



Novel Analysis to the Film Melbourne Rewind Contains Reductions, Changes, Variations and Additions

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Abstract

This study discusses novel ecranization study to the film *Melbourne Rewind*. In this study that every ecranization or change of literary works such as novels that turn into films there is a reduction, changes in variations and additions that are like words in novel literary works, that writing becomes a form of moving images in a film consisting of plot, characters and setting. The purpose of this study is to describe the subtraction, change of variations and additions contained in the novel to the film *Melbourne Rewind*. The research method used is descriptive qualitative method. The approach used is the ecranization approach. Data were collected by reading, recording and analyzing documents from novels to films. The results of this study indicate that in the study of ecranization from novels to films, there are changes, additions and subtractions consisting of plot, setting and characters.

Keywords: *Ecranization; Film; Melbourne Rewind; Novel; Literature*

Introduction

Reality in daily life can indicate if there is a change in literary works from novels to films, one of which aims to increase the attractiveness of society, especially teenagers. So, if there are changes from novels to films, they will be more interested in watching films than reading novels. In the novel to the film that will gain knowledge for the audience that there are subtractions, changes, variations, and additions.

As for one of the changes in literary works from novels to films, such as; *Ayat-Ayat Cinta* novel, *Ketika Cinta Bertasbih* novel, *Negeri 5 Menara* novel, and literary works that have been adapted from novels to films can successfully attract the attention of Indonesian people, especially teenagers today.

Bane (2006:178) stated that ecranization is the transformation of novel media which is then visualized into a film so that it allows storytelling because the film is required with an agreed time duration. Eneste (1991:60) stated that ecranization is the whitewashing or transfer/appointment of a novel into a film (ecran in French means). The transfer of the novel to the white screen inevitably resulted in various changes. From some of the opinions above that ecranization is a process of change such as

additions, subtractions and changes in variations of literary works, which can be in the form of novels, books into films.

The transfer of the novel to the white screen (film) means a change in the tools used, namely changing the world of words into a world of images that move continuously. Because in the film, the story, plot, characterization, setting, atmosphere and style are expressed through images that move continuously. What was previously described or expressed in words, must now be translated into the world of pictures. Therefore, in ecranization there is a process of change that undergoes addition, subtraction and changes in variation.

Eneste (1991:61-66) stated the changes that occur in ecranization are as follows:

- 1) Reduction is the first step in the process of transforming a novel into a film. Reduction is a cut or subtraction in the story elements of literary works in the process of transforming novels into films. Eneste (1991:61-66) stated that reductions can be made to elements of literary works such as stories, plots, characters, settings, and atmosphere also if the setting of the novel is transferred entirely to the film, it is like the film will be very long. In ecranizing this setting will experience reduction. Therefore, what is shown on the white screen is only the background that is important or the background that marks.
- 2) Addition/expansion is the second step that occurs in the process of transforming novels into films and changes in the process of transforming novels into films. As in the creation of subtraction, this process can also occur in the realm of story, plot, characterization, setting, and atmosphere.
- 3) Varied change is the third step in the transformation process from novel to film. Eneste (1991:65) stated that in changing the variety, it is necessary to make variations on the film and make films that are not as original as the novel.

Abrams (1999:190) literally, novella (which in Indonesian – tasted; from Italian novella means ‘a small novelty’, and then interpreted as ‘short story in prose’. According to Nurgiyantoro (2013:12) the novel is a work of prose fiction whose length is sufficient, not too long and not too short. From some of the explanations above, it can be concluded that the novel is a form of literary work which is also called fiction. The novel is one of the creative imaginative literary works that pack the problems of human life in a complex manner with various conflicts, so that the reader gains new experiences about life.

Pratista in the journal Martin (2017:95) stated that language of film is a combination of sound language and image language, offering a solution through the film in the hope that it will be well received by the audience. Bluestone (in Eneste, 1991:18) stated that film is a combination of various kinds of arts, namely music, fine arts, drama, literature plus elements of photography. McQuail (2003:13) stated that film acts as a new tool used to spread entertainment that has become a habit before, and presents stories, events, music, drama, comedy, and other technical offerings to the general public. Therefore, the film is a living image or played by humans according to the movement and writing being watched which is called a movie (cinema), consisting of producers, directors, screenwriters, directors, cameramen, artistic directors, players and etc.

Methodology

The method used in this research is descriptive qualitative method. is a descriptive qualitative research. According to Sugiyono (2012:1) stated that qualitative research is research that is used to examine objects naturally. This study uses an ecranization approach. Woodrich (2017:6) ecranization

approach suggests that in the transformation or transfer of facilities from one literary work into a film/white screen. Therefore, through an ecranization approach, it is used to explain/describe the forms of addition, contraction, and change of variation in the *Melbourne Rewind* novel.

