
**COMPARISON BETWEEN OF THE “BUMI MANUSIA” NOVEL
BY PRAMOEDYA ANANTA TOER AND “BUMI MANUSIA”
FILM BY HANUNG BRAMANTYO**

**Novia Nur Afsani¹, Sumaiyah Menjamin², Budhi Setiawan³,
Herman J. Waluyo⁴**

^{1,3,4} Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Sebelas Maret

²Jabatan Bahasa Melayu, Fatoni University Thailand

Email :afsaninov@gmail.com¹

Submit: 30-04-2021; Revisi: 31-03-2022; Diterima: 03-04-2022

DOI: 10.20961/basastra.v10i1.50829

Abstract: Popular novels always attract the attention of producers to make them into films with or without changes. The purpose of this research is to describe (1) comparison between the novel *Bumi Manusia* by Pramoedya Ananta Toer and Hanung Bramantyo's *Bumi Manusia* film from the ecranisation process (shrinking, adding, and change of variation) to the plot, setting, and character and (2) relevance of comparison results between novel and film *Bumi Manusia* as learning material at senior high school (SHS) or vocational high school (VHS). This research includes qualitative research with main data source is the novel and film *Bumi Manusia*. The sampling technique for this research uses purposive sampling. The data analysis technique used is interactive analysis. The results of the study can be described as follows: (1)The ecranisation of the novel to the film *Bumi Manusia* consists of 45 shrinks, 28 additions, and 35 changes in variations. In the plot ecranisation consists 33 shrinks, 18 additions, and 21 changes to variations. In setting ecranisation, consists 6 shrinks, 2 additions, and 8 changes in variation. In character ecranisation there are 6 shrinks, 8 additions, and 10 changes in variation. (2)*Bumi Manusia* novel can be an alternative to literary learning, especially novels in SHS or VHS because it has relevance to learning of the basic competency 3.9 dan 4.9 in class XII 2013 curriculum.

Keywords: novel; film; ecranisation; *Bumi Manusia*; teaching material.

**PERBANDINGAN NOVEL *BUMI MANUSIA* KARYA
PRAMOEDYA ANANTA TOER DAN FILM *BUMI MANUSIA*
KARYA HANUNG BRAMANTYO**

Abstrak: Novel-novel yang populer selalu menarik perhatian para produser untuk mengangkatnya ke dalam film dengan atau tanpa perubahan. Tujuan penelitian ini adalah untuk mendeskripsikan: (1) perbandingan antara novel *Bumi Manusia* karya Pramoedya Anaanta Toer dan film *Bumi Manusia* karya Hanung Bramantyo dari proses ecranisasi (penciutan, penambahan, dan perubahan bervariasi) terhadap alur, latar, dan tokoh; (2) relevansi hasil perbandingan antara novel *Bumi Manusia* karya Pramoedya Ananta Toer dan film *Bumi Manusia* karya Hanung Bramantyo sebagai bahan ajar novel di SMA/SMK. Penelitian ini termasuk penelitian kualitatif dengan sumber data utama novel dan film *Bumi Manusia*. Teknik sampling penelitian ini menggunakan *purposive sampling*. Teknik pengumpulan data menggunakan teknik analisis dokumen dan wawancara.

Validitas data dilakukan dengan triangulasi teori dan triangulasi sumber. Teknik analisis data yang digunakan adalah teknik analisis interaktif. Hasil penelitian berdasarkan analisis data dan pembahasan sebagai berikut: (1) Ekranisasi novel ke film *Bumi Manusia* terdiri atas 45 pengurangan, 28 penambahan, dan 35 perubahan variasi. Pada ekranisasi alur terdapat 33 pengurangan, 18 penambahan, dan 21 perubahan variasi. Pada ekranisasi latar terdapat 6 pengurangan, 2 penambahan, dan 8 perubahan variasi. Pada ekranisasi tokoh terdapat 6 pengurangan, 8 penambahan, dan 10 perubahan variasi. (2) Novel *Bumi Manusia* dapat menjadi alternatif bahan ajar untuk pembelajaran sastra khususnya novel di SMA/SMK karena memiliki relevansi dengan pembelajaran pada kelas XII kurikulum 2013 KD 3.9 dan KD 4.9.

