



Novel Adaptation of Ancika: *Dia Yang Bersamaku 1995* Into Film and Its Implications for Indonesian Language Learning in Senior High School

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Abstract

This study aims to describe the adaptation process of the novel *Ancika: Dia yang Bersamaku 1995* into its film version and to explain its implications for Indonesian language learning in Senior High School (SMA). The adaptation of a novel into a film is a process that not only transfers the story but also involves structural and narrative transformations due to differences in the characteristics of each medium. This research employs a descriptive qualitative method. The data sources consist of the novel *Ancika: Dia yang Bersamaku 1995* and its film adaptation. The data were analyzed by comparing the intrinsic elements of the novel and the film namely plot, characters, and setting based on adaptation theory, which includes reduction, addition, and variation changes. The results show that reduction is carried out by omitting certain narrative details to achieve dramatic effectiveness; additions are made to strengthen conflicts and clarify relationships between characters; and variation changes occur through modifications in the presentation of events without eliminating the core of the story. The findings of this study have implications for Indonesian language learning in Senior High School, particularly in drama text material for Phase F Grade XI of the Merdeka Curriculum, as contextual teaching material that supports the development of students' critical, analytical, and creative thinking skills.

Keywords: adaptation, novel, film, Indonesian language learning

INTRODUCTION

The transformation of literary works from one medium to another has long been a significant phenomenon in the development of Indonesian literature. One of the most dominant forms of such transformation is the adaptation of novels into films. This practice has existed since the early era of Indonesian cinema, including the adaptation of Siti Nurbaya: Kasih Tak Sampai by Marah Rusli into the film Siti Nurbaya in 1941 (Biran, 2009). As the film industry has developed and public interest in popular narratives has increased, the adaptation of literary works into films has continued to grow and diversify.

The transformation of medium in adaptation is not merely a transfer of story, but also involves aesthetic and structural adjustments in accordance with the characteristics of the new medium. Damono (2018) explains that adaptation encompasses the transfer of literary works

into various forms, such as novels into films, poems into music, and short stories into novels. In the context of ekranisasi (screen adaptation), differences between written and audio-visual media often result in changes to intrinsic elements of the story, such as plot, characters, and setting. These changes frequently create discrepancies between readers' expectations of the novel and the resulting film adaptation, sometimes leading to criticism for allegedly diminishing the depth of meaning found in the original work.

The phenomenon of novel to film adaptation also has significant implications in education, particularly in literature learning at the Senior High School (SMA) level. Students tend to be more familiar with literary works through their film versions rather than by reading the novels in full. Kolamasari (2018) states that adolescents prefer films because they are considered more efficient and easily accessible. This

condition has implications for declining reading interest and the limited development of students' critical literacy skills. On the other hand, the popularity of film adaptations such as *Bumi Manusia* and *Tenggelamnya Kapal Van der Wijck* demonstrates the potential of literary works as contextual learning media when utilized appropriately.

Theoretically, Eneste (1991) explains that the process of ekranisasi generally involves three main forms of change: reduction, addition, and variation. These forms of change not only have technical consequences but also influence the interpretation of the story. Therefore, the study of literary adaptation is essential to understand the extent to which a film is able to represent the essence of its source literary work.

One relevant work to be examined is the novel *Ancika: Dia yang Bersamaku 1995* by Pidi Baiq, which has been adapted into a film. This novel is distinctive for its narrative style, female point of view, and deep emotional portrayal, making its adaptation into film potentially subject to various shifts in meaning. To date, research specifically examining the adaptation of the novel and film *Ancika: Dia yang Bersamaku 1995* remains limited, particularly in relation to its implementation in Indonesian language learning based on the Merdeka Curriculum.

Based on these considerations, this study is directed at examining the process of adapting the novel *Ancika: Dia yang Bersamaku 1995* into film and exploring its implications for Indonesian language learning in Senior High School. This study is expected to contribute theoretically to the field of literary adaptation studies and practically to the development of contextual, innovative literary learning aligned with the principles of the Merdeka Curriculum.

METHOD

This study employs a descriptive qualitative method aimed at providing an in-depth description of the adaptation process from novel to film and its implications for Indonesian language

learning in Senior High School (SMA). A qualitative approach was chosen because the research focuses on meaning-making, interpretation, and the explanation of changes in intrinsic elements of the story resulting from the shift from written text to audiovisual media.

The research data consist of excerpts in the form of words, phrases, and sentences that represent changes in intrinsic elements namely plot, characters, and setting in the adaptation process of the novel *Ancika: Dia yang Bersamaku 1995* into its film version. The data sources include the novel *Ancika: Dia yang Bersamaku 1995* by Pidi Baiq, published by Gramedia Pustaka Utama in 2021, and its film adaptation released in 2024, produced by MD Pictures and directed by Benni Setiawan, with a duration of 110 minutes.

