



## Ecranization of Novel Azzamine Adapted into a Film Azzamine Directed by Benni Setiawan

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### ABSTRACT

This study aims to describe: 1) the ecranization of Sophie Aulia's novel Azzamine into the film Azzamine directed by Benni Setiawan on the elements of characters and characterization, plot, and setting reviewed from the aspect of reduction; 2) the ecranization of Sophie Aulia's novel Azzamine into the film Azzamine directed by Benni Setiawan on the elements of characters and characterization, plot, and setting reviewed from the aspect of addition; 3) the ecranization of Sophie Aulia's novel Azzamine into the film Azzamine directed by Benni Setiawan on the elements of characters and characterization, plot, and setting reviewed from the aspect of variation changes. The research instrument is a researcher or human instrument. The data of the ecranization of the novel into the film were analyzed using the theory of ecranization. The results of the ecranization of Sophie Aulia's novel Azzamine into the film Azzamine directed by Benni Setiawan: 1) There are 14 changes in the elements of character and characterization, 3 changes in the plot element in the middle stage of the climax and the final stage, and 3 changes in the setting element. (2) There are 5 additions in the elements of character and characterization, 5 additions in the plot element in the three stages of the introduction, middle stage, and final stage, and 3 additions in the setting element. (3) There are 3 changes in the elements of character and characterization, 2 changes in the plot element in the introduction stage and the middle stage of the complication, and 5 changes in the setting element.

*Keywords: ecranization, novel, film*

## Ekranisasi Novel Azzamine Karya Sophie Aulia ke Film Azzamine Sutradara Benni Setiawan

### ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan: 1) ekranisasi novel Azzamine karya Sophie Aulia ke film Azzamine Sutradara Benni Setiawan pada unsur tokoh dan penokohan, alur, dan latar ditinjau dari aspek pengurangan; 2) ekranisasi novel Azzamine karya Sophie Aulia ke film Azzamine Sutradara Benni Setiawan pada unsur tokoh dan penokohan, alur, dan latar ditinjau dari aspek penambahan; 3) ekranisasi novel Azzamine karya Sophie Aulia ke film Azzamine sutradara Benni Setiawan pada unsur tokoh dan penokohan, alur, dan latar ditinjau dari aspek perubahan variasi. instrumen penelitian adalah peneliti atau human instrument. Data ekranisasi novel ke film dianalisis menggunakan teori ekranisasi. Hasil penelitian ekranisasi novel Azzamine karya Sophie Aulia ke film Azzamine Sutradara Benni Setiawan: 1) pada unsur tokoh dan penokohan terdapat 14 pengurangan, unsur alur terdapat 3 data pengurangan dalam tahap tengah bagian klimaks, serta tahap akhir, dan unsur latar 3 data pengurangan. (2) pada unsur tokoh dan penokohan terdapat 5 penambahan, unsur alur terdapat 5 penambahan dalam ketiga tahap dari tahap pengenalan, tengah, dan tahap akhir, dan unsur latar 3 penambahan. (3) pada unsur tokoh dan penokohan terdapat 3 perubahan variasi, unsur alur terdapat 2 perubahan variasi terjadi pada tahap pengenalan dan tahap tengah bagian komplikasi, dan latar terdapat 5 perubahan variasi.

*Kata kunci: ekranisasi, novel, film*

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## INTRODUCTION

Adapting novels to film is a fascinating phenomenon in the world of literature and cinema. This process is often referred to as ecranization, which is the transformation of a literary text into a film with various adjustments to the story elements. These changes occur due to differences in medium, duration, and the filmmaker's interpretation of the novel. A novel cannot be read in a single sitting, while a film can be watched in one sitting, as a film's runtime doesn't take days, as reading a novel can take more than a day.

According to Ariska and Amelysa (2020:15), a novel is a long composition written in prose that tells the story of a character's daily life and the lives of those around them, each person having their own unique character. According to Nurgiyantoro, as cited in Siagian et al. (2021:24), the theme, plot, characters/characters and characterization, setting, point of view, style, and message of a literary work are crucial components. These fundamental components help produce a literary work with a clear structure. The elements of a novel ensure its well-structured structure, including characters and characterization, plot, setting, point of view, and so on. Especially when a novel can stimulate the reader's imagination, it becomes even more engaging and can foster a love of reading. According to Arsyad, as cited in Hastuti et al. (2022:81), a film, or moving picture, is a collection of images or visuals within a frame, displayed using a specific mechanism using a projector lens, so that they appear lifelike when displayed on a screen.

Based on the opinions of several experts, it can be concluded that novels and films are two forms of literature and art with distinct media characteristics. Novels are presented through written language, relying on the reader's imagination, while films are presented through audio-visual media, relying on moving images and sound. These differences in media lead to the process of ecranization.

Ecranization can broaden public access to a literary work. Through this process, works that were previously only accessible to readers in text form are adapted into audiovisual media, thereby reaching a wider audience. Furthermore, the ecranization process also elevates various elements of the novel, such as characters and characterization, plot, and setting, into a more realistic visual form, making it easier for the audience to understand the story and experience the atmosphere presented by the work. Eneste (1991:60) defines ecranization, or "écran" in French, meaning "screen," as the process of transforming a novel into a film.