Kata Kunci: bahan ajar; *Bumi Manusia*; ekranisasi; film; novel.

INTRODUCTION

The change of literary works into the form of films is a phenomenon that has been widely done by film people. In Indonesia itself, the change of literary works from novel to film or film to the novel, novel to the electronic cinema (soap opera) or from short story to film is widely adapted with variations of imagination in the manufacturing process. The adaptation of the novel that was turned into a film gave rise to an extraordinary enthusiasm from the lovers of homeland films. Film Indonesia (FI) recorded the highest-grossing novel adaptation film of all time with the title *Dilan 1990* which aired in 2018 topped the highest rating with an audience of 6.315.664, other film categories *Dilan 1991* (2019) with an audience of 5.253.411, *Laskar Pelangi* (2008) with 4.719.453 viewers, *Ayat-Ayat Cinta* (2008) with 3.676.135 viewers, *My Stupid Boss* (2016) with 3.052.657 viewers, followed by *Ayat-Ayat Cinta 2* (2017) with 2.840.159 viewers, *5cm* (2012) with 2.402.170

viewers, *Ketika Cinta Bertasbih* (2009) with 2.105.192 viewers, *Sang Pemimpi* (2009) with an audience of 2.005.660, and the film *Tenggelamnya Kapal Van der Wijck* (2013) with a total of more than 1.7 million viewers (Movieden.net, 2019). The extraordinary phenomenon is proof that a literary work that was raised to the big screen managed to occupy its place for the people of Indonesia.

The change of a literary work to the form of the film raises various problems because the process of adapting is not an easy thing. The main problem of the process of adapting novels to film forms is how to pour the contents of the novel in the form of text into the form of an audiovisual film with a duration of approximately 90 minutes. According to Waluyo (2012: 23), the novel has a new meaning derived from the novelist's derivative word that originated from the Latin 'novellus'. Novels tell the imagination or delusions of the author or can also be a real event. In addition, in the novel,

there are several episodes that change in the fate of the storyline, the change in the fate of the storyline usually occurs in the life of the main character who does not die. Zoebazary (2010: 104) suggests that a film is interpreted as a story that is shown to the audience through a series of moving images or a genre of audio-visual storytelling. According to Javandalasta (2011: 1) films are collectively often referred to as cinema. A movie is a story formed from a series of moving images.

The change from novel to film form is commonly referred to as ecranisation. Eneste states that (1991: 60) ecranisation is a process of rapture, transfer, or restoration from a literary work in the form of a novel to another form of work in the form of a film. The transfer from novel to the film will cause changes, due to differences in the two media used. Different processes will produce different results. These changes give rise to shrinking, addition, and variation. The screening is done because in the selection of events or events there are parts that are not too important to be shown in the film so that the events or activities in the novel are not shown in the film. The screening is done because of the limited time contained in the screening of a film. According to Eneste (1991: 64-65), additions in the process of ecranisation certainly have a reason. Likewise, if the addition is important in terms of film, and also still has

relevance to the story as a whole. Therefore, the process of adding is something that will occur in the ecranisation. The difference in the tools used causes variations.

Several researchers have conducted studies on the transformation of novels into films. Yanti's research (2016) shows that there is an ecranization of plot elements, characters, and settings through shrinking, adding, and varying changes. Oktafiyani, Suseno, and Nuryatin (2017) found that there was no significant difference in the transformation of the symbolic meaning of the mihrab from the novel to the film "Dalam Mihrab Cinta". Wahyuni (2018) found that there was a total reduction, addition, and variation in the ecranization process from the novel to the "Danur" film. Meanwhile, Hastuti, Supriyono, Maryova (2022) who focused their research on the transformation of the plot and characterizations of the novel and film "Laskar Pelangi" found that there were omissions and additions of several scenes and characters. Thus, it can be stated that in general there are differences in the intrinsic elements in the transformation of the novel into the film.

