reconstructed in the adaptation of a religious-romance novel. The findings

also offer insights into the relationship between literary fidelity and cinematic creativity, enriching discussions on adaptation as a process of interpretation rather than simple reproduction.

Method

This study employed a descriptive qualitative research method to investigate the process of ecranisation in the adaptation of Kang Abay's novel *Cinta dalam Ikhlas* (2017) into its film adaptation directed by Fajar Bustomi (2024) (Abay, 2017; Bustomi, 2024; Eneste, 1991). A qualitative approach was considered appropriate because the objective of this research was to explore, describe, and interpret the transformation of intrinsic elements from one medium to another rather than to measure variables statistically (Hennink et al., 2020). According to Hennink et al. (2020), qualitative research emphasizes understanding meanings, interpretations, and contexts within a particular phenomenon. In this study, the phenomenon examined was the adaptation process through which literary elements were reconstructed into cinematic forms (Eneste, 1991; Yuniar & Widiati, 2021). The research was guided by Pamusuk Eneste's ecranisation theory, particularly the concepts of reduction, expansion, and

variation change, which served as the analytical framework for identifying and interpreting narrative transformations (Eneste, 1991).

The data of this study consisted of intrinsic elements found in both the novel and the film adaptation, including plot, characters, and settings. These elements were selected because they represent the fundamental components of narrative construction and are frequently affected during adaptation processes (Tarihoran, 2026). The primary sources of data were Kang Abay's novel *Cinta dalam Ikhlas* and its 2024 film adaptation. In addition, secondary data were obtained from books, scholarly journal articles, and previous studies related to adaptation studies, ecranisation theory, and intrinsic literary elements (Sopha, 2021). These supporting sources were utilized to strengthen the theoretical foundation and provide contextual understanding of adaptation practices in literary and film studies.

Data collection was conducted through documentation and content analysis techniques. The researcher first carried out an intensive reading of the novel to identify narrative structures, character development, and setting descriptions. Subsequently, the film adaptation was watched repeatedly to

observe how these elements were represented visually and audiovisually. During this process, important scenes, dialogues, narrative events, and character portrayals were systematically documented (Rahmadi & Manesah, 2025). Comparative notes and data tables were created to facilitate the identification of similarities and differences between the two works. Relevant academic references were also collected and reviewed to support the interpretation of findings and ensure theoretical consistency throughout the study.

The data were analyzed using qualitative content analysis. The analysis began with identifying intrinsic elements in both the novel and the film. Afterward, corresponding narrative elements were compared to determine similarities, omissions, additions, and modifications. Each identified change was then classified according to Eneste's (1991) ecranisation categories, namely reduction, expansion, and variation change. Following classification, the researcher interpreted the narrative function of each transformation and examined the reasons underlying the changes (Eneste, 1991; Kamiliya & Saraswati, 2023). Particular attention was given to factors such as cinematic duration, narrative efficiency, visual storytelling techniques, audience

expectations, and the technical demands of film production. Furthermore, the study explored how these transformations influenced the overall story structure and audience understanding of the adapted film.

To ensure the credibility and trustworthiness of the findings, source triangulation was applied by comparing information obtained from the novel, film, previous adaptation studies, and relevant theoretical references (Hennink et al., 2020; Shindy & Noverino, 2021). Through these procedures, the study

produced a systematic and contextual analysis of the transformation of intrinsic elements from literary text to cinematic adaptation.

Result and Discussion

Below is a clear classification table of intrinsic elements (plot, character, setting) mapped into ecranisation categories: Shrinkage (Reduction), Variation Change, and Addition (Expansion), based strictly on your findings.