The ecranization of Sophie Aulia's novel, *Azzamine*, into the film, directed by Benni Setiawan, is interesting to study. Therefore, this study has three research questions:

- 1) How is the ecranization of Sophie Aulia's novel, *Azzamine*, into the film, directed by Benni Setiawan, regarding the elements of character and characterization, plot, and setting, from a reduction perspective?
- 2) How is the ecranization of Sophie Aulia's novel, *Azzamine*, into the film, directed by Benni Setiawan, regarding the elements of character and characterization, plot, and setting, from a reduction perspective?
- 3) How is the adaptation of Sophie Aulia's novel *Azzamine* into the film *Azzamine* directed by Benni Setiawan, in terms of characters and characterization, plot, and setting, viewed from the perspective of variation and change?

Based on the problem formulation above, there are three objectives in this study, as follows:

- 1) describe the adaptation of Sophie Aulia's novel *Azzamine* into the film *Azzamine*, directed by Benni Setiawan, in terms of characters and characterization, plot, and setting, from a perspective of reduction.
- 2) describe the adaptation of Sophie Aulia's novel *Azzamine* into the film *Azzamine*, directed by Benni Setiawan, in terms of



- characters and characterization, plot, and setting, from a perspective of addition.
- 3) describe the adaptation of Sophie Aulia's novel *Azzamine* into the film *Azzamine*, directed by Benni Setiawan, in terms of characters and characterization, plot, and setting, from a perspective of change and variation.

This research has several benefits. First, it can broaden understanding regarding the adaptation of novels into films. Second, it can provide an understanding that novel-to-film adaptation is a creative process through adaptation. Third, this research can be used as teaching material in literature lessons related to the adaptation of novels into films.

Before Sophie Aulia's novel *Azzamine* was adapted into a film, many novels in Indonesia had already been adapted into films. According to Kristanto in Ardianto (2016:18), the first Indonesian film was *Loetoeng Kasaroeng*. Two Dutch filmmakers, G. Kruger and L. Heuveldorp, directed the film in 1926, produced by the NV Java Film Company. *Loetoeng Kasaroeng* is recorded as the first film adaptation produced in Indonesia. Eneste (1991:61-66) outlines three categories of changes that occur during the ecranization process: variations, additions, and reductions. Intrinsic elements of the novel, such as characters and characterization, setting, and plot, can undergo these changes. These changes are part of the ecranization process, which is often debated among literary and film connoisseurs. Some consider these changes to diminish the essence of the original story, while others view them as creative efforts that provide new perspectives on the work.

Several studies relevant to this research can be found in journals, including:

- 1) Hastuti, H., & Supriyono, S. (2022). Transformasi Novel *Laskar Pelangi Karya* ke Film *Laskar Pelangi*. *Jurnal Lentera Pedagogi*, 5(2), 80-87.
- 2) Nurfadia, D. A. A., & Hartati, D. (2023). Ekranisasi Novel *Keluarga Cemara Karya Arswendo Atmowiloto* Ke Film

*Keluarga Cemara Karya Sutradara Yandy Laurens*. *Enggang: Jurnal Pendidikan, Bahasa, Sastra, Seni, Dan Budaya*, 4(1), 683-696.

- 3) Fakhrurozi, J., & Adrian, Q. J. (2021). Kajian Dan Praktik Ekranisasi Cerpen Perempuan di Rumah Panggung ke Film Pendek Angkon. *Deiksis: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 8(1), 31-40. <https://doi.org/10.33603/dj.v8i1.4417>
- 4) Kasrizal, K., & Elmustian, E. (2025). Ekspansi Unsur Intrinsik Saudagar Bodoh pada Ngidam Daging Pelanduk dan Rencana Pembelajaran Menggunakan Teknik Ganda. *Jurnal Pembelajaran Bahasa dan Sastra*, 4(1), 21-40. <https://doi.org/10.55909/jpbs.v4i1.658>

## METHOD

This research uses a qualitative approach. According to Mulyana (Fiantika, 2022:4), Yuliani (2018:88), Bogdan & Biklen (2007:8), research that describes data and facts about the research object using scientific methods is known as qualitative research. Therefore, a qualitative approach was chosen to provide a comprehensive and detailed description of the facts and data found, thereby revealing the dynamics and significance associated with the research object.

The objects of this research are the novel "*Azzamine*" by Sophie Aulia and the film "*Azzamine*" directed by Benni Setiawan. The data obtained from these research objects can be interpreted and described.

Sugiyono, in Azwardi (2018:251), states that in qualitative research, the role of the instrument rests entirely with the researcher. Therefore, this study uses the researcher as the primary or key instrument in the data collection and analysis process.

This research uses content analysis. Krippendorff (Haryoko et al., 2020:240; Razak, 2017:41) defines content analysis as a research method that determines the meaning of text and

images. Therefore, the content or text contained in the novel and film can be analyzed to find data for the adaptation of Sophie Aulia's novel, *Azzamine*, into the film *Azzamine* directed by Benni Setiawan, regarding the elements of character and characterization, storyline, and setting, reviewed from the perspective of reduction, addition, and change.

Data collection in this study utilized literature and documentation studies. According to Syaodih in Yustiani (2022:3), literature studies are data collection techniques through books, encyclopedias, scientific journals, newspapers, magazines, and other literary sources. Fiantika (2022:14) argues that documentation studies are data collection techniques by examining documents related to the research problem. The documents mentioned can be writings, drawings, or monumental creations produced by someone. This study involved data collection steps, including a literature review, which involved reading Sophie Aulia's novel, *Azzamine*, and watching the film, *Azzamine*, directed by Benni Setiawan. Furthermore, the literature reviewed included books, journals, and other supporting sources to gather theories that could strengthen the researcher's ideas in finding data regarding the adaptation of Sophie Aulia's novel, *Azzamine*, into the film, *Azzamine*, directed by Benni Setiawan. This analysis focused on the elements of character and characterization, the plot, and setting, reviewed from the perspective of reduction, addition, and change in variation. Furthermore, a documentation study included recording quotations, collecting data in the form of images from the film, and classifying the data according to the problem formulation.

