



The Transformation of Almira Bastari's Novel *Home Sweet Loan* into a Film by Sabrina Rochelle Kalangie: An Ecranization Study

Radita Ainun Salsabila^{1*}, Yuniseffendri²

¹²Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Negeri Surabaya, Jawa Timur, Indonesia

*E-mail : radita.22073@mhs.unesa.ac.id

ABSTRACT

This study aims to describe the transformation process of Almira Bastari's novel "Home Sweet Loan" into a film directed by Sabrina Rochelle Kalangie through an ecranization study. This study focuses on three forms of change: reduction, addition, and variation based on Eneste's theory. This study uses a qualitative method with an objective approach. The research data consists of text excerpts from the novel and scenes from the film, which were analyzed using reading, listening, and note-taking techniques. Data validity was tested through source triangulation, while data analysis techniques included data reduction, data presentation, and conclusion drawing. The results show that significant changes occurred during the ecranization process. First, reduction is the most dominant form of change, particularly in the story, characterization, and conflict aspects. This was done to adjust the film's duration and focus the story on the main conflict of Kaluna. Second, the addition of new scenes, dialogue, and characters was done to strengthen the dramatic aspects and visualize the conflict, making it more understandable for the audience. Third, variations occurred in the setting and time, as well as the rearrangement of events to create a more dynamic and cinematically effective plot. Thus, this research proves that the ecranization process is not simply transferring a story from novel to film, but rather involves complex creative adjustments. These findings also strengthen Eneste's ecranization theory regarding the reduction, addition, and change of variation in the process of adapting literary works to film.

Keywords: transformation, novel, film, ecranization study

Transformasi Novel *Home Sweet Loan* Karya Almira Bastari ke dalam Film Karya Sabrina Rochelle Kalangie: Kajian Ekranisasi

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan proses transformasi novel *Home Sweet Loan* karya Almira Bastari ke dalam film yang disutradarai oleh Sabrina Rochelle Kalangie melalui kajian ekranisasi. Fokus penelitian ini meliputi tiga bentuk perubahan, yaitu reduksi, penambahan, dan perubahan variasi berdasarkan teori Eneste. Penelitian ini menggunakan metode kualitatif dengan pendekatan objektif. Data penelitian berupa kutipan teks dalam novel dan adegan dalam film yang dianalisis menggunakan teknik baca, simak, dan catat. Uji keabsahan data dilakukan melalui triangulasi sumber, sedangkan teknik analisis data meliputi reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa dalam proses ekranisasi terjadi perubahan yang signifikan. Pertama, reduksi menjadi bentuk perubahan yang paling dominan, terutama pada aspek cerita, penokohan, dan konflik, yang dilakukan untuk menyesuaikan durasi film serta memusatkan cerita pada konflik utama tokoh Kaluna. Kedua, penambahan berupa adegan, dialog, dan tokoh baru dilakukan untuk memperkuat aspek dramatik dan visualisasi konflik, sehingga lebih mudah dipahami oleh penonton. Ketiga, perubahan variasi terjadi pada latar tempat dan waktu, serta penyusunan ulang peristiwa untuk menciptakan alur yang lebih dinamis dan efektif secara sinematik. Dengan demikian, penelitian ini membuktikan bahwa proses ekranisasi tidak sekadar memindahkan cerita dari novel ke film, melainkan melibatkan penyesuaian kreatif yang kompleks. Temuan ini sekaligus menguatkan teori ekranisasi Eneste mengenai adanya reduksi, penambahan, dan perubahan variasi dalam proses adaptasi karya sastra ke film.

Kata kunci: transformasi, novel, film, kajian ekranisasi

Submitted
13/05/2026

Accepted
17/05/2026

Published
24/05/2026

Citation	Salsabila, R. A., & Yuneseffendri, Y. (2026). The Transformation of Almira Bastari's Novel <i>Home Sweet Loan</i> into a Film by Sabrina Rochelle Kalangie: An Ecranization Study. <i>Jurnal Pembelajaran Bahasa dan Sastra, Volume 5, Nomor 3, Mei 2026, 2397-2410</i> . DOI: https://doi.org/10.55909/jpbs.v4i3.1422
----------	--

Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

The transformation of literary works into films is a growing phenomenon in the Indonesian creative industry. Novels, as text-based works of literature, have the power to convey in-depth stories through narrative, while films rely on visuals and audio to build the audience's experience. This difference in medium leads to changes in the adaptation process. One work that underwent this process is Almira Bastari's novel, *Home Sweet Loan*, which was adapted into a film by Sabrina Rochelle Kalangie. This novel addresses the social issue of the sandwich generation facing economic and family pressures. When adapted into film, various changes occurred that affected the story structure and representation of meaning.