According to the research results of Yuniar and Widiati (2021), the factors that cause changes in the intrinsic elements are the limited duration in the film so that not all parts of the novel can be visualized into the

film; property differences in novels and films; so that novel readers are not easily guessed the storyline in the film; some parts of the novel that are deemed unimportant; to dramatize the storyline; to make it easier to visualize into film; to attract attention and give a good impression to the audience without affecting or changing the message to be conveyed in the novel. Thus, the changes deliberately made by the film producers are mostly motivated by the aim of improving the quality of the film.

If it is related to literary learning, of course the teaching materials in the form of a novel and a film of the transformation are two different sources so they cannot be represented by one of them. Thus, teachers must understand the difference in characteristics between the two, especially in terms of the content of character education and the ease with which students appreciate it. If the novel has a higher content of these two things than the film, the teacher should choose the novel as teaching material. On the other hand, if the dominant film contains these two important elements, the teacher should choose the film as the student's appreciation material.

This research will examine more deeply the transformation from *Bumi Manusia* novel to film. The object of research taken by researchers is limited to intrinsic elements that include plots, settings, and characters

in novels and films that have gone through the process of ecranisation covering (shrinking, adding, and changing varying). This refers to the basic competence of literary learning in high school related to studying the content and language of the novel.

The relevance of this research to Indonesian learning is contained in the 2013 curriculum related to literary learning. This study describes the transformation of the novel into a form of film that includes the shrinking, addition, and change of varies to the intrinsic elements (plots, settings, and characters) that are following literary learning in school related to the intrinsic elements of the novel. The teaching material of literary texts is taken from one of the novels by Pramoedya Ananta Toer, *Bumi Manusia*. *Bumi Manusia* novel is a novel in which there are positive things so that it can be used for student learning.

Based on this background, researchers have an interest in researching on "Comparison Between Pramoedya Ananta Toer's *Bumi Manusia* Novel and Hanung Bramantyo's *Bumi Manusia* Film.

METHOD

This research includes qualitative research with an ecranisation approach. Woodrich (2017: 6) explained that the approach of ecranisation is the transformation or transfer of rides from one literary

work into the form of a white film/screen. The main data sources on the study are the novel and film *Bumi Manusia*. This research sampling technique uses purposive sampling, which is a technique of determining samples with certain considerations (Sutopo, 2002: 53). Data collection techniques use document analysis techniques and structured interviews. Sutopo (2002:58) insists interviews can use structured or unstructured techniques/in-depth interviews. The study used structured interviews to obtain detailed data from informants. The interview was conducted with two sources, namely an Indonesian teacher in SMA 1 Karanganyar and SMK N 1 Karanganyar.

The validity of the data is done by triangulation theory and triangulation of the source. Triangulation theory is used to check data related to the flow, background, and character expansion in the novel and film *Bumi Manusia*. Triangulation of data sources is done by checking the correctness of the data in the relevance of research results to learning. Data related to the relevance of research results to learning is obtained using structured interviews with sources, namely SHS/VHS language teachers. The data analysis technique used is an interactive analysis technique. According to Miles and Huberman (Sugiyono 2016: 91) stated that the activity in qualitative data analysis is carried out

interactively and continues continuously until complete so that the data is saturated. The implementation stage is carried out with three stages, namely the stages of data collection, data selection, and data preparation.

RESULT AND DISCUSSION

The ecranisation of the novel *Bumi Manusia* into the form of the film undergoes changes that include aspects of shrinking, adding, and changing variations to the plot, setting, and character. The results of the analysis will be combined with literary learning (novel) as teaching material in high school/vocational school.

The process of ecranisation the plot, setting, and characters

Ecranisation encompasses three aspects: shrinking, adding, and changing variations. Here's a detailed table of the process of ecranisation the plots, settings, and characters in the novel to the film form of *Bumi Manusia*.