According to Miles and Huberman (Abdussamad, 2021:160-161), qualitative data analysis was conducted interactively and continuously until data saturation was reached. This process encompasses three main stages: data reduction, data presentation, and conclusion drawing or verification. Therefore, the data analysis in this study included: 1) data reduction

by reading the novel, watching the film, identifying data, and classifying data; 2) presenting data by presenting film quotes and images, interpreting data, describing data, and drawing conclusions.

## RESULTS

### 1. Adaptation of Sophie Aulia's Novel *Azzamine* into the Film *Azzamine*, Directed by Benni Setiawan, in Terms of Reduction

#### 1.1 Adaptation of Sophie Aulia's Novel *Azzamine* into the Film *Azzamine*, Directed by Benni Setiawan, in Terms of Character and Characterization Elements, in Terms of Reduction

The elements of character and characterization in Sophie Aulia's novel *Azzamine*, adapted into the film *Azzamine*, directed by Benni Setiawan, have been adapted from the perspective of reduction. There are 14 characters and characterizations that have been reduced. This shrinking is experienced by the supporting characters in Sophie Aulia's novel, *Azzamine*, as follows:

- 1) Sarah
- 2) Haidar
- 3) Mama Deka
- 4) Mahen
- 5) Ustaz Hanif and two other Ustaz
- 6) Hanin
- 7) Amanda
- 8) Ustaz Jafar
- 9) Orphanage Mother
- 10) TPA students
- 11) Malik, Jafran, Hessel
- 12) Ustaz Arief
- 13) Ustazah Fitri
- 14) Wedding Organizer Staff

First, the character of Sarah in Sophie Aulia's novel, *Azzamine*, is a supporting character involved in the story's conflict. This character is portrayed as evil because she harbors ill intentions towards Jasmine due to her crush on Azzam.

You're that cruel, huh? This is Azzam telling me that he was forced into an arranged marriage with you. Honestly, I didn't believe it at first and didn't want to tell you. But I really couldn't bear it with



Azzam. He's crying, huh?

Jasmine's heart is torn apart. This time, Jasmine couldn't deny it anymore because Sarah sent proof in the form of a close-up photo of Azzam (Aulia, 2022:307).

Second, Haidar's characterization in the novel is depicted as Azzam's younger brother, a mischievous person who likes to tease his sibling. In the midst of Azzam and Fatimah's conversation, Haidar, Azzam's younger brother, suddenly interjects, "You're so nosy, little one!"

Azzam breaks up the two by holding Fatimah's shoulders to stop her from pursuing Haidar. Azzam understands his younger brother well; the more he responds to his mischief, the more it escalates. However, it's the two of them who make the house more colorful. (Aulia, 2022:19).

Third, Mama Dejka is Deka's parent and is depicted as a mother figure who is always a place of refuge and support for Deka.

Fourth, Mahen is portrayed as a caring friend who accompanies Deka during important moments, such as helping him buy a birthday present for his parents.

Fifth, Ustadz Hanif, along with two other ustadz, plays a role as a religious figure who assists Azzam at the mosque. Their presence, though not detailed, demonstrates their crucial role in ensuring the smooth running of worship services and strengthening the religious atmosphere of the story.

Sixth, Hanin is a character who is not particularly close to Haidar, but still shows concern and kindness, such as when she helps Haidar when he is injured.

Seventh, Amanda is a woman special enough to Tito that he plans to introduce her to his father. This demonstrates Amanda's role as part of Tito's social circle and adds a bit of color to his personal life.

Eighth, Ustadz Jafar is a strict and cautious father figure to his daughter, Sarah. He warns her not to fall in love with Azzam, as he is married. Ninth,

the orphanage mother is a figure who pays attention to the interactions around her, including when she sees Farhan present with Azzam. Her presence demonstrates her role as a caregiver who is not only close to the children but also involved in social relationships with people outside the orphanage.

Tenth, the TPA students are depicted as children who study the Quran at the mosque and are close to Azzam.

Eleventh, Malik, Jafran, and Hessel are depicted as Azzam's college friends who attend Azzam and Jasmine's wedding.

Twelfth, Ustadz Arief is part of the boarding school community as an educator at the Islamic boarding school and welcomes Azzam. His presence demonstrates his important role in supporting the activities at the boarding school and is also involved in religious activities with Azzam and other figures.

Thirteenth, Ustadzah Fitri is depicted as Ustadz Arief's wife and is also involved in various activities at the boarding school.

Fourteenth, the wedding organizer is depicted as someone who helps Azzam and Jasmine prepare for their wedding.

## **1.2 Adaptation of Sophie Aulia's Novel "Azzamine" into the Film "Azzamine" Directed by Benni Setiawan: Plot Elements from the Aspect of Reduction**

The plot elements in Sophie Aulia's novel "Azzamine" and the film "Azzamine" directed by Benni Setiawan have been adapted from the aspect of reduction, although both novel and film use a mixed plot.