The primary research instrument is the researcher, who plays a direct role in the processes of data collection, classification, and analysis. The researcher conducted a comprehensive reading of the novel and carefully observed the film adaptation to identify changes in plot, characters, and setting. To ensure systematic analysis, a supporting instrument in the form of an analytical table was used to categorize the data based on the types of adaptation changes: reduction, addition, and variation, as proposed by Eneste (1991).

Data were collected through reading, observing, and note-taking techniques. The collected data were then analyzed by comparing the intrinsic elements of the novel and the film and classifying the identified changes into three categories of adaptation: reduction, addition, and variation. Finally, the findings were interpreted and contextualized within Indonesian language learning in Senior High School, particularly in the element of writing drama texts for Phase F Grade XI under the Merdeka Curriculum.

RESULT AND DISCUSSION

Based on this study, the researcher analyzed the adaptation process that occurs in the novel *Ancika: Dia yang Bersamaku 1995* by Pidi Baiq and its film version directed by Benni Setiawan. The findings

indicate that there are changes in the intrinsic elements of the story in the adaptation from the novel to the film, including reduction, addition, and variation in terms of plot, characters, and setting.

1. The Aspect of Reduction in the Adaptation of *Ancika: Dia yang Bersamaku 1995* into Film

The process of adapting a novel into a film, commonly referred to as *ekranisasi* (screen adaptation), generally results in changes to the story elements, one of which is reduction. Reduction occurs as a consequence of the differences in characteristics between written text and audiovisual media. A novel, as a literary work in written form, allows the author to elaborate the story in detail through narrative descriptions, setting development, and in-depth characterization. In contrast, film as an audiovisual medium has time limitations and emphasizes visual and dramatic aspects; therefore, not all parts of the novel can be fully represented in the film (Eneste, 1991).

1.2 Reduction in the Plot

Plot reduction is found in the second part of the novel *Ancika: Dia yang Bersamaku 1995*, particularly in the scene depicting Ancika's journey home with Bagas, Iksan, and Ipul after attending tutoring. In the novel, this scene contains light conversations that function to build a sense of togetherness, illustrate friendship dynamics, and strengthen character development, especially that of Bagas. However, in the film version, this sequence of interactions is omitted, and the story transitions directly to the scene of their arrival at Abah's house.

This reduction reflects a strategy of plot simplification to adjust the narrative to the characteristics of film as a medium with time constraints and a demand for dramatic efficiency. Everyday conversations that are primarily narrative and verbal in nature are considered to lack strong conflict function; therefore, they are not presented. As a result, the film replaces narrative

development through dialogue with the visualization of core events in order to maintain a faster pace and clearer focus.

The impact of this reduction is evident in the diminished depth of social relationships among the characters and the weakening of the warmth and humor that, in the novel, are constructed through casual dialogue. Although this reduction is effective in accelerating the plot and maintaining the film's rhythm, from the perspective of literary adaptation, it reduces the emotional dimension and interpersonal closeness that characterize the novel's storytelling style. Thus, the reduction of plot in this section affects not only the structure but also the atmosphere and narrative style in the adaptation process into film.

Novel <i>Ancika Dia yang bersamaku 1995</i>	Film <i>Ancika Dia yang bersamaku 1995</i> (00:02:45)
"In the car, to fill the silence, we talked to each other about all kinds of trivial things, whether about school activities, news, or hobbies. At that time, Bagas told us about his strong interest in music."	Ancika arrives at Abah's house with Bagas, Iksan, and Ipul.

1.3 The Aspect of Reduction in Characters

Character reduction is found in the early part of the novel *Ancika: Dia yang Bersamaku 1995*, when the characters Santika, Devi, and Rika are introduced as Ancika's classmates. In the novel, these supporting characters function to broaden the protagonist's social sphere and to portray the dynamic atmosphere of teenage life through daily interactions in the school environment. Their presence emphasizes that Ancika exists within diverse social relationships and is not solely connected to the other main characters.

In the film version, Santika, Devi, and Rika are neither portrayed nor mentioned at all. The omission of these characters represents a form of character reduction intended to achieve dramatic effectiveness and narrative efficiency. Films tend to focus on characters who directly contribute to the development of the central conflict; therefore, supporting characters who do not significantly influence the main plot are removed. As a result, the representation of Ancika's social life in the film becomes more limited and intimate compared to the novel.

