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## CHANGES TO THE FILM IVANNA BY KIMO SITAMBOEL: A STUDY ECRANIZATION

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### ABSTRACT

The transfer of vehicles from one medium to another is a phenomenon that commonly occurs in contemporary contexts. The phenomenon of transferring the vehicle from text to film is called ecranization. This study analyzes the process of ecranization and focuses on change in the film *Ivanna* by Kimo Sitamboel, which adapted the novel *Ivanna* Van Dijk by Risa Saraswati. This study uses a descriptive qualitative method with data in the form of novels and films, which will be seen as the process of change that occurs in the film *Ivanna*, which was adapted from the novel *Ivanna* Van Dijk. This research obtained results in the form of changes in characters and characterizations, time settings, points of view, and themes. These changes make *Ivanna's* film able to realize things that cannot be conveyed in the novel, which can be seen from the changes in the characters who present visuals that are different from those conveyed in the novel, in addition to changes in the setting when the past can be visualized so as to create an atmosphere in the past. After that, there was a change in point of view that placed the writer as the audience, and finally, a change in theme that made the atmosphere more scary and tense. These changes make *Ivanna's* film a film that depicts a different story, as if to embody *Ivanna's* story after the tragedy that befell her.

**Keywords:** *Ecranization, Film, Novel*

### INTRODUCTION

Novels nowadays can not only be enjoyed by reading, but a novel can also be enjoyed in other ways, namely, by the process of transferring media from text to audiovisual, known as ecranization, namely, a phenomenon of making films adapted from a text, in this case a novel. The change of novels into films that have recently become popular among the public and the world of cinema is a form of appreciation from the fans of the work; specifically, the change of media novels into films is called ecranization. As Saryono's opinion in the understanding conveyed by Faidah that "the phenomenon of ecranization is a hybrid literary multimedia, this phenomenon appears to pursue the market" (Faidah, 2019:65). This happens because more and more Indonesian films are adapting novels. Most of these films take best-selling novels that are in great demand by the public, as seen from the number of viewers of films adapted

from novels that can be seen based on Instagram data from the @film\_indonesia account (2022).

Ecranization is the process of changing media from text to film. As stated by Eneste in Saputra, (2020), ecranization is a whitewashing voyage, transferring or lifting a novel into a film. In line with Saputra's opinion, Faidah, (2019) stated that the difference in the process of creating works between literature and film shows that the process of creating literary works is more oriented towards literary interests, while the film industry is more oriented towards market interests, as is the basic nature of the industrial world. Although in the process of transferring this media, it is inseparable from the addition, reduction, or change of variations of the story, characters, plot, and even themes. This happens because it cannot be denied that these two media certainly have different structures from each other.

As previously stated, novels are typically written or text-based, while films utilize images and sound, or audiovisuals. Many novels offer compelling stories, prompting filmmakers to adapt them for film. Consequently, many films are adaptations of novels. Filmmakers are responsible for meeting readers' expectations, as audiences will likely have varying responses and expectations for films adapted from novels.

This research is motivated by the phenomenon of films that are often adapted from novels, especially in Indonesia. Previous research was conducted by Riani et al., (2019) with the title Ekranisasi on the Novel Ananta Prahadi by Risa Saraswati with the Film Ananta by Rizki Balki. Riani's research focuses on the process of transforming a novel into a film using ecranisasi studies, the results of this study found three reductions, namely reduction in characters, several characters in the novel are not shown in the film, then reduction in the setting, it was found that there was a setting that was removed in the film, one of which was the hospital setting where Ananta was treated, finally reduction in the plot, it was found that there was a missing scene in the film Ananta, including when Tania and Ananta went on vacation to Transylvania. Then it was found that there was an addition to the character, namely the character Jack who was not previously in the novel, then additions to the setting, one of which was the river setting that was not told in the novel, finally changes in variations were found in the film, including changes in the story about Tania's father and changes in Tania's character that were different from the novel.