The plot elements in the novel and film are divided into three stages: the introduction, the middle stage, and the final stage. Three plot elements underwent reduction from the novel to the film, namely the middle stage, the climax, and the final stage.

### **1) Middle Stage (Climax)**

- a. The beginning of Sarah's evil intentions (Reduction Plot-1)

- b. Sarah's Crime (Reduction Plot-2)  
2) Final Stage, Sarah's Apology (Reduction Plot-3)

First, the middle stage contains two reduction plots. In Reduction Plot-1, the climax occurs when Sarah begins to show jealousy and ill will towards Jasmine's relationship with Azzam. Therefore, Azzam must know me, must meet me, not you." "You will meet Azzam again later," Jasmine gave an asymmetrical smile, "At my wedding with him." ... Sarah's hands clenched perfectly, the trembling of her fingers slowly spreading to her body. Her fiery inner self threatened, "I will not give up, Jasmine (Aulia, 2022:186).

The climax peaks in the contraction of plot 2 when Sarah begins to engage in various manipulative actions to separate Jasmine and Azzam by sending a package that misleads Jasmine.

Then, the final stage of the contraction of plot 3 occurs when Sarah apologizes to Azzam and Azzam.

### **1.3 Ecranization of Sophie Aulia's Novel "Azzamine" into the Film "Azzamine" Directed by Benni Setiawan: Setting Elements in Terms of Reduction**

The setting elements of Sophie Aulia's novel "Azzamine" for the film "Azzamine" directed by Benni Setiawan undergo ecranization in terms of reduction. Nine settings are reduced in Sophie Aulia's novel "Azzamine." As follows:

- 1) School supply store, daytime, awkward and uncertain atmosphere
- 2) Deka's house, evening, sad atmosphere
- 3) Alfamart, morning, tense atmosphere
- 4) Meeting place with the wedding organizer, Wednesday morning, serious and focused atmosphere
- 5) Azzam and Jasmine's house, afternoon, anxious atmosphere
- 6) Lake, afternoon, peaceful and nostalgic atmosphere
- 7) Sarah and Abi Ahmed's house, anxious atmosphere

- 8) Islamic boarding school, afternoon, suspicious atmosphere

First, the setting of the school supply store during the day, with an awkward and uncertain atmosphere. This setting is depicted when Azzam visits the school supply store before picking up Jasmine and her father. The awkward atmosphere is evident in Azzam's demeanor, who only smiles and nods slowly when greeted by Sarah, indicating that he feels uncomfortable and is trying to maintain his distance.

Before picking up Jasmine and her father, Azzam first visits a school supply store. ... "Hey, Azzam, huh?" the woman asks. Azzam only smiles awkwardly and nods slowly. "It's me, Sarah, do you still remember?" (Aulia, 2022:139)

Second, the setting is Deka's house at night, with a sad atmosphere. This setting is depicted when Deka curls up in a blanket and chooses to lock himself in his room because he feels unwell. The sad atmosphere is evident in Deka's feelings of gloom and loneliness after his relationship with Jasmine ended. Far away at Deka's residence, the man is curled up in a thick blanket. He has been feeling unwell since that afternoon and has decided to lock himself in his room (Aulia, 2022:148).

Third, the setting is Alfamart in the morning, with a tense atmosphere. This setting is depicted when Jasmine watches Sarah from a distance with a sharp gaze before finally approaching her. The tense atmosphere is evident from their meeting, filled with emotional tension due to unresolved conflict.

Fourth, the setting of the meeting with the wedding organizer on Wednesday morning, with a serious atmosphere. This setting is depicted when Azzam and Jasmine, along with their parents, attend a meeting with the wedding organizer to discuss wedding preparations. The serious and focused atmosphere is evident in the discussion, which involves attention and agreement from both parties.

Fifth, the setting of Azzam and Jasmine's house in the afternoon, with an anxious

atmosphere. This setting is depicted when Jasmine awaits Azzam's return, biting her nails in a fit of worry. The anxious atmosphere is evident from Jasmine's restlessness as she waits for Azzam, who has not yet arrived.

Sixth, the setting of the lakeside in the afternoon, with a peaceful and nostalgic atmosphere. This setting is depicted when Jasmine reminisces about her past with Deka while enjoying the beauty of the lake with Azzam.

Seventh, the setting of Sarah and Abi Ahmed's house, with a worried atmosphere. This setting is depicted when Abi is anxious about the possibility of Sarah liking Azzam, while Sarah shows annoyance and chooses to avoid the conversation. Eighth, the setting of the Islamic boarding school in the afternoon, with an air of suspicion. This setting is depicted when Jasmine hears a familiar female voice while waiting for Azzam at the gate, leading to suspicions about Azzam's presence with another woman.

## 2. Adaptation of Sophie Aulia's Novel "Azzamine" into the Film "Azzamine" Directed by Benni Setiawan in Terms of Additional Aspects

### 2.1 Adaptation of Sophie Aulia's Novel "Azzamine" into the Film "Azzamine" Directed by Benni Setiawan in Terms of Character and Characterization Elements in Terms of Additional Aspects

The character and characterization elements in Sophie Aulia's novel "Azzamine" for the film "Azzamine" directed by Benni Setiawan underwent adaptation in terms of additional aspects. Five characters and characterizations were added. These additions occurred to additional characters in Benni Setiawan's film "Azzamine" as follows:

- 1) The Charity Solicitor
- 2) A Man at the Gym
- 3) The Host of "Couple Body Goals"
- 4) The Rebana Coach
- 5) The Police Officer

First, the charity solicitor is depicted as someone who asks Jasmine, Deka, and Azzam for donations. The charity solicitor only appears twice in the film.