Table 1. Classification of Intrinsic Elements into Ecranisation Categories (Plot)

Plot Element	Novel (2017)	Film (2024)	Ecranisation Type
Childhood trauma (mobil putih & bibi pingsan)	Detailed childhood scene at age 5	Omitted, only loss is mentioned	Shrinkage (Reduction)
SMP life narrative	Extensive (school life, friends, romance)	Completely omitted	Shrinkage (Reduction)
Orientation day (MOS)	OSIS calls Athar's name	Athar already lined up; teacher scolds hair	Variation Change
Meeting Aurora (first impression)	Inner monologue, distant admiration	Direct visual interaction	Variation Change
Math class incident	Athar writes wrong solution repeatedly	Not shown	Shrinkage (Reduction)
SPMB announcement	Searching newspaper for 30–60 minutes	Online announcement	Variation Change
Rohis selection	Simple appointment by teacher	Election with three candidates	Addition (Expansion)
Proposal & marriage process	Full engagement and marriage stages	Decision postponed / simplified	Shrinkage (Reduction)

Table 2. Classification of Intrinsic Elements into Ecranisation Categories (Plot)

Character Element	Novel (2017)	Film (2024)	Ecranisation Type
Athar's siblings	4 siblings (Athar is 3rd child)	3 siblings (Athar is 2nd)	Variation Change
Teh Rina (sister)	Life history described in detail	Not shown	Shrinkage (Reduction)
Aa Roy (Teh Rina's husband)	Present	Omitted	Shrinkage (Reduction)
Aa Rizky (brother)	Present and active	Omitted	Shrinkage (Reduction)
Bibi Athar & Pak RT	Present	Omitted	Shrinkage (Reduction)
Ibu Athar's job	Implicit	Explicitly shown as tailor	Addition (Expansion)
Ibu Aurora	Absent from dialogue	Actively involved	Addition (Expansion)
Kang Zein	UPI Arabic major	Major unspecified	Variation Change
Mas Eko	Detailed background	Removed	Shrinkage (Reduction)
Rohis friends	Yusuf, Fitra, Wiwid	Only Mamat	Shrinkage (Reduction)

Table 3. Classification of Intrinsic Elements into Ecranisation Categories (Setting)

Setting Element	Novel (2017)	Film (2024)	Ecranisation Type
School environment (SMP–SMA)	Many locations & timelines	Highly compressed	Shrinkage (Reduction)
Announcement medium	Newspaper (Pikiran Rakyat)	Online platform	Variation Change
Home meeting with Aurora's family	Night visit	Daytime meeting	Variation Change
Istana Cipanas	Explicitly visited	Omitted	Shrinkage (Reduction)
Mosque trading activity	Athar trades alone	Collective trading	Variation Change
Engagement arrival scene	No rival engagement group	Rival engagement present	Addition (Expansion)

Ecranisation of Plot

The findings indicate that the Ecranisation of the plot in *Cinta dalam Ikhlas* involves a dominant process of shrinkage (reduction), particularly in the removal of Athar's extended childhood and junior high

school narratives. In the novel, Athar's early life including the traumatic memory of witnessing a white car arrive on the night of his sister's death and his prolonged experiences during SMP, functions as a psychological foundation for his emotional

development. However, these plot segments are omitted in the film adaptation (Eneste, 1991; Govinda et al., 2024). According to Eneste (1991), such reduction is inevitable in film adaptation due to limitations of duration and the need for narrative efficiency. By eliminating detailed retrospection, the film restructures the plot to focus on Athar's present emotional struggle, allowing the story to progress more directly toward its central conflict.

In addition to reduction, the plot also undergoes variation change, particularly in the transformation of narrative events to suit cinematic conventions and contemporary contexts. One notable example is the depiction of the student admission announcement (SPMB). In the novel, Athar's failure is portrayed through a prolonged search for his name in a printed newspaper, emphasizing emotional tension through temporal delay. In contrast, the film presents the announcement through an online platform, reflecting technological shifts and modern viewing realities (Eneste, 1991; Govinda et al., 2024). This variation does not alter the narrative function of the scene Athar's disappointment but modifies its form to maintain relevance and realism for modern audiences. Eneste (1991) explains that variation change allows filmmakers to

reinterpret narrative elements without erasing their core meaning, thus preserving thematic continuity while updating contextual details.

Furthermore, the adaptation demonstrates addition (expansion) in specific plot moments to strengthen dramatic impact and visual engagement. The Rohis leader selection, for instance, is a relatively simple appointment in the novel, but in the film it is expanded into a competitive election involving multiple candidates and a voting process. This addition enhances narrative tension and provides a clearer visual representation of Athar's social position and moral credibility within the school environment. Such expansion aligns with ecranisation theory, which acknowledges that filmmakers may add events or conflicts to intensify storytelling and compensate for internal monologues that cannot be directly translated to screen (Danial et al., 2026; Eneste, 1991; Govinda et al., 2024).