This research uses descriptive research method. This research method was chosen because the problem under study was in the form of describing the changes that existed from the novel to the film *Melbourne Rewind*. Moleong (2007:11))states that the data collected is not numbers but in the form of words and pictures, where this study seeks to describe situations or events with descriptive data.

Data collection is carried out by reading, recording, analyzing documents from novels to films. In this study, the validity of the data used is the validity of the data tested using triangulation techniques. Sutopo (2002:78) states that triangulation technique is the most widely used method to increase validity in qualitative research.

Results and Discussion

The transformation of the novel into film is the transfer of the form of presentation from linguistic media to visualization media. This resulted in differences in broadcasts that required a change in form because the filmed novel was a novel that had been paraphrased in the text in the process of ecranization; film so that the director's habit of ecranizing without reading the novel is natural. Therefore, the transformation of novels to films from novels to films is a change that occurs from novels to films, namely the reduction, changes in variations and additions. However, there needs to be the suitability of the original work as a counterbalance to the form of ecranization itself. Novels and films are two different media, so changes and differences between the two media are common Bane (2006:178).

In addition, there is no universal standard in terms of ecranization. However, the ecranization of a good novel is close to/resembles the original story so that there are many similarities between the novel and the film.

Literary works are not monuments, they monologically express the essence of all time. Meanwhile, readers and viewers must be aware that changes in the form of story presentation are very likely to be different. So, ecranization can also be categorized as a process of changing from something that is produced individually to something that is produced collectively.

The results of this study will first explain the reduction that occurs in the novel to the film *Melbourne Rewind*:

1. Setting Reduction

Film *Melbourne Rewind* "minutes 00.00 – 00.46"

"Arrive in Melbourne. 5 years ago I was here in the exact same place, carrying the same suitcase, sipping the same coffee. 5 years ago I left here to travel and chase dreams, now I'm back to do something new."

The reduction in the film immediately sets the setting in Melbourne, while the novel still explains that Max was still in Indonesia. Here we can see that the reduction in this place is one part of the producer to increase the audience to be interested in watching the film, in a word. The reduction or omission of some parts of the story in the novel is not important to display and the duration of time that results in some parts of the novel being not shown (Eneste, 1991).

2. Character Reduction

Film *Melbourne Rewind* “minutes 3.38 – 5.11”

Laura's Mother and Father are in Bandung

Laura: Why don't you just stare? Don't you eat the porridge?

Mother: Honey, I have something to say. So, mom and dad...

Instantly Cee “Laura's friend” came to pick up Laura.

Laura: Cee has come, mom. What did you want to say?

Father: No. There's nothing dear

Laura: I will go first, mom and dad.

The excerpt above shows that there are no characters that are shown in the novel. The reduction of characters due to the duration has an impact on the making of the film.

The results of this study will first explain the changes in variations that occur in the novel to the film *Melbourne Rewind*:

1. Change of Setting Variation

Film *Melbourne Rewind* “minutes 14.20 – 15. 20”

Max: Hei, I am Max

At a playground called Luna Park

Laura: Max?

Max: Maximillian Prasetya, hallo

Laura: Hi

Somewhere in Melbourne looking for bread.

Max: Shall we have coffee, Laura?

Laura: “Cee but you accompany me”

Laura: Well, alright...

Max: Ok

There is a change in variation that occurs at 14.20 to 15.20 minutes there is a setting on the playground at Luna Park, while in the novel the meeting is at Darlinghurst Apartment, an apartment building in the city center, not at Luna Park. With changes in variations in this setting, it can increase the audience to be interested, one of which is adding to the setting.

2. Change of Plot Variation Minutes “19.00 - 19.30”

“Some time ago, I joined the competence of the lighting company. So during the year 5 finalists get around the world. And the best part is that one winner gets a job in New York”

There is a change in variation that occurs at minutes 19.00 – 19.30 that it explains Max's love for light, while Max's Ci novel only explains his past. With the change in variations in this setting, it can increase the audience to be interested, one of which is the addition of the plot. there are variations in the story so that the thick content of the novel can be conveyed and the audience can follow the storyline.

The results of this study will first explain about the additions that occur in the novel to the film *Melbourne Rewind*:

1. *Setting Addition*

Film Melbourne Rewind “minutes 14.20 – 15. 20”

Max: Hi, I am Max

At a playground called Luna Park

Laura: Max?

Max: Maximillian Prasetya, hallo

Laura: Hi

Somewhere in Melbourne looking for bread.

Max: Shall we have coffee, Laura?

Laura: “Cee, accompany me!”

Laura: Well, alright...

Max: Ok.

There is an addition that occurs at minutes 14.20 to 15.20 there is a setting on the playground at Luna Park, while in the novel there is no Luna Park playground. This part of the scene is not shown in the novel, the addition of this scene is considered to make it more interesting for the audience to know what places in the city of Melbourne are.