Table 1. The Process of Ecranisation in the Novel and Film of *Bumi Manusia*

Aspects	Plot	Setting	Character
Shrinking	33	6	6
Adding	18	2	8
Changing Variations	21	8	10
Jumlah	45	28	35

The study found total ecranisation data in the novel and film *Bumi Manusia* consisting of 45 shrinking, 28 additions, and 35

changes in variation. In plot expansion, there are 33 shrinks, 18 additions, and 21 variations. In setting expansion there are 6 shrinks, 2 additions, and 8 variations. In the ecranisation of character there are 6 shrinks, 8 additions, and 10 changes in variation. The description of each element change is described below.

Plot Ecranisation

In plot expansion, there are 33 shrinks, 18 additions, and 21 variations.

Plot Shrinking

“Ada, Jean, ada pekerjaan untukmu. Satu perangkat perabitan kamar,” Aku berikan padanya gambar sebagaimana dikehendaki pemesan.” (There is, Jean, there's a job for you. One room-furniture device, I gave him the picture as desired by the booker." (Toer, 2019: 19).

In the above quote told in the novel, Minke visited Jean Marais when Minke's heart remains sad even though Minke's surroundings were crowded with pageantry and *panembrana*. Minke gives a job to Jean. One room furniture device. The plot is omitted because the film's relatively short duration requires eliminating scenes that don't matter. The disappearance of Minke's plot to Jean does not interfere with the storyline featured in the film. The

disappearance of the plot still makes the scene in the film run because it has no connection with the problems that occur, namely Suurhof's invitation to Minke to go to the mixed girl in Wonokromo.

Plot Adding

Suurhof: “Es krim ini penemuan terbesar abad ini, Minke, Otak manusia ternyata tidak hanya bisa mengubah kapal kayu menjadi uap, tapi juga membawa hawa dingin Eropa ke daerah tropis” (This ice cream is the greatest discovery of the century, Minke, the human brain can not only turn wooden ships into steam, but also bring the European cold to the tropics.)

Minke dan Suurhof makan eskrim, lalu Minke memuntahkan. (Minke and Suurhof ate ice cream, then Minke spewed)

Minke : “ Rasanya aneh” (It feels weird)

Suurhof: “Dasar lidah Jawa” (The base of the Javanese tongue)



Figure 1. Minke and Suurhof eating ice cream (Film *Bumi Manusia*, 00.06.18: 2019).

In the above quote the addition of the scene Minke and Suurhof came out to enjoy the party of the rapture of Sri Ratu Wilhelmina, in the novel all over Java party with pageantry event, but not reflected Minke and Suurhof participated in enjoying the pageantry party. The director adds to the scene with the exit of Minke and Suurhof enjoying a party while eating ice cream which is a new invention of the century. But Minke just let him down because he thought it felt strange. The addition of the scene adds to the impression of the festive event of the appointment party of Sri Ratu Wilhelmina to show a scene full of buzz with the crowd of citizens.

Plot Variation Changes

“Dia lari, Nyai. Masuk ke kamar, lompat keluar jendela. Entah ke mana.” (He ran away, Nyai. Go into the room, jump out the window. I don't know where.)

“Sudah Darsam, sudah,” baru Nyai bisa bicara. “Jangan teruskan gila-gilaan seperti itu.

(It's Darsam, already, Nyai could only speak. "Don't go crazy like that. He's my son," his voice trembled. (Toer, 2019: 404)

Nyai : “Robert! Kejar dia, Darsam!”
(Robert! Chase him down, Darsam!)

Darsam mengejar Robert. (Darsam chased Robert)

Nyai : “Bapak sama anak sama saja”
(Father is the same son)



Figure 2. Nyai's scene asks Darsam to pursue Robert Mellema (Film *Bumi Manusia*, 01:36:36: 2019).