In literary studies, this process of change is known as ecranization. According to Eneste (1991), Culler (2000), Elmustian & Jalil (2015), ecranization encompasses three main forms: reduction, addition, and variation. These changes occur as a consequence of differences in media and the dramatic needs of the film.

The research questions are formulated as follows:

- 1) What forms of reduction are present in the film *Home Sweet Loan*?
- 2) What forms of addition are present in the film *Home Sweet Loan*?
- 3) What forms of variation are present in the film *Home Sweet Loan*?

Based on the aforementioned research objectives, the benefits of this study include: First, theoretically, this research contributes to enriching the study of ecranization in the field of literature. Analysis of the reductions, additions, and changes in variations in the process of adapting a novel to film provides a broader understanding of Eneste's ecranization theory. Furthermore, this research offers a new perspective by linking the adaptation process to social issues, particularly the sandwich generation phenomenon, so that the study focuses not only on structure but also on the social meanings contained within it.

Second, practically, this research can serve as a reference for practitioners, such as directors, screenwriters, and content creators, in understanding the dynamics of the process of transferring from text to visuals. The findings of this study indicate that changes in adaptation are natural, but still require consideration to maintain a balance between dramatic needs and the substance of the story. Thus, this research can support the creation of more optimal adaptations. Third, from an educational perspective, this research can be used as a learning resource in Indonesian language and literature subjects, particularly related to literary studies and adaptations. This research helps students understand the differences in characteristics between novels and films and develops critical thinking skills in analyzing works. Furthermore, this research can also serve as a reference for students wishing to conduct similar research in the fields of literature and film.

Relevant research supporting this study includes Hira Khoirunnisa Azzahra's 2024 study, "The Adaptation of Simpleman's Novel "Sewu Dino" into a Film Directed by Kimo Stamboel," Juni, Fatmah, and Herson's 2021 study, "The Adaptation of Pidi Baiq's Novel "Dilan 1991" into Fajar Bustomi's Film," and Laras Utami, Dian Nuzulia Armariena, and Hetilaniar's 2023 study, "The Adaptation of Mommy Asf's Novel "Layangan Putus" into a Film Directed by Benni Setiawan." Similarities exist in relevant research, demonstrating that novel adaptations to film always involve reductions, additions, and variations. However, this study offers novelty by highlighting socio-economic aspects within the context of the sandwich generation.

METHOD

This research uses a descriptive qualitative approach. According to Rosinda (2021), Abubakar (2021), Razak (2017), qualitative research is descriptive in nature, focusing on data and



problems encountered by researchers in the field. These descriptions are compiled based on empirical evidence collected. The longer a researcher explores the field, the richer and more diverse the data obtained. This research, "The Transformation of Almira Bastari's Novel "Home Sweet Loan" into Sabrina Rochelle Kalangie's Film: An Ekranization Study," uses an objective approach. According to Croally & Hyde (2011), Cuddon (1999), Salamah (2024), researchers can use an objective approach in literary studies. This approach focuses on intrinsic aspects of the text, such as editing, style, and the work's formal structure.

The research procedure includes data collection, data reduction, data presentation, and drawing conclusions.

The research data consists of: 1) text excerpts from the novel "Home Sweet Loan," 2) scenes from the film "Home Sweet Loan."

Data collection was conducted through reading, listening, and note-taking techniques. The researcher read the novel in depth, watched the film, and then noted sections that showed changes. Data collection is an essential stage in conducting research because it serves to obtain information relevant to the focus of the study. Selecting appropriate data collection techniques and using valid and reliable research instruments are determining factors in producing accurate data (Teguh, 2024). Faruk (2020:168–169) explains that this technique is carried out by carefully examining the content of the literary works used as data sources based on the theoretical framework used as a reference for analysis.