The reasons behind these plot modifications are primarily related to cinematic duration, narrative efficiency, and audience engagement. Since films operate within limited screen time, extensive narrative episodes from the novel must be condensed to maintain pacing and coherence (Eneste, 1991; Evilianti et al., 2025). Moreover, visual

storytelling requires events to be presented more directly than in written narratives, leading filmmakers to simplify or restructure several plot sequences while preserving their emotional significance (Shindy & Noverino, 2021).

Overall, the Ecranisation of the plot in *Cinta dalam Ikhlas* reflects a strategic balance between reduction, variation, and addition. While several narrative layers from the novel are removed, these changes do not weaken the story's essence. Instead, the film reconstructs the plot to emphasize emotional immediacy, visual clarity, and narrative coherence. This finding supports the argument that Ecranisation is not a process of mere simplification, but a creative transformation that reshapes narrative structure to suit the demands of cinematic storytelling while retaining the novel's central themes of loss, faith, and acceptance (Govinda et al., 2024; Riani et al., 2022).

Ecranisation of Characters

The findings reveal that the Ecranisation of characters in *Cinta dalam Ikhlas* is predominantly shaped by shrinkage (reduction), particularly through the removal of several supporting characters present in the novel. Characters such as Teh Rina, Aa Roy, Aa Rizky, Bibi Athar, Pak RT, Mas Eko, and

many of Athar's school and Rohis friends are either entirely omitted or only implicitly referenced in the film. In the novel, these characters function to enrich Athar's social and emotional environment, offering layers of relational complexity. However, following Eneste's (1991) theory, such reduction is a common adaptive strategy in film to streamline character networks, reduce narrative overload, and maintain audience focus on the protagonist's central emotional journey.

Beyond reduction, the adaptation also applies variation change to selected characters in order to adjust characterization without eliminating their narrative function. One clear example is Athar's family structure, which shifts from four siblings in the novel to three in the film, altering Athar's position within the family hierarchy. Similarly, Kang Zein's academic background is specified in the novel but left ambiguous in the film. These changes do not significantly affect the storyline but simplify character backgrounds to suit cinematic pacing (Rahayuningsih & Indriawati, 2024). According to ecranisation theory, variation change allows adaptations to reshape character details while preserving their symbolic or thematic roles, ensuring narrative continuity despite structural alterations.

In contrast to reduction and variation, the film introduces addition (expansion) through the enhancement of certain characters, most notably Ibu Aurora and Ibu Athar. In the novel, Ibu Aurora does not actively participate in conversations between Athar and Aurora's father, whereas in the film she becomes a visible and vocal presence. This addition serves to externalize emotional and moral considerations that are internally narrated in the novel (Eneste, 1991; Putri et al., 2021). Likewise, the film explicitly depicts Ibu Athar as a tailor, visually reinforcing themes of struggle, patience, and maternal resilience. Eneste (1991) notes that such additions often function to replace narrative exposition with visual symbolism, strengthening emotional resonance for viewers.

Character changes are largely motivated by the need to reduce narrative complexity (Putri et al., 2021). The presence of too many supporting characters may divide audience attention and weaken the emotional focus on the protagonist. Therefore, several characters are omitted, merged, or simplified to create a clearer character network and strengthen the audience's connection with Athar's personal journey.

Overall, the character transformation in *Cinta dalam Ikhlas* demonstrates that

Ecranisation is not merely a process of character loss, but one of selective reconstruction. While the film reduces the number of characters to achieve narrative efficiency, it simultaneously modifies and expands key figures to convey emotional depth and thematic clarity (Eneste, 1991; Ningarum & Pramujiono, 2025). These findings affirm that the adaptation prioritizes cinematic effectiveness over character quantity, ensuring that essential values such as sincerity, devotion, and moral growth remain intact despite significant structural changes to the novel's character system.