#### b. Capitalization Error in Place Names

"To commemorate the farewell of sixth-grade students for the 2024-2025 academic year, we will be holding a field trip to Bukittinggi."

This sentence contains an error in capitalization. The error lies in the spelling of the word "bukittinggi." As the name of a city, the word should be capitalized, becoming "Bukittinggi." According to the General Guidelines for Indonesian Spelling (PUEBI), capitalization is used for the first letter of place names, such as the names of cities, regions, or countries.

Correction: To commemorate the farewell of sixth-grade students for the 2024-2025 academic year, we will be holding a field trip to Bukittinggi.



Figure 1  
Scene 07:25, Donation Solicitor

Second, a man at the gym is depicted as someone who helps Jasmine when she has difficulty lifting weights.

Third, a Couple Body Goals host is depicted as the host of the Couple Body Goals event attended by Jasmine and Deka.

Fourth, a rebana coach is depicted as someone who teaches rebana to children at the orphanage and welcomes the arrival of Azzam, Jasmine, and Fatimah.



Figure 2

Training children to play the tambourine

Fifth, the police officer is depicted as the police officer who was with Deka when Deka turned himself in to the police station after committing the crime against Azzam.

## 2.2 Adaptation of Sophie Aulia's Novel "Azzamine" into the Film "Azzamine" Directed by Benni Setiawan: Plot Elements, Reviewed from the Addition Aspect

The plot elements in Sophie Aulia's novel "Azzamine" and the film "Azzamine" directed by Benni Setiawan underwent adaptation in terms of additions, although both novel and film use a mixed plot. The plot elements in the novel and film are divided into three stages: the introduction, middle, and final stages. There are five plot additions in Benni Setiawan's film "Azzamine," as follows:

- 1) Introduction Stage:  
Scene of Jasmine going to the Gym (Addition Plot 1)
- 2) Middle Stage:
  - a. Conflict: Scene of Jasmine participating in the Couple Body Goals competition (Addition Plot 2)
  - b. Climax
    - (1) Scene where Deka invites Jasmine to drink alcohol (Additional Plot-3)
    - (2) Scene where Deka beats up Azzam (Additional Plot-4)
  - c. Final Stage: Deka turns himself in to the police station (Additional Plot-5)

First, the addition to plot-1 occurs during the introduction stage, the scene where Jasmine goes to the gym. In the film, this scene shows Jasmine

going to the gym with Deka before they go to campus.



Figure 3

Scene 3.30, Jasmine and Deka at the Gym

Second, the addition of plot-2 occurs midway through the conflict, when Jasmine participates in the Couple Body Goals competition. In the film, this scene shows Deka informing Jasmine that they have won the competition and must pretend to be a married couple.

Third, the addition of plot-3 occurs midway through the climax, when Deka invites Jasmine for a drink. In the film, this scene shows Deka celebrating his anniversary with Jasmine by drinking alcohol until he gets drunk.

Fourth, the addition of plot-4 occurs midway through the climax, when Deka beats up Azzam. In the film, this scene shows Deka beating up Azzam out of jealousy after learning that Azzam is the man Jasmine is engaged to.



Figure 4

Scene 1:33:10, Deka beats Azzam

Fifth, the addition of plot-5 occurs at the final stage, the scene where Deka beats Azzam. In the film, this scene shows Deka coming to terms with his actions after beating Azzam, fully aware of his actions.

### 2.3 Adaptation of Sophie Aulia's Novel "Azzamine" into the Film "Azzamine" Directed by Benni Setiawan: Setting Elements in Terms of Addition

The setting elements of Sophie Aulia's novel "Azzamine" for the film "Azzamine" directed by Benni Setiawan underwent adaptation in terms of reduction. Three settings were added to the novel "Azzamine" directed by Benni Setiawan. They are as follows:

- 1) Gym, morning, bustling and disappointed atmosphere
- 2) Couple Body Goals event venue, evening, angry atmosphere
- 3) Police Station, evening, sad and regretful atmosphere

First, the gym setting in the morning, bustling and disappointed atmosphere. In the film, this setting is depicted through the bustling gym, bustling with people exercising, and Jasmine's disappointment when Deka doesn't help her when she struggles to lift weights, which leads to someone else helping her.

Second, the setting of the Couple Body Goals event at night, with its angry atmosphere, is depicted. In the film, this setting depicts Jasmine's anger, as she rejects their victory because Deka lied about claiming they were husband and wife.



Figure 5  
Scene 101:18:12, the location of the Couple Body Goals event

Third, the police station at night, with a sad and regretful atmosphere. In the film, this setting depicts the sadness when Deka has to let Jasmine go with her choice, as well as the regret when Deka

is willing to take responsibility for his actions after hurting Azzam.