Data analysis was conducted by grouping data into three categories: reduction, addition, and variation changes. During the data reduction process, the author recorded detailed data obtained from the novel and film. Data reduction is the initial step in qualitative data analysis, aiming to summarize, organize, and classify data for easier analysis (Hasan, 2025). The researcher then selected the collected data. This data was then identified and adjusted to the focus of the research

problem, namely the comparison of story facts between the novel and film texts. Based on this identification, the data was regrouped based on the forms of reduction, addition, and changes found in the process of transferring media from novel to film. In the conclusion section, the researcher summarizes the analysis conducted from the beginning based on the reduced and classified data. The core of the entire analysis process is comparing story facts as a basis for identifying forms of ekranization in the adaptation of "Home Sweet Loan" from novel to film.

Data validity was tested through source triangulation, comparing the novel, film, and theoretical references. This technique was chosen because ekranization research involves various forms of data, including both novel text and film visuals.

RESULTS

1. Reduction

1.1 Story Reduction

In terms of narrative, reduction is evident in the omission of several key events in the novel. One example is Kaluna's house observation. In the novel, this process is described in detail through visits to various locations, describing the environment, road access, building conditions, and even financial considerations. However, in the film, the observation scenes are shown briefly and without detail. Evidence of this reduction is as follows:

"After ten kilometers from the Fatmawati MRT, entering two alleys, winding roads until we reached Doel's semi-village, we arrived at the Casa de Heaven Cluster. It's called heaven, but it's actually a hidden village." (Bastari, 2024:93)

"Mia drove smoothly through the fairly busy Karang Tengah Raya road. It was the weekend. What would it be like this on a weekday, during rush hour? There were only two lanes. Mia turned

into the alley near the mosque. She followed Google Maps meticulously." (Bastari, 2024:118) "I entered the child's room, which was probably only 2 x 2 square meters. The shelves were filled with dolls, almost touching the ceiling. Frozen, Barbie, LOL, filled to the brim. If you calculate it, the budget could be tens of millions." (Bastari, 2024: 158)

The data above shows Kaluna and her friends surveying the houses and apartments they would be moving into. However, in the 1 hour and 52 minute film, these scenes are not shown in depth. Scenes showing Kaluna visiting the properties are shown only briefly and in limited detail, as a way to accommodate the limited timeframe and the need to simplify the storyline visually.

"I sighed when finally a message came in from Mas Hansa. After so long without hearing from him, now he's back?" (Bastari, 2024:143)

"I was about to get my makeup done when the call came in. It was Mas Hansa. I answered with hesitation." (Bastari, 2024:195)

"Kaluna!" Someone called me from behind. Danan and I automatically turned around. Hansa was walking toward us. "Hey, you're here?" I asked, confused. (Bastari, 2024:197)

"You..." Hansa's words trailed off. I took a breath. "...can't you fight for us?" Hansa asked. (Bastari, 2024:200)

In the novel, after Kaluna and Hansa broke up, Hansa is depicted as still making efforts to mend the relationship. He continues to communicate through text messages, phone calls, and even visits her in person. This sequence shows inner conflict and emotional tug-of-war. However, in the film, after the breakup, Hansa is

immediately depicted as having a new partner, making the plot simpler and more direct.

"Step back, Kaluna." Danan reached out to touch my right shoulder, his eyes focused on the rearview mirror beside me.

I stepped back. Why did that touch just now feel so good? My face suddenly felt hot. It was actually nothing special, being poked by Danan, whose hands are used to going everywhere. (Bastari, 2024:145)

"I asked you, did you like Danan or not?" Tanish cornered me. I nodded slowly. Tanish smiled slightly. (Bastari, 2024:266)

"I stared at Danan in amazement. How could Danan do this? He had already discussed his parents' wishes, so it wasn't that bothersome. I felt a warm feeling in my heart. (Bastari, 2024:304)

The data above depicts Kaluna and Danan's gradual and detailed development, including descriptions of light physical interactions, such as small touches, that foster an emotional closeness between them, ultimately leading to their eventual marriage. However, in the film version, this aspect is not explicitly shown. The film tends to skip the subtle initial stages in the development of their relationship, making the transition of Kaluna's feelings for Danan seem more rapid.