Another study was conducted by Saguni et al., (2020) entitled "The Transformation of Risa Saraswati's Novel Danur 2 Maddah into the Film Danur 2 Maddah: An Ecranization Study." Saputra's research uses an ecranization study to examine the ecranization process that occurs in the film Danur 2: Maddah, adapted from the novel Danur 2: Maddah. The results of this study found three ecranization processes: first, there is a reduction in the characters, setting, and plot in the

ecranization process; then there are additions to the characters, setting, and plot; and finally, there are slight variations in the characters in the film *Danur 2: Maddah*.

Based on several previous studies, this researcher will analyze the film *Ivanna*, directed by Kimo Sitamboel, which is an adaptation of the novel *Ivanna Van Dijk* by Risa Saraswati. The film *Ivanna* (2022) is a film that is watched a lot in cinemas, namely by 2,793,775 viewers, so it is interesting to analyze because it takes a story from a best-selling novel that tells a communication to reveal *Ivanna's* figure in the past, and to realize the same setting must be adjusted to realize the situation described in the novel and be able to bring the audience to feel the situation presented in the film. Thus, this study will discuss the changes contained in the film *Ivanna* as an adaptation of the novel *Ivanna Van Dijk*.

## METHODS

The method used in this research is a descriptive qualitative method. This method can support the analysis process in this research, as Yusuf. M (2016) stated that qualitative methods are used to observe and reveal conditions and objects in the context of finding a deep understanding of a problem faced in the form of qualitative data in the form of images, events, and words. This is also conveyed by Ahmadi, (2019), that qualitative research is basically narrating and describing data. Therefore, qualitative research more often uses exposition than the use of numbers. Qualitative data includes detailed descriptions of certain events, situations, or phenomena, then the income, responses, attitudes, beliefs, or ways of thinking of people who have experience or who are related or involved in it. Then qualitative data can be in the form of document excerpts, reports, archives, and history. Finally, qualitative data is a detailed description of a person's attitude or behavior.

The instrument in qualitative research is the researcher himself; the researcher will be the instrument or tool in his research. As stated by Andalas & Setiawan, (2020) the researcher is an instrument during his research who acts as a data collection tool in qualitative research. This is because during the research he acts as a designer, implementer, data collector, analyzer, data interpreter, and reporter of research results; the researcher becomes a tool that implements the entire research process. Therefore, the process in this research is important to carry out an observation and recording of data to be reduced and analyzed so that the results can be in the form of conclusions that will be presented in a descriptive narrative. The purpose of this study is to understand the phenomenon of ecranization that continues to occur today and to be able to see the changes that occur in the film *Ivanna* by Kimo Sitamboel, which is adapted from the novel *Ivanna Van Dijk* by Risa Saraswati.

## RESULT

Based on the results of the analysis of Ivanna Van Dijk's novel, which focuses on the analysis of changes in the intrinsic elements of the novel into a film, it was found that there were 4 elements that experienced changes, as shown in the following data.

### 1. Theme

Based on the analysis, the theme in Ivanna Van Dijk's novel is the theme of family. This can be seen from the story told by the author in the form of the story of the Van Dijk family, which at first went well, then conflicts arose that the family faced until finally the eldest son of the Van Dijk family took revenge for the misfortune that happened to his family. This can be seen in the following quote.

“Tuhan, aku berpisah denganmu hari ini. Maaf jika aku tak lagi memercayai keberadaan-Mu. Bagiku, kau hanyalah mimpi yang ada dalam pikiran manusia-manusia bodoh seperti aku yang dahulu. Tapi, maaf Tuhan, aku tak mau terus menerus membodohi diriku dengan percaya bahwa kau memang ada. Bertahun-tahun kami sekeluarga berharap belas kasih-Mu, karena kami yakin hanya kau harapan kami. Nyatanya, mereka semua mati sia-sia. Sekarang, aku sendirian, dan sayangnya hanya aku yang mulai sadar bahwa keberadaan-Mu hanya omong kosong belaka. Aku tak akan lagi meminta belas kasih-Mu. Aku membalaskan semua dendamku ini... sendirian” (Saraswati, 2022: 164).