2. *Character Addition at Minutes “3.38 – 5.11”*

Laura’s mother and father are in Bandung

Laura: Why don’t you just stare? Don’t you eat the porridge?

Mother: Honey, I have something to say. So, mom and dad.

Directly Cee “Laura’s friend” came to pick up Laura.

Laura: Cee has come, mom. What did you want to say?

Father: No. There’s nothing dear

Laura: I will go first, mom and dad.

The excerpt above shows that there are additional characters, namely the presence of Laura’s father and mother in minutes 3.38 – 5.11. In the novel there is no discussion about Laura's mother and father but discusses Max’s father and mother.

Discussion

With the ecranization of the novel to the film *Melbourne Rewind*, which refers to an adaptation theory or known as an ecranization study, after the researcher reads, records and analyzes the novel document to the film *Melbourne Rewind*. There are several reasons for the discrepancy in the text of the novel, namely; the difficulty of the scenes written in the novel into images (visual and audio) in the film because not all of them have the same meaning as the novel, the atmosphere, nuances can be visualized in the film, and the limited time for showing the film which is different from the novel which is not limited by time so that it becomes a consideration in changing the content of the story because of the different

media, and the storyline in the novel is more complex so that the writer tells all the scenes in the novel, while the film is more effective, simple, and fast in presenting the storyline, and there is difficulty in displaying the integrity of the story such as the setting and characters because it costs extra money so that it has an impact on changing the story from novels to films.

Subtractions, Variations Changes and Additions to Novels to Film Melbourne Rewind

Reduction of Setting and Characters from the Novel to the Film Melbourne Rewind

The reduction that occurs is that in the film, the setting is directly in Melbourne, while in the novel it is still explained that Max is still in Indonesia. At the beginning there was a contraction because in the novel it explained Max's past who was in Indonesia with Max's parents, while in the film it took place in the city of *Melbourne Rewind*. Here we can see that the reduction in this place is one part of the producer to increase the audience to be interested in watching the film, in a word. The reduction or omission of some parts of the story in the novel is not important to display and the duration of time that results in some parts of the novel being not shown (Eneste, 1990:61).

There are several characters who are not shown in the novel, such as Laura's father and mother. With the reduction of characters because of the impact on the costs incurred by the director there are several characters that are displayed in the novel. The reduction of characters due to the duration has an impact on the making of the film.

Variations in Setting and Plot that Occur in the Novel to the Film Melbourne Rewind

Changes in the variety of settings that occur at minutes 14.20 to 15.20 are by setting a setting on the playground at Luna Park, while in the novel they meet at Darlinghurst Apartment, an apartment building in the city center, not at Luna Park.

With the change in variety, it can add to the audience's insight into Melbourne and can increase the audience to watch the film *Melbourne Rewind*. With the change in variations in this setting, it can increase the audience to be interested, one of which is adding to the setting.

Variations change at minutes 19.00 – 19.30 which tells the plot about Max's love for light, while Max's novel only explains his past.

With the change in variations in this setting, it can increase the audience to be interested, one of which is the addition of the plot. there are variations in the story so that the thick content of the novel can be conveyed and the audience can follow the storyline.

Added Setting and Characters from the Novel to the Film Melbourne Rewind

There is an additional setting that happens that at minutes 14.20 to 15.20 there is a setting on the playground at Luna Park, while in the novel there is no Luna Park playground. This part of the scene is not shown in the novel, the addition of this scene is considered to make it more interesting for the audience to know what places in Melbourne are. The addition of this background is one part that makes the audience more interesting to watch *Melbourne Rewind* or other films. But with the addition of getting one of the shortcomings for novel readers.

The excerpt above shows that there are additional characters, namely the presence of Laura's father and mother in minutes 3.38 – 5.11. In the novel there is no discussion about Laura's mother and father but discusses Max's father and mother. While in the film, Laura explains more about her mother and father with a farewell scene that explains in the film.

Conclusion

The forms of ecranization can be seen clearly in the story from the novel to the film *Melbourne Rewind*, both from the setting, plot, and characters, it is clear that there are additions, contractions or variations of the story in film form. With the form of an ecranization study, it will have a different presentation. In the novel to the film *Melbourne Rewind*, there are reductions, additions and changes to variations in both the setting, plot, and characters.

However, readers of the novel *Melbourne Rewind* when they watch the film *Melbourne Rewind* will judge that the novel or film is not good. This is based on the concept that between novels and films are two different things, so that a good judgment or not is not on the level of similarity between novels and films. In fact, the film *Melbourne Rewind* is considered good because it can cover the shortcomings contained in the novel. The public or the audience should be familiar with ecranization so that it is not assumptive, subjective, and a priori in evaluating works of art (novels and films).

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