In the above quote the plot variation occurs when the scene in Ah Tjong's plesiran house. The plot in the novel after learning Mr. Herman Mellema died, Nyai and Annelies smell the liquor that exists on Robert Mellema. The same smell belongs to Mr. Herman Mellema. Then came a kimono-clad Japanese woman who walked towards Nyai, Minke, Annelies, and Darsam in Japanese. Then Robert showed up. Darsam called Robert then would chase Robert who ran away. Nyai prevents Darsam, and asks to take care of Mr. Mellema. In the scene of the film Robert appears suddenly with a gun, then runs when he sees his mother and family. The mother was so angry that her son was in the same place as her father. Nyai asked Darsam to give chase while issuing anger in Ah Tjong's plesiran house.

Setting Ecranisation

In setting expansion there are 6 shrinks, 2 additions, and 8 variations.

Setting Shrinking

Ia tarik tanganku dan kami berjalan lagi sampai deretan kandang sapi. (He pulled my hand and we walked again until a row of **cowsheds**). (Toer, 2019: 45)

In the quote above the setting shrinking is also done by the director by eliminating the setting of the cowsheds. In the setting of the cowsheds, there is a scene of Annelies chatting with Yu Minem who is milking cows. According to the researchers, the scene is also not too important, because the removal of the setting does not eliminate the plot of the problem that occurs.

Setting Adding

Suurhof: "Kenapa ke sini, aku bilang cari kafe lain, kau malah mengajak ke tempat ini" (Why come here, I said find another café, you invited me to this place)

Minke menarik tangan Suurhof untuk masuk ke kafe Belanda kemudian Minke dan Suurhof duduk dan berbincang. (Minke pulled Suurhof's hand to get into the Dutch café then Minke and Suurhof sat down and talked).



Figure 3. Minke's scene pulls Suurhof's hand into a Dutch café (Film

Bumi Manusia, 00:07:21: 2019).

In the above quote the addition of the setting of the place is done by the director by displaying a Dutch café. The display of Dutch café is one of the places that exist when the procession of the appointment of Sri Ratu Wihelmina. Inside the Dutch café Minke and Suurhof entered and sat in the café while talking about Suurhof's offer to invite Minke to Wonokromo. The story in this conversation novel is done in Minke's poke room. Add to the setting where the Dutch café is added by the director, so that the story is more interesting with the appearance of the place at a party.

Setting Variation Changes

(Novel excerpts)

*"Pendeknya Tuan Muda akan kuantarakan pulang ke pemonudukan di **Kranggan**, tidak ke Wonokromo."* (In short, Young Master will be sent back to the village in **Kranggan**, not to Wonokromo) (Toer, 2019: 226)

Minke : "Aku ke Kranggan dulu" (I went to Kranggan)

Annelies : "Kenapa begitu?"(Why is that)

Minke : "Tugas sekolahku ada yang ketinggalan, dan Aku butuh bantuan Jean Marais untuk menyelesaikannya" (My schoolwork was left behind, and I

needed Jean Marais' help to get it done.)
Darsam : “*Noni ikut saya saja*”
(Noni just come with me)

Darsam pergi meninggalkan Minke di tengah jalan dan melanjutkan perjalanan. (Darsam left Minke in **the middle of the road** and continued on his way)



Figure 4. Minke's scene was taken down halfway by Darsam, Minke asking permission to Annelies to return to Kranggan for a week (Film *Bumi Manusia*, 01:12:40: 2019)

In the above quote the variation of the place is done by the director by changing the setting where Minke was revealed by Darsam, when Darsam expresses Robert Mellema's desire to kill Minke and asks Darsam to commit the murder. Darsam said that he would not do that because Darsam would only listen to orders from Nyai and his miss Annelies. Minke was asked by Darsam not to return home to Wonokromo first. Minke then said goodbye to Annelies to return to Kranggan on the grounds of having to complete his schoolwork. In the novel

story, Minke is delivered home by Darsam to Kranggan, while in the film Minke is lowered in the middle of the road then Darsam takes Annelies home with him. Variety of places done by the director because by saving the airing of Kranggan's screenplay where Minke's visit.

Character Ecranization

In the ecranisation of character there are 6 shrinks, 8 additions, and 10 changes in variation.