Figure 6  
Scene 1:39:40, Police Station

### 3. Adaptation of Sophie Aulia's Novel "Azzamine" into the Film "Azzamine" directed by Benni Setiawan, in Terms of Changes in Variations

#### 3.1 Adaptation of Sophie Aulia's Novel "Azzamine" into the Film "Azzamine" directed by Benni Setiawan, in Terms of Character and Characterization Elements, in Terms of Changes in Variations

The elements of character and characterization in Sophie Aulia's novel "Azzamine" and the film "Azzamine" directed by Benni Setiawan underwent adaptation in terms of changes in variations. Three characters and their characterizations underwent changes in variations from the novel to the film, as follows:

- 1) Deka
- 2) Amel
- 3) Mas Ojek

First, Deka is the main character in both the novel and the film. In Sophie Aulia's novel "Azzamine," Deka is portrayed as a good person, despite being rejected by Jasmine's family. However, in the film, Deka's characterization changes to a villainous figure. He was depicted as inviting Jasmine to drink alcohol until she became drunk, upsetting Jasmine's family. He then assaulted Azzam, severely injuring him and requiring hospitalization.

"So, is this Jasmine's man?" Deka's question was met with a nod.

"Then, Uncle, I'm willing," Deka said, his voice trembling. He didn't know why he was able

to say that so easily, even though his feelings were screaming that he didn't want to let Jasmine go to another man (Aulia, 2022:95).



Figure 7

Scene 1:33:10, Deka invites Jasmine for a drink

Second, Amel is a supporting character. In Sophie Aulia's novel "Azzamine," Amel is portrayed as Jasmine's funny, easygoing, and loyal friend. However, in the film, Amel remains Jasmine's best friend, with a slight variation due to Amel's ambition to become a civil servant (PNS) since no one in her family is.

"Amel put her arm around Jasmine's shoulder to bridge the distance. Whenever you need me, just say so, Mine. Or if you need a second word, just call me. I'll cut that lice-like Sarah down if she dares to disturb Azzam's baby!" Sarah threw her hands in the air with a look of burning enthusiasm, slightly inviting Jasmine to laugh (Aulia, 2022:188).



Figure 8

Scene 06:00, Amel reveals her dream

Third, Mas Ojek is a supporting character. In Sophie Aulia's novel, "Azzamine," Mas Kurir is portrayed as a food delivery man who simply delivers food for Jasmine without playing a significant role in the storyline. However, in the

film, this character undergoes a transformation, becoming Mas Ojek, who takes Jasmine from her home to campus.

### 3.2 Adaptation of Sophie Aulia's Novel, "Azzamine," into the Film, "Azzamine," Directed by Benni Setiawan, in Terms of Plot Elements: Variation Changes

The plot elements in Sophie Aulia's novel, "Azzamine," and the film, "Azzamine," directed by Benni Setiawan, undergo transformation in terms of variation changes, even though both novel and film use a mixed plot. The plot elements in the novel and film are divided into three stages: the introduction, middle, and final stages. Two plots undergo variations from the novel to the film, as follows:

- 1) Introduction stage (Plot variation changes-1)
- 2) Middle stage; Complication (Change in plot variation-2)

First, the change in plot variation-1 is the introductory stage where Deka learns about Azzam and Jasmine's arranged marriage. In the novel, Deka learns directly from Jasmine's father that Azzam is the man Jasmine is set up to marry. The change in plot variation occurs in how Deka learns about the arranged marriage. In the film, Deka is directly informed by Jasmine that she has been set up to marry someone, but Jasmine does not mention Azzam's name.

"Deka, this is Azzam, this is the man Jasmine wants to marry," said Farhan, patting Azzam's back next to him (Aulia, 2022:95).



Figure 9

Scene 1:09:32, Jasmine announces her arranged marriage to Deka

### 3.3 Adaptation of Sophie Aulia's Novel "Azzamine" into the Film "Azzamine" Directed by Benni Setiawan: Plot Elements Reviewed from the Aspect of Change and Variation

The setting elements of Sophie Aulia's novel "Azzamine" for the film "Azzamine" directed by Benni Setiawan underwent adaptation from the aspect of change and variation. Five settings underwent changes from the novel to the film, as follows:

- 1) Campus
- 2) Food stall
- 3) Mosque
- 4) Azzam's House
- 5) Azzam and Jasmine's wedding venue

First, the campus. In the novel, this setting is depicted in the afternoon with an awkward atmosphere when Deka sees Jasmine sitting at the front of the class. However, in the film, this setting changes to the morning with an awkward and disappointed atmosphere. The awkward atmosphere is evident when Deka apologizes to Jasmine, while disappointment is evident when Jasmine rejects Deka's request to get back together with him.

The campus corridors appear deserted, with only a handful of people remaining there. And unfortunately, among those few people, Jasmine sat in the front seat of the classroom (Aulia, 2022:56).



Figure 10  
Scene 1:39:53, Mosque

Fourth, Azzam's house. In the novel, this setting is depicted at night with a touching and peaceful atmosphere as Azzam spends time with

his family. However, in the film, the atmosphere shifts to anxiety and calm. Anxiety is evident in Azzam's worry when talking to his parents about the possibility of Jasmine rejecting him, while calmness is evident in his parents' wise acceptance of all possibilities without forcing him.

Fifth, Azzam and Jasmine's wedding venue. This setting is depicted as the wedding venue in the morning with a happy atmosphere as Azzam and Jasmine smoothly go through the wedding ceremony. However, in the film, the wedding ceremony takes place at the mosque, while after the ceremony, the two of them go to the beach in the morning in a happy atmosphere. Happiness is evident in Azzam and Jasmine's togetherness, enjoying the beauty of the beach while walking along the pier with joyful expressions.