Based on the quote above, it can be seen that the story in the novel Ivanna Van Dijk has a family theme because this novel tells the life story of Ivanna and her family, who came to the Dutch East Indies. Then, over time, because of the love and kindness of the Van Dijk family to the natives, the family slowly fell apart, as in the quote that shows Ivanna's disappointment with God, who was the only hope to protect her family, but finally the Van Dijk family died and left her alone, until Ivanna decided to leave God and start a plan of revenge for the Van Dijk family.

### 2. Character and Characterization

Overall, 10 characters were found to be involved in the novel, but the results of data reduction and analysis showed a process of change in the character of Ivanna. Overall, 10 characters were found to be involved in the novel, but the results of data reduction and analysis showed a process of change in the character of Ivanna as a ghost. In the novel, Ivanna's characterization is described as follows. as a ghost. In the novel, Ivanna's characterization is described as follows.



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“Aku sadar, saat ini aku sedang menantang. Dan yang kutantang untuk datang bukanlah hantu yang mudah diajak bicara. Kupersiapkan mental sekuat tenaga, karena Ivanna bukan hantu yang ramah dan menyenangkan... Kali ini, kutatap wajahku kembali di cermin, tetap saja sama. Aku berbalik, tiba-tiba saja... ku lihat wajah lain di sana, wajah seorang perempuan berambut pirang yang menatap ke arah cermin dengan sorot mata mengerikan!” (Saraswati, 2022: 5 dan 6).

Based on the quote, the figure of Ivanna with blonde hair is seen, which is her last form during her life, because Ivanna's life ended tragically and she still did not find peace even though she had avenged her revenge and all that was left was regret in herself, until finally Ivanna became a terrible and angry figure.

### 3. Setting

The background elements consist of the setting of place, atmosphere, and time. Based on data reduction and analysis, it was found that only the time setting experienced a process of change. In the novel, the time setting is depicted as being around the 2000s, as seen in the following quote.

“...Setelah kupastikan itu murni kesalahan teknis, kulangkahkan kaki kembali menuju lift meski keadaan gelap. Kurogoh saku, berniat untuk menyalakan lampu telepon genggam karena keadaan benar-benar gelap” (Saraswati, 2022: 3).

Based on the quote above, it can be seen that Ivanna Van Dijk's novel is set in the present day, as a cell phone is used as a flashlight to illuminate dark spaces. Therefore, it is assumed that the setting is around the 2000s, as technological developments are already evident in the quote.

### 4. Point of View

Based on the analysis of Ivanna Van Dijk's novel, the point of view used in Risa Saraswati's novel is the first-person point of view, which is seen in the use of the word "I" in the narrative, but the character "I" as the point of view in this novel is divided into two, namely "I" as the character Risa and "I" as the character Ivanna Van Dijk.

Aku termenung, menyesapi kata demi kata yang dia tuturkan di telingaku. Mungkin ini adalah kisah yang paling lama kutulis, tapi menjadi kisah paling dalam yang membuat kepalaku tak bisa berhenti memikirkan hantu perempuan Belanda ini. (Saraswati, 2022: 210).



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Based on the quote above, it is the first-person point of view, "I" as the character Risa, which can be seen in the quote that the character I tells the impression of her experience listening to and writing the story of Ivanna Van Dijk.

In addition to novels, data analysis was also conducted on films. Based on the analysis of Ivanna, researchers found elements that had changed from the previous novel, such as theme, characters and characterization, setting, and point of view. These findings can be seen in the following data.

#### 1. Theme

Based on an analysis of Kimo Sitamboel's film "Ivanna," researchers found that the theme of the film is revenge. This is evident in the conflict surrounding the murder committed by Ivanna against the residents of the orphanage. This can be seen in the following image.