Character Shrinking

Seorang pelayan wanita menghidangkan susu coklat dan kue. (A **female waitress** served chocolate milk and cake) (Toer, 2019:35)

In the above quote the director's disappearance is done when the scene of Minke and Annelies walking around looking at a room, in the novel a female waitress appears bringing food to Minke and Annelies but in the film the female servant character is not shown. The removal of the maid who served chocolate milk and cake did not affect the storyline, besides the disappearance of the character because it was not important to display.

Character Adding

Robert Mellema : “Parjiah! Minumnya dua, air putih satu” (**Parjiah!** Drink two, water one)

Parjiah datang membawa minuman untuk Robert Mellema, Suurhof, dan Minke. (Parjiah came with drinks for Robert Mellema, Suurhof, and Minke)



Figure 5. The scene of Parjiah coming with a drink for his master's guest, Robert Mellema. (*Bumi Manusia* Film, 00:13:59: 2019).

In the above quote the addition of a character in the film Parjiah figure is in the scene when Suurhof came with Minke and was greeted by Robert Mellema. Robert called Parjiah to make a drink for the three of them. Parjiah then came with a drink to be served to Robert Mellema, Suurhof, and Minke. In the storyline in the novel, no characters or helpers serve drinks. Minke sat alone listening to Suurhof and Robert Mellema talking about the football club. The addition of the character as a sweetener to the course of the story, which describes welcoming guests who visit the house.

Character Variation Changes

(Novel excerpt)

Ia berpakaian bagus dan bersih sekali pun dengan

potongan lama. (He was well dressed and clean even with old pieces). (Toer, 2019:453)

Jan datang dalam keadaan buruk menemui Minke. (Jan comes in a bad state to meet Minke)

Jan : "Minke"

Minke : "Jan, Apa ini, kamu kenapa?" (Jan, what is this. What happen?)

Jan : "Maaf, aku datang dalam kondisi buruk. Aku terjun dari kapalku. (Sorry, I'm coming in bad condition. I jumped on my boat)



Figure 6. Jan's scene meets Minke in bad condition (*Bumi Manusia* Film, 02:07:54: 2019).

In the above quote the character variation is done by the director by changing the appearance of Jan Dapperste. In the novel, it is written that Jan came to meet Minke in nice clothes and clean with old pieces. This is in contrast to Jan's appearance in the film, Jan comes with bad conditions, dirty clothes, and body odor because Jan jumped off the ship when he was about to be taken sailing by his parents to Europe. According to

researchers, variations in the appearance of the character are carried out by the director to strengthen the picture of conditions that occur after jumping from a ship, namely bad clothes and body odor.

Relevance of Research Results as Novel Teaching Materials

Teaching and learning activities require teaching materials to make it easier for teachers to teach. According to Yustisia (Agustina, 2018: 18) teaching materials are learning materials consisting of knowledge, skills, and attitudes that students must learn to achieve the specified standards of competence. Teaching materials consist of several types including concepts, formulas, principles, prints, audio, video, and interactive teaching. The selection of teaching materials must meet good criteria. According to (Depdiknas, 2008: 28) the quality of teaching materials is assessed from four aspects based on teaching material assessment standards. These aspects are aspects of content feasibility, aspects of presentation feasibility, language assessment, aspects of feasibility of the graphically. 1) Content feasibility, including the conformity of the material with basic competency and competency standards, accuracy of materials, supporting learning materials, and material update. 2) Feasibility of presentation, including presentation techniques, supporting presentation,

presentation of learning, and completeness of presentation. 3) Language assessment, including straightforward, communicative, dialogical and interactive, conformity with the development of learners, the traceability and coherence of piker grooves, as well as the use of terms, symbols, or icons. 4) Feasibility of radiography, including module size, module skin design (cover), as well as module content design.