This reduction affects not only the characterization structure but also shifts the narrative tone from a broader social orientation to a more emotionally focused storytelling approach. While the novel presents a wider depiction of adolescent social dynamics, the film simplifies the interactional space in order to maintain the intensity of the main conflict. Thus, the omission of Santika, Devi, and Rika illustrates a narrative transformation from the textual medium to the audiovisual medium that prioritizes dramatic demands.

Novel <i>Ancika Dia yang bersamaku 1995</i> "Not long after, Santika, Devi, and Rika came and joined us. They were all my classmates."	Film <i>Ancika Dia yang bersamaku 1995</i> (00:02:45) The characters Santika, Devi, and Rika are neither mentioned nor portrayed in the film.
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1.4 The Aspect of Reduction in Setting

Setting reduction is identified in the fourth part of the novel *Ancika: Dia yang Bersamaku 1995*, particularly in the depiction of Mang Uja's food stall as a gathering place for Ancika and her friends. In the novel, this setting functions as a social space that portrays daily interactions, friendship dynamics, and a sense of intimacy that strengthens character development. Mang Uja's stall serves not merely as a physical location, but also as a representation of togetherness and the communal life shared by the characters.

In the film version, the setting of Mang Uja's stall is not presented, indicating a form of setting reduction. This omission is intended to achieve narrative efficiency and to focus attention on the development of the main conflict. Films tend to select settings that have a direct dramatic function, in line with time limitations and the demand for effective visual representation.

The impact of this reduction is evident in the diminished portrayal of the characters' social dynamics. While the novel emphasizes the warmth of communal relationships through informal meeting spaces, the film presents inter-character relationships in a more concise manner and centers more on the personal experiences of the main character. Therefore, this reduction of setting is not merely structural, but also influences the social atmosphere in the adaptation process from novel to film.

Novel <i>Ancika: Dia yang Bersamaku 1995</i> , p. 143. "The next day, Tuesday, after school, I gathered with Indri, Fuad, and Idham in the classroom. We calmly discussed various matters before finally going to meet Bono at Mang Uja's food stall."	Film <i>Home Ancika Dia yang Bersamaku 1995</i> There is no visual representation in the film of the setting of Mang Uja's food stall.
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2. The Aspect of Addition in the Adaptation of *Ancika: Dia yang Bersamaku 1995* into Film

In the process of adapting a novel into a film, the addition of story elements is an adaptation strategy employed to accommodate the characteristics of the audiovisual medium. Such additions aim to clarify the narrative flow, strengthen characterization, and enhance dramatic impact so that the story can be conveyed

effectively to the audience. In the adaptation of the novel *Ancika: Dia yang Bersamaku 1995* into film, additions are found in the elements of plot, characters, and setting as cinematic considerations, deemed necessary to enrich the delivery of the story without altering its main storyline or central message (Eneste, 1991).


2.1 Addition in the Plot

Plot addition is identified in the difference in the presentation of the opening events between the novel and the film *Ancika: Dia yang Bersamaku 1995*. In the novel, the narrative immediately places Ancika at the school gate as she is about to leave, without explicitly depicting the preceding school activities. This storytelling style emphasizes the personal point of view and the psychological atmosphere of the main character.

In contrast, the film adds a classroom scene in which a teacher instructs students to complete a mathematics assignment. This addition provides a visual orientation of the setting and time before the significant event occurs. The inclusion of the classroom scene represents a dramatic adaptation strategy aligned with the characteristics of the audiovisual medium. The scene functions to clarify the context of Ancika's school life, establish a gradual visual rhythm, and create a logical transition toward Ancika's encounter with Bono at the school gate. Thus, the film not only expands the story's setting but also strengthens the dramatic structure, making the narrative flow easier for the audience to follow.

From the perspective of adaptation theory, this addition demonstrates a narrative transformation from the subjectivenarrative style of the novel to a more visual realistic approach in the film. Although the addition enhances contextual clarity and communicative effectiveness, it also shifts the storytelling nuance from an internal emotional focus toward a more objective representation of everyday life. This finding confirms that plot addition in the film serves as both a visual and dramatic reinforcement, as well as a consequence of

adapting from a textual to an audiovisual medium.