Image 1.1 Ivanna was tortured by the natives



Image 1.2 Ivanna was handed over to the Japanese army

Source: [https://app.primevideo.com/detail?gti=amzn1.dv.gti.6e519d2c-91a4-4e8d-9685-7334e2299665&ref=atv\\_dp\\_share\\_mv&r=web](https://app.primevideo.com/detail?gti=amzn1.dv.gti.6e519d2c-91a4-4e8d-9685-7334e2299665&ref=atv_dp_share_mv&r=web)

Based on the picture above, it can be seen in the scene in picture 1.1 that Ivanna is being tortured by the native people, and then in the scene in picture 1.2, Ivanna says threats to the native people before she is finally killed by Japanese soldiers. Therefore, the theme in the film Ivanna is revenge, from the figure of Ivanna, who was betrayed by the native people she loved so much. So after her death and the statue containing her body was found, she started killing



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the people in the orphanage by separating their heads from their bodies, just like what happened to her.

## 2. Character and Characterization

Overall there are 12 characters involved, but this analysis will focus on the character of Ivanna, who experiences changes. Ivanna is the main character in the film. The figure of Ivanna is a headless ghost with a long white dress and covered in blood. The figure of Ivanna is a vengeful and cruel ghost who wants her head back; she slaughters the occupants of the orphanage by attacking and breaking their heads by twisting the human head until it is separated from the body, as can be seen in the picture below.



Image 1.3 The figure of Ivanna killing Artur

Source: [https://app.primevideo.com/detail?gti=amzn1.dv.gti.6e519d2c-91a4-4e8d-9685-7334e2299665&ref=atv\\_dp\\_share\\_mv&r=web](https://app.primevideo.com/detail?gti=amzn1.dv.gti.6e519d2c-91a4-4e8d-9685-7334e2299665&ref=atv_dp_share_mv&r=web)

Based on the picture above, the cruelty of Ivanna's figure, which is full of hatred and cruelty, can be seen. Ivanna's figure can scare the residents of the orphanage with her scary form and can also attack the residents to the point of hurting them by strangling her victims until the victims' heads are separated from their bodies. This condition is the same as what Ivanna experienced, where she died because her neck was slashed by a sword by a Japanese soldier until her head was separated.

## 3. Setting

The background analysis in the film Ivanna focuses on the time setting, which has changed. The results of data reduction and analysis found that the time setting used in the film Ivanna was 1993, which can be seen in the following image.



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Image 1.4 background time 1993

Source: [https://app.primevideo.com/detail?gti=amzn1.dv.gti.6e519d2c-91a4-4e8d-9685-7334e2299665&ref\\_=atv\\_dp\\_share\\_mv&r=web](https://app.primevideo.com/detail?gti=amzn1.dv.gti.6e519d2c-91a4-4e8d-9685-7334e2299665&ref_=atv_dp_share_mv&r=web)

Based on the image above, there is a scene of a bus traveling along a road with rice fields on the right and left, with Ambar and Dika in it, traveling to an orphanage. So it can be seen that the time setting of the scene is 1993. Because of the vast rice fields, the bus used appears to be an old model.

#### 4. Point of View

Based on the results of the analysis of the Ivanna film, it was found that the point of view used in the Ivanna film is a third-person point of view. This is because the Ivanna film positions the narrator as an audience or a person outside the story, which is seen in the presentation of the film; the narrator shows all events from a point of view outside the characters in the film. Therefore, the researcher determined that the point of view in the Ivanna film uses a third-person point of view.

## DISCUSSION

The results of the data analysis show that there are four elements that have undergone changes in the process of adapting the novel into a film, namely the theme, characters and characterization, time setting, and point of view. The changes that occurred can be explained as follows.

#### 1. Theme

Based on the results of the analysis of the intrinsic elements of the novel and film, a change in theme was found in the process of transforming the novel Ivanna Van Dijk into the film Ivanna, namely, in the novel the theme that is raised is family, because in the novel it tells how the Van Dijk family began until it ended tragically, then the figure of Ivanna, who is restless because her heart is filled with revenge against the people who destroyed her family. In contrast to the novel, in the film, the theme raised is the theme of revenge because the film Ivanna presents a tension and frightening sensation through the figure of the ghost Ivanna, who terrorizes and kills the residents of the orphanage cruelly to take revenge on the native people.

#### 2. Character and Characterization

Ivanna's character as a ghost appears in the film, not only in the novel but also in the film, but in a different form than her depiction in the novel. This can be seen in the following quote.