### DISCUSSION

The adaptation of Sophie Aulia's novel, *Azzamine*, into the film *Azzamine*, directed by Benni Setiawan, encompasses three aspects: reduction, addition, and variation in the elements of characters and characterization, plot, and setting. These three processes are carried out as a form of adaptation so that the novel's story can be adapted to the film's more concise, visual, and limited duration. This aligns with Eneste's (1991:61-66) opinion that there are three types of changes that occur in the ecranization process: reduction, addition, and variation.

Sophie Aulia's novel, *Azzamine*, into the film *Azzamine*, directed by Benni Setiawan, underwent ecranization in terms of reduction in the elements of characters and characterization. This reduction is shown by the omission of a number of additional characters in the film, such as Sarah, Haidar, Mama Deka, Mahen, Ustaz Hanif and two other ustads, Hanin, Amanda, Ustaz Jafar, the orphanage mother, the TPA students, Malik, Jafran, Hessel, Ustaz Arief, Ustazah Fitri, and the wedding organizer. In the novel, these characters function as supporting characters who enrich the conflict, religious atmosphere, social relationships, and the

background of the main characters' lives. However, in the film, their presence is removed to make the storyline more concise and focused on the main relationship between Azzam and Jasmine. The reduction of these additional characters does not affect the core of the story, but makes the film more focused on the main conflict without the depiction of additional characters in detail.

According to Raharjo & Nugraha (2022:29), Wahyuningtyas & Sodiq (2025:1901), Wuriyani & Pasaribu (2022:359) a main character is a character whose story is prioritized in a story. This character appears most frequently, either as the perpetrator of an event or as the object of that event. Meanwhile, supporting characters appear less frequently, are less important, and only appear in the storyline when they have a direct or indirect relationship with the main character.

The plot elements of Sophie Aulia's novel, *Azzamine*, and Benni Setiawan's film, *Azzamine*, are reduced in the middle (climax) and final stages, although both use a mixed plot. In the novel, the climax is filled with a lengthy conflict involving Sarah's malicious intent and manipulative actions towards Azzam and Jasmine's relationship, and ends with Sarah's apology at the breakup stage. However, this series of conflicts and resolutions are not shown in the film. This reduction in plot was done because the film's limited duration prevented all of the novel's conflicts from being presented in detail. Furthermore, the film focuses more on the main relationship between Jasmine and Azzam, thus simplifying conflicts deemed less directly influential to the main plot. Furthermore, Lembayung in Sholehuddin & Hasanudin (2025:59), Eagleton (2005), Elmustian & Jalil, (2015), Emzir & Rohana (2017) argues that a mixed plot is one that progresses forward, backward, and then forward again. Nurgiyantoro in Imron & Nugrahani (2017:86-87) classifies the plot in a novel into three stages: the initial stage or introduction, the middle stage consisting of the conflict, complication, and climax, and the final stage. The plot of Sophie Aulia's novel, *Azzamine*,

and the film, *Azzamine*, directed by Benni Setiawan, have these three stages.

The setting elements in Sophie Aulia's novel, *Azzamine*, are reduced in Benni Setiawan's film, *Azzamine*. Several settings in the novel, such as the school supplies store, Deka's house, Alfamart, the meeting with the wedding organizer, the lakeside, Sarah's house, and the Islamic boarding school, are not shown in the film. These settings in the novel serve to build the characters' emotional atmosphere, such as awkwardness, sadness, tension, anxiety, and suspicion. The reduction of the setting is done to maintain a coherent and focused narrative. If the entire setting of a novel were presented, the film's plot would potentially be lengthy and less effective.

According to Nurgiyantoro (Armiati, 2018:304), there are three components that make up a setting: place, time, and atmosphere. The setting describes the location of an event, the time setting describes when the event occurs, and the atmosphere describes a person's inner state, which may include sadness, happiness, joy, and other emotions.

According to Eneste (1991:61), reduction is a process in which not all aspects of a work can be fully conveyed when adapted for film. Eneste argues that works that can initially be enjoyed over hours or even days must be adapted to be enjoyed in a much shorter duration, such as minutes. Therefore, a novel with significant length cannot be fully maintained when adapted for film, necessitating a reduction process. Therefore, an ecranization occurred in the reduction aspect of the novel *Azzamine* by Sophie Aulia to the film *Azzamine* directed by Benni Setiawan.

The novel *Azzamine* by Sophie Aulia to the film *Azzamine* directed by Benni Setiawan underwent ecranization in terms of character and characterization elements in terms of additions. The film introduces several additional characters not found in the novel, namely a charity solicitor, a man at the gym, the host of "Couple Body Goals," a tambourine trainer, and a police officer. These



characters make limited appearances, such as assisting, supporting, or reinforcing certain situations in the film.

Plot elements from Sophie Aulia's novel, *Azzamine*, were added to the film, directed by Benni Setiawan. Several plot elements not found in the novel, such as Jasmine's gym visit with Deka, Jasmine and Deka's participation in the Couple Body Goals event, their anniversary celebration involving alcohol, Deka's beating of Azzam, and the scene where Deka surrenders himself to the police, are featured in the film. These added plot elements serve to strengthen the conflict, build tension, and clarify the film's resolution.

Setting elements from Sophie Aulia's novel, *Azzamine*, were added to the film, directed by Benni Setiawan. These additional settings include the gym in the morning, with a bustling and disappointed atmosphere, the Couple Body Goals event in the evening, with an angry atmosphere, and the police station at night, with a sad and regretful atmosphere. These settings, not found in the novel, serve to strengthen the characters' emotional states and support the development of the conflict and the film's resolution. According to Eneste (1991:64), Susilawati et al. (2020:3), addition is the process of inserting new points into a film's narrative. This can include elements such as characters and characterization, plot, setting, and others. These additions are certainly considered by the director, and the important points conveyed from the novel will still be conveyed to the audience through the film, even though the film contains additions not found in the original.