<p>Novel <i>Ancika Dia yang bersamaku 1995</i></p> <p>“One day, around twelve noon, as I was about to leave the school gate with Indri, I saw Bono. He was wearing a denim jacket and sitting on his motorcycle with the engine still running, like a bandit straight out of a Bollywood movie.”</p>	<p>Film <i>Ancika Dia yang bersamaku 1995</i> (00:02:45)</p> <p>A teacher is seen explaining to the students that they must complete the mathematics assignment in their notebooks.</p> 
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2.2 The Aspect of Addition in Characters

Character addition is identified in the domestic scene after Ancika arrives home. In the novel, the home atmosphere is depicted simply through the presence of Mama, Bi Opi, and Teh Risa, creating a private space with an intimate and reflective tone in accordance with the protagonist's personal point of view. This representation emphasizes emotional closeness and highlights the home as a space for Ancika's psychological comfort and recovery.

In contrast, the film adds two characters Beni and Tina who are present at the dining table. This addition serves as a visual adaptation strategy to enrich the dynamics of the scene and to portray Ancika's social environment more openly. The presence of additional characters strengthens the impression of social support and a warm familial atmosphere, while also meeting the dramatic demands of the film medium, which relies on direct interaction and the visualization of relationships among characters.

From the perspective of adaptation theory, this character addition expands the social context without altering the central message of the story. However, it also shifts the narrative tone from the psychologically

intimate focus found in the novel to a more communicative and visually expressive representation in the film. Thus, the addition of characters functions as a form of dramatic reinforcement, yet it also implies a reduction in the narrative depth that characterizes the novel in its adaptation to the audiovisual medium.

<p>Novel <i>Ancika Dia yang bersamaku 1995</i></p> <p>“After I got out of the car, they immediately went home. I entered the house and saw Bi Opi with her daughter, who is usually called Teh Risa. At that time, they were sitting at the dining table with Mama.”</p>	<p>Film <i>Ancika Dia yang bersamaku 1995</i> (00:12:59)</p> <p>Beni, Tina, Mama, Bi Opi and Teh risa</p> 
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2.3 The Aspect of Addition in Setting

Setting addition is identified in the different portrayal of Ancika’s activities after the tutoring session is canceled. In the novel, the narrative merely states that students are allowed to go home earlier than usual, without describing any further activities undertaken by Ancika outside the academic setting. The setting presented is limited and informative, focusing solely on the learning situation without expanding into other social spaces.

In contrast, the film adds a setting that depicts Ancika traveling home by public minibis (angkot). This addition expands the spatial scope of the story into a public environment and provides a concrete visualization of the character’s daily mobility. The scene functions not only as visual enrichment but also strengthens Ancika’s characterization as an independent teenager living in a modest social environment. Moreover, it enhances the sense of everyday realism that is essential in the film medium.

From the perspective of adaptation theory, this setting addition serves as a

strategy to maintain narrative continuity and dramatic rhythm. Film requires the visualization of transitional processes so that the storyline does not appear abrupt, as it might in a novel. Therefore, the addition of the public transportation scene functions as an aesthetic visual adjustment that enriches the story’s atmosphere and deepens the social representation of the character without altering the novel’s central idea.

<p>Novel <i>Ancika Dia yang bersamaku 1995</i></p> <p>“Time passed. Three days later, there was an internal try-out event at the tutoring center, so the learning activities were canceled and we were allowed to go home earlier than usual.”</p>	<p>Film <i>Ancika Dia yang bersamaku 1995</i> (00:31:28)</p> <p>Ancika is shown taking a public minibis (angkot) to return home.</p> 
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3. The Aspect of Variation in the Adaptation of the Novel *Ancika Dia yang Bersamaku 1995* into the Film *Ancika*

In the process of adapting the novel Ancika into the film Ancika, variation constitutes a form of adaptation carried out to align narrative imagination with the demands of the audiovisual medium. This type of change does not eliminate the core of the story; rather, it modifies the presentation of events, characterization, or setting to make them more communicative, dynamic, and cinematically effective. As a result, the film offers a new experience for the audience while maintaining its connection to the source text.

3.1 Variation in the Plot

Plot variation can be observed in the difference in narrative perspective between the novel Ancika and its film adaptation. In the novel, the event is presented from

Ancika’s point of view as she notices Mang Anwar approaching her. The narration is descriptive and linear, and Mang Anwar appears primarily as an observed object without a dominant emotional role.

In contrast, the film shifts the perspective by portraying Mang Anwar as the observing subject who watches Ancika interacting with Abah inside the house. This shift in perspective represents a cinematic strategy to enhance dramatic impact through visual storytelling. By positioning the camera from Mang Anwar’s viewpoint, the film captures expressions and gestures that enrich the meaning of the relationships among the characters and create a stronger sense of familial warmth. This variation transforms Mang Anwar from a relatively passive figure in the novel into a character with more pronounced emotional involvement in the film.