Ecranisation of Setting

The findings demonstrate that the Ecranisation of setting in *Cinta dalam Ikhlas* is primarily shaped by shrinkage (reduction) through the condensation and elimination of several physical and social locations present in the novel. In the written text, settings such as Athar's extended school environments (SMP and SMA), the Istana Kepresidenan Cipanas, and multiple community spaces play an important role in constructing a gradual narrative progression (Govinda et al., 2024; Neha & Kasih, 2024). However, many of these locations are omitted in the film adaptation. According to Eneste (1991), such reduction is a structural necessity in cinematic

adaptation, as films must limit the number of settings to maintain narrative focus, visual continuity, and efficient use of screen time.

Alongside reduction, the film also applies variation change to adapt settings in accordance with temporal, technological, and cultural shifts (Govinda et al., 2024; Mukaromah, 2023). A significant example is the transformation of the student admission announcement setting. In the novel, Athar's anxiety unfolds through a prolonged search for his name in a printed newspaper, situating the narrative in an early-2000s context. In the film, this setting is updated to an online announcement viewed at home with family. This variation preserves the emotional function of the setting anticipation followed by disappointment while altering its form to reflect contemporary realities (Eneste, 1991; Ningsih et al., 2026). Eneste (1991) emphasizes that variation change allows adaptations to modernize spatial and temporal contexts without altering narrative meaning.

Furthermore, variation change is evident in the adjustment of spatial and temporal settings surrounding key family interactions. In the novel, Athar visits Aurora's house at night, creating an atmosphere of intimacy and seriousness. In the film, this meeting occurs during the

daytime, producing a more open and visually accessible scene. This shift demonstrates how filmmakers reinterpret settings to accommodate lighting, cinematography, and audience perception while maintaining the narrative purpose of the encounter (Eneste, 1991; Mukaromah, 2023). Such changes indicate that setting in film is not merely a backdrop but an active cinematic tool shaped by technical and aesthetic considerations.

Changes in setting are influenced by technical, aesthetic, and practical considerations (Eneste, 1991; Putri et al., 2021). Certain locations from the novel were removed or modified because they would require additional screen time without substantially contributing to the main narrative. Furthermore, film settings must support cinematographic effectiveness, visual continuity, and emotional atmosphere, which often necessitates adjustments from the original literary description.

In terms of addition (expansion), the film introduces new situational settings that intensify dramatic tension, such as the presence of a rival engagement group arriving at Aurora's house. This setting is absent from the novel but functions in the film to visually manifest conflict and urgency, elements that are largely conveyed through internal narration in the written text (Eneste,

1991; Kilen et al., 2025). As Eneste (1991) suggests, additions in adaptation often compensate for the loss of narrative exposition by creating visible conflict within a concrete setting. Overall, the Ecranisation of setting in *Cinta dalam Ikhlas* reflects a strategic transformation that prioritizes cinematic clarity and emotional impact while sustaining the thematic core of the original narrative (Hikmawati et al., 2022).

Conclusion

The changes identified in the adaptation significantly influence both narrative structure and audience interpretation. Reductions create a more focused storyline, enabling viewers to follow Athar's emotional journey without excessive narrative complexity. Additions increase dramatic tension and visual engagement, making certain conflicts more accessible to film audiences. Meanwhile, variation modernizes several narrative elements and strengthens their relevance to contemporary viewers. Consequently, the film offers a viewing experience that differs from the reading experience while preserving the central themes of faith, sincerity, sacrifice, and emotional resilience. These findings suggest that adaptation functions not only as a process of transferring stories across media

but also as a process of reconstructing audience understanding through cinematic language.

Based on the analysis of the novel and film *Cinta dalam Ikhlas*, it can be concluded that the ecranization process involves a significant transformation of intrinsic elements, where the plot aspect experiences a reduction in the main character's childhood memory and changes in variations in the exam announcement media adapted to the digital era; the character aspect experiences a reduction in the number of family members and the removal of supporting characters to focus on the conflict; and the setting aspect experiences the addition of visual details and a shift in the time of the meeting to increase cinematic dramatization, but all these changes still maintain the essence of the story about the spiritual journey and the struggle to let go of love.