The adaptation of Sophie Aulia's novel, *Azzamine*, into the film *Azzamine*, directed by Benni Setiawan, experienced ecranization in terms of character and characterization. Deka, the main character in both the novel and film, underwent significant characterization changes, from a good character in the novel to a villain in the film. Amel, who remains Jasmine's friend, undergoes a variation with the addition of her aspiration to become a civil servant. Furthermore, a variation change is also evident in the character of Mas Kurir

in the novel, who is changed to Mas Ojek in the film. This change, not found in the novel, serves to accommodate the film's visual needs and plot, although it does not significantly impact the development of the main conflict.

The plot elements of Sophie Aulia's novel, *Azzamine*, and the film, *Azzamine*, directed by Benni Setiawan, underwent ecranization in terms of variations. These variations occur in the introduction stage, as seen in Azzam and Jasmine's meeting. In the novel, this meeting is planned and known to Jasmine beforehand, while in the film, the meeting is sudden. Variation changes are also evident in the middle complication stage, when Deka learns of Azzam and Jasmine's arranged marriage. In the novel, Deka learns directly from Jasmine's father, while in the film, he learns through Jasmine's confession. These changes were made to strengthen the emotional conflict and accommodate the film's storyline, which demands a shorter yet effective presentation of conflict.

The setting elements in the novel, *Azzamine*, and the film, undergo variations in time and atmosphere. The campus setting shifts from an awkward afternoon to an awkward and disappointed morning, while the food stall setting shifts from an awkward night to a bustling and happy atmosphere. These changes create a more lively and visually appealing atmosphere. Variation changes are also evident in the mosque, Azzam's house, and the wedding venue. The mosque changes from a warm atmosphere to a happy one, Azzam's house from a touching one to a tense yet calm one, and the wedding from a traditional venue to a mosque and the beach. These changes were made to enhance the emotional scenes and accommodate the film's visual needs.

Eneste (1991:65) argues that film screenings can reveal variations between the novel and the film. These variations may arise in narrative style, story ideas, and other aspects. Numerous variables influence the possibility of variations, and filmmakers feel compelled to make changes to their work to prevent the film from appearing less faithful to the original.

Overall, the adaptation of Sophie Aulia's novel, *Azzamine*, into the film, directed by Benni Setiawan, shows a reduction, addition, and alteration of elements of character and characterization, plot, and setting as a means of adapting to the film medium. The novel presents a more detailed story with numerous additional characters, lengthy conflicts, and diverse settings, while the film simplifies these elements to make the storyline more concise, focused, and easily understood by the audience. Despite undergoing various changes, both the novel and the film retain their core narrative and central message of love, sincerity, and steadfast faith in the face of fate.

This study excels in data analysis. Each piece of data was analyzed using Eneste's (1991) theory of ecranization, which categorizes ecranization into three categories: contraction, addition, and variation. Furthermore, this study has limitations in its problem formulation, examining only three intrinsic elements: characterization, plot, and setting.

## CONCLUSION

Based on the results of the research on the adaptation of Sophie Aulia's novel, *Azzamine*, into the film *Azzamine*, directed by Benni Setiawan, the researcher draws the following conclusions. First, the adaptation of Sophie Aulia's novel, *Azzamine*, into the film *Azzamine*, directed by Benni Setiawan, is reviewed from the aspect of reduction. In terms of character and characterization, there are 14 reductions that occur in several characters, such as Sarah, Mama Deka, Haidar, and Mahen. In terms of plot, there are three reductions that occur in the conflict and resolution, involving Sarah, who was omitted from the film version. Furthermore, in terms of setting, there are eight reductions that occur in several locations, such as Sarah's house, a school supply store, and an Islamic boarding school. Additional settings are seen in the gym, the Couple Body Goals event, and the police station, which convey an atmosphere of disappointment, anger, and regret. Second, the

adaptation of Sophie Aulia's novel *Azzamine* into the film *Azzamine* directed by Benni Setiawan, reviewed from the aspect of additions, namely in the character and characterization elements, there are five additions seen in the presence of new characters such as a man at the gym, a police officer, and a host of the Couple Body Goals show. The five additional plot elements appear through new scenes such as Jasmine and Deka going to the gym, participating in the Couple Body Goals event, Deka inviting Jasmine to drink alcohol, and the scene where Deka surrenders to the police. And the setting element, there are three additions seen in the gym setting, the Couple Body Goals event, and the police station, which depict an atmosphere of disappointment, anger, and regret.

Third, the adaptation of Sophie Aulia's novel *Azzamine* into the film *Azzamine* directed by Benni Setiawan, reviewed from the aspect of changes in variations, namely in the character and characterization elements, there are three changes seen in the character of Deka, who undergoes a significant change from a good character in the novel to a villain in the film. There are two variations in the plot elements, seen in the introduction and conflict sections. For example, the suddenness of Azzam and Jasmine's meeting, and the way Deka learns about Jasmine's arranged marriage, which is conveyed directly by Jasmine in the film, not her father, as in the novel. Furthermore, there are five variations in the setting elements, seen in the differences in time and atmosphere. For example, the campus setting, which in the novel is depicted as an awkward afternoon, is changed to a morning setting with emotional tension.

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