From the perspective of adaptation theory, this variation demonstrates a creative transformation in response to the characteristics of the audiovisual medium. While the novel relies on introspective narration, the film utilizes visual perspective to articulate social relationships and emotional nuances directly. Therefore, this variation in plot does not alter the essence of the story, but rather intensifies its emotional and dramatic expression in the cinematic adaptation.

<p>Novel <i>Ancika Dia yang bersamaku</i> 1995 p. 38 “A few moments later, I saw Mang Anwar. He had just come out of Abah’s house and was walking toward me.”</p>	<p>Film <i>Ancika Dia yang bersamaku</i> 1995 (00:08:05) Mang Anwar is shown observing Ancika as she talks with Abah insid.</p> 
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3.2 Aspects of Change Vary in Setting

Variation in temporal setting can be observed in the different presentation of Dilan’s arrival in the novel *Ancika* and its film adaptation. In the novel, the event takes place at night, creating an intimate and reflective atmosphere that emphasizes the emotional closeness between Dilan and Ancika’s family. The nighttime setting reinforces a sense of privacy and contemplation within the narrative.

In contrast, the film shifts the event to the morning, featuring brighter lighting and a fresher atmosphere. This change in time setting represents an adaptation strategy that responds to the visual and dramatic demands of the film medium. Morning is chosen to create a more dynamic visual rhythm and to convey a sense of optimism and renewed momentum in the characters’ relationship. This shift influences the overall tone of the storytelling, transforming it from the personal and contemplative nuance found in the novel into a more open and progressive atmosphere in the film.

From the perspective of adaptation theory, this variation in temporal setting reflects a shift in meaning from symbolic intimacy toward strengthened dramatic dynamics. Therefore, the change is not merely technical, but also affects the atmosphere and the audience’s perception of the relationships among the characters in the cinematic version.

<p>Novel <i>Ancika Dia yang bersamaku</i> 1995 “At around eight in the evening, Dilan arrived. I was surprised by the fact that Dilan came only with Abah on a motorcycle.”</p>	<p>Film <i>Ancika Dia yang bersamaku</i> 1995 (01:32:16) The scene takes place in the morning.</p> 
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4. Implications for Indonesian Language Learning

The findings of this study indicate that the adaptation of the novel *Ancika* into film

has strong relevance for Indonesian language learning at the Senior High School (SMA) level, particularly in the elements of reading and writing literary texts. The adaptation process, which involves reduction, addition, and variation in the elements of plot, characters, and setting, demonstrates that the transformation of a literary work is not merely a transfer of storyline, but an adjustment of meaning according to the characteristics of the medium. These findings can be utilized by teachers to foster students' critical and analytical thinking skills through comparative activities between the novel and its film adaptation.

The adaptation approach is also relevant to the current condition of literature learning in senior high schools, where students' interest in reading novels remains relatively low. The integration of film as a complementary learning medium can serve as a contextual strategy to bridge students' interest in visual culture with the objectives of literary education. Through comparative analysis, students are not only encouraged to understand the content of the story, but also trained to evaluate the reasons behind reductions, additions, and variations in the presentation of the narrative. Consequently, literary learning moves beyond theoretical identification of intrinsic elements toward deeper interpretative engagement.

Furthermore, the implications of this study align with the Learning Outcomes (Capaian Pembelajaran/CP) of Phase F in the Merdeka Curriculum, which emphasize students' abilities to interpret, evaluate, and reflect upon literary texts based on context and medium. The findings can be integrated into adaptation-based teaching modules through comparative analysis activities, critical discussions, and reflective writing tasks or drama text adaptations. Therefore, adaptation-based literary learning has the potential to become an effective pedagogical strategy for developing students' Higher Order Thinking Skills (HOTS) while creating literature instruction that is more contextual, meaningful, and relevant to senior high school learners.

CONCLUSION

The results of this study show that the adaptation of the novel *Ancika* into film involves structural narrative changes in the form of reduction, addition, and variation in the elements of plot, characters, and setting. Reductions are carried out to streamline the storyline and adjust it to the dramatic demands of film; additions function to clarify conflicts and enhance visual appeal; while variations serve as strategies to adjust narrative rhythm and presentation so that the story becomes more effective in the audiovisual medium without eliminating the essence of the novel.

These findings confirm that adaptation is a creative transformation process influenced by time limitations, visual demands, and the communicative needs of film. The changes affect how audiences interpret the story, yet the central theme and message of the literary work are maintained.

The implications of this research are relevant to Indonesian language learning in senior high schools within the framework of the Merdeka Curriculum. The study of reduction, addition, and variation can be utilized as instructional material to develop students' analytical skills, critical thinking, and creative writing abilities through the use of novels and films as contextual learning resources.

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