Reference

- Abay, K. (2017). *Cinta Dalam Ikhlas*. Bunyan.
- Anggraini, D., & Dewi, T. U. (2022). Ekransasi Sastra terhadap Alih Wahana Novel Soe Hok Gie: Catatan Seorang Demonstran ke dalam Film "Gie." *Jurnal Bahasa dan Sastra*, 10(2), 143. <https://doi.org/10.24036/jbs.v10i2.11662>

- Bustomi, F. (Director). (2024). *Cinta dalam Ikhlas* [Drama and Romance]. Starvision in Indonesia.
- Danial, M., Ningsih, A. M., & Kristiana, V. (2026). A Pragmatic Analysis of Muharikah's Novel Sayang yang Tak Terungkap (2023). *Journal of Pragmatics Research*, 8(1), 73–98. <https://doi.org/10.18326/jopr.v8i1.73-98>
- Ellawati Ellawati, Susi Darihastining, & Henny Sulistyowati. (2023). Nilai Pendidikan Karakter Dalam Novel Ayah Karya Andrea Hirata: Nilai Religius Dan Nilai Kerja Keras. *ENGANG: Jurnal Pendidikan, Bahasa, Sastra, Seni, dan Budaya*, 3(2), 193–200. <https://doi.org/10.37304/enggang.v3i2.9134>
- Eneste, P. (1991). *Novel dan film*. Nusa Indah.
- Evilianti, R., Rahman, A. M., Nurfadila, N., Meliza, S. A., & Firmansyah, B. (2025). Penggunaan Gaya Bahasa dalam Novel ke Film 24 Jam Bersama Gaspar: Tinjauan Ekranisasi Eneste. *Jurnal Pendidikan Bahasa dan Sastra*, 5(2). <https://dmi-journals.org/deiktis/article/view/1199/1170>
- Govinda, G., Ahada Wahyusari, & Legi Elfitra. (2024). Analysis of Intrinsic Elements of the Novel Athar Cinta Dalam Ikhlas by Abay Adhitya: Analisis Unsur Intrinsik Novel Athar Cinta dalam Ikhlas Karya Abay Adhitya. *Santhet (Jurnal Sejarah Pendidikan Dan Humaniora)*, 8(1), 656–661. <https://doi.org/10.36526/santhet.v8i1.3495>
- Hennink, M., Hutter, I., & Bailey, A. (2020). *Qualitative Research Methods*. SAGE Publications. <https://doi.org/10.1007/s11135-023-01660-5>
- Hikmawati, N., Arief, N. F., & Ambarwati, A. (2022). The Audience's Perception of Bumi Manusia Film by Hanung Bramantyo: The Adaptation of Bumi Manusia Novel into Film. *Seloka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 11(2), 177–184. <https://doi.org/10.15294/seloka.v11i2.56824>
- Kamiliya, S. A., & Saraswati, L. A. (2023). Ecranisation of Serendipity Novel by Erisca Febriani into Serendipity Movie by Director Indra Gunawan. *CrossOver Journal of Adaptation Studies*, 3(1). <https://doi.org/https://doi.org/10.22515/crossover.v3i1.7023>
- Kilen, K. G., Anggraeni, D., & Sigalingging, B. M. (2025). The Power of Speech Acts of