Aspects of criteria for the assessment of good teaching materials must certainly be relevant to the learning goals to be achieved, it can be related to the competencies that must be achieved. Teaching materials with novel material must be following the competencies that must be achieved by students. This can be seen in Permendikbud No. 37 of 2018 on KD (basic competence) 3.9 and 4.9 Indonesian class 12 high school equivalent to the curriculum in 2013. Table 2. KD 3.9 dan 4.9 Indonesian SHS equivalent to class 12

Basic Competence (KD)	Basic Competence (KD)
3.9 Analyze the content and language of the novel	4.9 Designing a novel or novelette by paying attention to the content and language both orally and in writing

Based on table 2, it can be known that students are expected to have competence in analyzing the content and language of novels, namely students can understand the

elements of intrinsic and language elements in novels and it is expected that students can design novel or novelette by paying attention to the content and language both orally and in writing.

The results of interviews with two teachers can be stated that teaching materials compiled by researchers can be used as an alternative to novel learning in class 12. This is because the teaching materials that are arranged already meet four aspects of good teaching material criteria. Teaching materials are also relevant to the basic competencies contained in Permendikbud Number 37 of 2018.

Based on the explanation above, it can be concluded that there is a process of shrinking, adding, and changing the transformation of the novel into the novel "Bumi Manusia". This finding is in line with the results of Armiati's research (2018) which examined the ecranization of the novel "Assalamualaikum Beijing" and Priyatno, Kusumaningrum, and Efendi (2022) who examined the ecranization of the novel "99 Cahaya di Langit Eropa". However, this study is different from the findings of Oktafiyani, Suseno, and Nuryatin (2017) who found that there was no difference between the novel and film versions of "Dalam Mihrab Cinta". However, what the researcher highlighted was limited to the

symbolic meaning of the mihrab, not to its intrinsic elements.

Another finding of this research is that the shrinking process is more dominant in plot and setting elements, while the addition process is dominant in the characterization elements in the ecranization of the novel to the novel "Bumi Manusia". This fact is different from the findings of Yuniar and Widiati (2021) who actually found the dominant process of adding to the transformation of the novel into the film *Cinta Laki-Laki Biasa*. The research team found there were 11 groove contractions, 22 groove additions, and 8 varying changes. Furthermore, there are 3 character reductions, 11 character additions, and 2 changes to various characters. In addition to the plot and characters, there are 2 setting downs, 10 additional settings, and 1 variable change. However, basically there is dominance or a form of earnation, both of which are deliberately done to suit the needs of the film.

The other findings of these studies indicate that both the novel and the film Bumi Manusia are judged by the teachers to be equally worthy of being literature teaching materials in grade 12 SMA, especially in the basic competencies of reading and writing novel texts. What is taken into consideration is that both of them contain positive character research values with their respective characteristics. This finding is in line

with the results of research by Aniskurli, Mulyati, and Anwar (2020) who analyzed the ecranization of the novel to the film “Dua Garis Biru”. The researcher also found that the novels and films analyzed were relevant for learning literature in high school.

CONCLUSION

A result of the plot expansion from the novel and film *Bumi Manusia* there are 33 shrinking, 18 additions, and 21 changes in variation. The result of the ecranisation of the setting from in the novel and film *Bumi Manusia* there are 6 shrinking, 2 additions, and 8 changes in variation, and the result of the ecranisation of characters from the novel and film *Bumi Manusia* there are 6 installments, 8 additions, and 10 changes in variation.

This *Bumi Manusia* novel and film can be an alternative to teaching for literary learning, especially novels in high school/vocational school because it has relevance to learning in class 12 curriculum 2013 on KD 3.9 Analyzing the content and language of novel and 4.9 Designing novel or novelette by paying attention to the content of language both orally and writing.