“Kali ini, kutatap wajahku kembali di cermin, tetap saja sama. Aku berbalik, tiba-tiba saja... ku lihat wajah lain di sana, wajah seorang perempuan berambut

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pirang yang menatap ke arah cermin dengan sorot mata mengerikan!” (Saraswati, 2022: 6).

The quote above demonstrates the presence of Ivanna in the novel, described as a blonde woman with a sharp, menacing gaze. However, Ivanna in the film appears different from the one depicted in the novel, as can be seen in the image below.



Image 1.5 Ivanna's figure is in the orphanage

Source: [https://app.primevideo.com/detail?gti=amzn1.dv.gti.6e519d2c-91a4-4e8d-9685-7334e2299665&ref=atv\\_dp\\_share\\_mv&r=web](https://app.primevideo.com/detail?gti=amzn1.dv.gti.6e519d2c-91a4-4e8d-9685-7334e2299665&ref=atv_dp_share_mv&r=web)

The image above shows the presence of Ivanna's figure in the film Ivanna. In the film, Ivanna's figure is manifested as a headless figure with a white dress covered in blood. Based on the observations that have been presented, it can be seen that there is a change in Ivanna's figure; namely, Ivanna's figure in the novel is depicted as a blonde woman with a terrifying sharp gaze, while in the film Ivanna's figure is manifested as a headless figure with a white dress covered in blood.

### 3. Setiing

Based on the results of the analysis of the intrinsic elements of the novel and film, it was found that there was a change in the time setting in the process of transforming the novel into a film; namely, in the film the time setting presented was 1993, while in the novel the time setting was above 2000, as can be seen in the image below.



Image 1.6 Background time 1993



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Image 1.7 Yudi asks for help via walkie talkie

Source: [https://app.primevideo.com/detail?gti=amzn1.dv.gti.6e519d2c-91a4-4e8d-9685-7334e2299665&ref=atv\\_dp\\_share\\_mv&r=web](https://app.primevideo.com/detail?gti=amzn1.dv.gti.6e519d2c-91a4-4e8d-9685-7334e2299665&ref=atv_dp_share_mv&r=web)

Meanwhile, in the novel *Digambar*, the character Risa carries a cellphone, so it can be assumed that the setting of the incident is around the 2000s, when technology was more developed, as seen in the following quote.

“...Setelah kupastikan itu murni kesalahan teknis, kulangkah kaki kembali menuju lift meski keadaan gelap. Kurogoh saku, berniat untuk menyalakan lampu telepon genggam karena keadaan benar-benar gelap” (Saraswati, 2022: 3).

The image and quote above indicate that the film's setting is 1993, as indicated by the opening scene of 1993 and the scene where Yudi asks for help from the Head Office via an old-fashioned walkie-talkie. Unlike the film, the novel depicts a year above 2000, reflecting the modernization depicted in the novel.

#### 4. Point of View

Changes in Point of View, based on the analysis of the intrinsic elements of the novel *Ivanna* Van Dijk and the film *Ivanna*, a change in the narrative's point of view was found. In the novel, the point of view used is first-person, characterized by the use of "I" in the narrative. Meanwhile, in the film, the point of view used is third-person, because in the film's presentation, the narrator positions themselves as a viewer or someone outside the story. This is because in the film *Ivanna*, the story is presented not from the perspective of a visible character but rather allows the audience to see the stories of all the characters in their entirety.



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## CONCLUSION

Based on the results of the analysis, it was concluded that there were four types of changes, namely, in characters and characterization, time setting, theme, and point of view. Changes in characters and characterization are seen in the character of Ivanna; changes in time setting are seen in the present-day setting, if in the novel around the 2000s, while in the film in 1993; then changes in point of view, if in the novel using the first-person point of view while in the film using the third-person point of view; and finally changes to the theme, if in the novel using the theme of family while in the film using the theme of revenge. Furthermore, the results of this study are expected to support the development of literary research, especially in the study of ecranization, and can be a reference for similar research. Therefore, suggestions and input are very open for this research in order to perfect the study of ecranization.

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