- Demonic Exorcism Prayers in the Film Pope's Exorcist (2023). *Journal of Language and Literature*, 13(1), 19–35. <https://doi.org/10.35760/jll.2025.v13i1.14136>
- Maulana, A. H., Atikah, & Muhria, L. (2025). Kajian Struktural Novel Garis Waktu Karya Fiersa Besari Pada Apadtasi Filmnya Karya Jiehan Angga. *Caruban Proceeding 2025*, 1(1), 171–193. <https://carubanproceeding.ipbcirebon.ac.id/index.php/carubanproceeding/article/view/46/38>
- Mukaromah, M. (2023). Nilai-Nilai Pendidikan Akhlak Dalam Novel Cinta Dalam Ikhlas “ Karya Kang Abay. *Jurnal Tawadhu*, 7(1), 62–74. <https://doi.org/10.52802/twd.v7i1.619>
- Neha, D. C., & Kasih, E. N. E. W. (2024). Ecranisation of Plot From Novel To Film of Maze Runner: The Death Cure. *Berumpun: International Journal of Social, Politics, and Humanities*, 7(2), 137–149. <https://doi.org/10.33019/berumpun.v7i2.196>
- Ningarum, W., & Pramujiono, A. (2025). Ekranisasi dalam Novel 172 Days Karya Nadzira Shafa pada Film 172 Days Sutradara Hadrah Daeng Ratu. *JlIP (Jurnal Ilmiah Ilmu Pendidikan)*, 8(4), 4541–4549. <https://doi.org/https://doi.org/10.54371/jiip.v8i4.7807>
- Ningsih, A. M., Suhadi, J., & Pratiwi, D. (2026). Family Values in The Film In Your Dreams (2025): A Discourse-Historical Approach. *Edulitics (Education, Literature, and Linguistics) Journal*, 10(2), 210–220. <https://doi.org/10.52166/edulitics.v10i2.11467>
- Nisak, L., Chamalah, E., & Turahmat, T. (2023). Ekranisasi Novel “Kkn Di Desa Penari” Karya Simpleman Ke Bentuk Film Karya Sutradara Awi Suryadi. *KREDO: Jurnal Ilmiah Bahasa dan Sastra*, 6(2), 387–410. <https://doi.org/10.24176/kredo.v6i2.9764>
- Nurul, Khalik, S., Kasman, R., & Kasau, M. N. R. (2025). Analisis Perbandingan Unsur Intrinsik pada Novel dan Film “Dia Angkasa.” *Klitika: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia*, 7(1), 44–56. <https://doi.org/10.32585/klitika.v7i1.6541>

- Putri, R. T., Lubis, F. K., & Manullang, E. B. (2021). An Analysis of Ecranisation Film "Five Feet Apart" by Rachael Lippincott. *TRANSFORM Journal of English Language Teaching and Learning*, 10(4), 157–165. <https://doi.org/10.24114/tj.v10i4.44110>
- Rahayuningsih, Y., & Indriawati, A. (2024). The Ecranisation Of Alice In The Wonderland. *Jurnal Nakula : Pusat Ilmu Pendidikan, Bahasa Dan Ilmu Sosial*, 2(2), 123–131. <https://doi.org/10.61132/nakula.v2i2.574>
- Rahmadi, R., & Manesah, D. (2025). Ekranisasi Novel pada Film Mariposa Sutradara Fajar Bustomi. *Imajinasi : Jurnal Ilmu Pengetahuan, Seni, dan Teknologi*, 2(1), 12–20. <https://doi.org/https://doi.org/10.62383/imajinasi.v2i1.531>
- Riani, R. R., Setiadi, D., & Firdaus, A. (2022). Ekranisasi Pada Novel Ananta Prahadi Karya Risa Saraswati Dengan Film Ananta Karya Rizki Balki. *Lingua Rima: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 11(3), 33. <https://doi.org/10.31000/lgrm.v11i3.7193>
- Shindy, R. A. H., & Noverino, R. (2021). Ecranisation Study of Social Setting of Me, and Earl, and the Dying Girl. *Jurnal Bahasa, Sastra, Dan Budaya*, 11(2), 1–12. <https://doi.org/10.37905/jbsb.v11i2.10151>
- Sopha, D. (2021). Interpreting Sentences of an Article "Islam a Religion of Peace." *PHILOLOGY Journal of English Language and Literature*, 1(1), 7–15. <https://doi.org/https://doi.org/10.32696/pjell.v1i1.634>
- Tarihoran, R. K. (2026). Conceptual Metaphors of Emotion in Adolescent Language: A Cognitive Linguistic Study of Senior High School Students. *SIGEH ELT: Journal of Literature and Linguistics*, 6(1), 835–849. <https://doi.org/10.36269/sigeh.v6i1.4763>
- Yuniar, I. M. K., & Widiati, N. (2021). Ekranisasi Novel ke Film Cinta Laki-Laki Biasa Karya Asma Nadia dan Guntur Soehardjanto. *JoLLA: Journal of Language, Literature, and Arts*, 1(3), 369-382. <http://doi.org/10.17977/um064v1i32021p369-38>