REFERENCE

- Agustina, A. (2018). Upaya Meningkatkan Kemampuan Guru Menerapkan Bahan Ajar di SMA Negeri 3 Ogan Komering Ulu. *Jurnal Educative: Journal of Education Studies*. 3(1):16-29.
- Aniskurli, S., Mulyati, S. & Anwar, S. (2020). Ekranisasi Novel Dua Garis Biru Karya Lucia Priandarini ke Bentuk Film Dua Garis Biru Karya Gina S. Noer dan Implikasinya Terhadap Pembelajaran Sastra di SMA, *Jurnal Wahana Pendidikan*, 7(2), 139-150
- Armiati, Y. (2018). Ekranisasi Novel Assalamualaikum Beijing ke dalam Film Assalamualaikum Beijing. *Jurnal Master Bahasa*, 6 (3):301-310.
- Arsanti, M. (2018). Pengembangan Bahan Ajar Mata Kuliah Penulisan Kreatif Bermuatan Nilai-Nilai Pendidikan Karakter Religius Bagi Mahasiswa Prodi PBSI, FKIP, Unissula. *Jurnal Kredo*, 1(2):73-75.
- Asmara, M. (2017). Ekranisasi Novel Surga yang Tak Dirindukan Karya Asma Nadia ke Film Surga yang Tak Dirindukan Karya Sutradara Kuntz Agus. *Jurnal Bahasa dan Sastra*, 5(1).
- Eneste, P. (1991). *Novel dan Film*. Flores: Nusa Ina
- Gotomall. (2019). *10 Film Adaptasi Novel Terbaik Sepanjang Masa*. <https://www.gotomalls.com/articles/10-film-adaptasi-novel-terbaik?country=0&lang=en>. Diakses pada 20 Oktober 2020.
- Hastuti, Supriyono, Maryova, F. (2022). Transformasi Novel Laskar Pelangi Karya ke Film Laskar Pelangi, *Jurnal Lentera Pedagogi* 5 (2); 80 -87
- Indonesia, F. (2019). *15 Film Indonesia Peringkat Teratas dalam Perolehan Jumlah*

- Penonton pada Tahun 2019 Berdasarkan Tahun Edar Film.* <http://filmindonesia.or.id/movie/viewer/2019#.X8CHSO6LnIU>. Diakses pada 24 Oktober 2020.
- Javandalasta, P. (2011) *5 Hari Mahir Bikin Film*. Surabaya : Mumtaz Media
- Oktafiyani, A., Suseno, & Nuryatin, A. (2017). Transformasi Makna Simbolik Mihrab pada Novel ke Film Dalam Mihrab Cinta karya Habiburrahman El Shirazy: Kajian Ekranisasi, *Jurnal Bahasa Indonesia*, 6(3), 39-45
- Priyatno, I. A., Kusumaningrum, E., & Efendi, A. N. (2022). Deviasi pada Ekranisasi Novel “99 Cahaya di Langit Eropa” Karya Hanum Salsabiela Rais dan Rangga Almahendra. *GHANCARAN: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 3(2), 130-146. <https://doi.org/10.19105/ghancaran.v3i2.4641>
- Sugiyono. (2016). *Metode Penelitian Pendidikan: (Pendekatan Kuantitatif, Kualitatif dan R & D)*. Bandung: Alfabeta.
- Sutopo, H. B. (2002). *Metodelogi Penelitian Kualitatif*. Surakarta : UNS Press.
- Toer, P.A. (2019). *Bumi Manusia*. Jakarta : Lentera Dipantara.
- Wahyuni, S. (2018). Ekranisasi Novel Danur Karya Risa Saraswati ke dalam film Danur karya Sutradara Awi Suryadi. *BAPALA*, 5(1), 1-10.
- Waluyo, H. J. (2012). *Pengkajian Sastra Rekaan*. Salatiga: Widya Sari Press
- Woodrich, C. A. (2017). *Ekranisasi Awal: Bringing Novels To The Silver Screen In The Dutch East Indies*. Yogyakarta: Gadjah Mada University Press.
- Yanti, D.S.A. (2016). Ekranisasi Novel ke Bentuk Film 99 Cahaya di Langit Eropa Karya Hanum Salsabiela Rais serta Rangga Almahendra. *Diksi*, 24(1), 116-130.
- 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), 369–38
- Zoebazary, I. (2010). *Kamus Istilah Televisi dan Film*. Jakarta: PT Gramedia Pustaka Utama.