1.2 Reduction of Characterization

This reduction of characterization is evident in the reduced character development of Kaluna's friends, such as Danan, Miya, and Tanish. In the novel, their backgrounds are described in detail, including their respective economic circumstances, education, and marital problems. The evidence is as follows:



"Danan Prawara is a woman's dream: smart, holds a bachelor's degree, the same as Miya and Tanish, and a master's degree in Manchester. He is an only child, has a brilliant career at work, is sociable, cares about his health, and of course, is quite pleasing to the eye. For those who don't know Danan inside and out, someone like Danan, still unmarried at the age of thirty-one, is one of the few miracles left in Indonesia." (Bastari, 2024:20)

The above data in the novel describes Danan's life as a 31-year-old man from a wealthy background, with a lifestyle steeped in social activities such as partying, socializing, and being surrounded by women. However, this story is not included in the film, as is the following data.

"Miya's family moved to Jakarta from Palembang when Miya graduated from junior high school. At that time, Miya entered the same high school as me, Tanish, and Danan. Miya was initially a nerd and shocked by Jakarta culture. She dated rich kids at our school, often hung out in Kemang, and tried everything. After high school, Miya's family returned to Palembang, her father transferred for work. The beautiful Miya often modeled for magazines and small advertisements. After graduating, Miya then went on to complete her master's in Manchester on a government scholarship. The lithe Miya was always noticed wherever she went, her confidence as steady as the tapping of her Ferragamo shoes. Her gaze was as steady as the strap of her black Tory Burch lanyard." (Bastari, 2024:21-22)

The novel depicts Miya as an influencer who began her career with 12,000 followers on Instagram, and over time, her following grew to 21,000. However, the film immediately depicts Miya, who already has a large following and feels successful.

"Despite being born into a wealthy family, Tanish's downfall has changed her. She is now stingy with

her spending. Perhaps it's also because she's already a mother, fed up with her marriage, which has given her the role of 'single mother' after her husband, Darpa, was transferred out of town by his office." (Bastari, 2024:22)

Tanish sighed. "The problem is, Darpa is part of the sandwich generation. Since her father died ten years ago, she's been struggling to support her mother and her youngest sibling. There's a big age difference between them. Her younger sibling is still in college, and hasn't graduated yet, and it's already been five years. She demands a lot: her laptop and lipstick must match, a Mac. She uses Asus, like, Maybelline. It's a headache. I haven't saved up for Dri's schooling. At the elementary school Darpa and I want, the entrance fee is the equivalent of an Avanza. Every time we talk, Darpa asks again, 'Are you sure Dri wants to go there?' I wouldn't sacrifice my child's education." (Bastari, 2024:29)

"Last night, Dri was playing in her room and fell. Her gums were bleeding, but luckily her teeth didn't break. It was just right that my in-laws were in the apartment, because Darpa was in Jakarta. I told Sus to wash Dri's clothes in the bathroom. I went to the emergency room at nine o'clock that night and didn't get back until eleven. Oh, the queue. My in-laws were hysterical, demanding an MRI. Then I got yelled at in the emergency room. My in-laws said, "As a mother, why am I so distracted?" Tanish slumped in the chair, his head resting against the wall of my cubicle. (Bastari, 2024:55)

The data above depicts Tanish's journey through her marriage, including the dynamics of her relationship with her in-laws. However, all of Tanish's life problems are not shown in the film, allowing the audience to focus on the main issue: Kaluna's life.

1.3 Conflict Reduction

Several family conflicts in the novel are not explicitly presented in the film, such as family pressure on Kaluna regarding age and marriage, and the long debate over the decision to buy a house. Evidence of this is as follows:

"So when are you getting married? No one in our family has married as late as you," Mother demanded.

Silence. Even the pudding tasted bad.

"You're a girl, Kaluna. What else are you looking for? You bought your own car. You have to get married soon. What will people say? At what age do you want to have children?" Mother asked repeatedly.

"I still want my own place, Mom," I said. Father cleared his throat. Mother glared. "What for?! Why would a daughter buy a house? A house is something big, Kaluna. You can't buy it yourself. If you don't have the money, you can live at your parents' house." (Bastari, 2024:75)

The above data in the novel depicts pressure from Kaluna's family, who expect her to marry her partner, Hansa, soon. Furthermore, the narrative also shows Kaluna's parents' shocked reaction to her decision to buy her own house, as well as their encouragement for Kaluna to continue living with her parents in the family home. There were other problems between Kaluna and her family, as evidenced by the following data.

"Mom, Mr. Hansa wants me to become rich. Every time I go to an event, I change my clothes, dress stylishly, wear an expensive bag, and get a better car. How can I do that? Mr. Hansa's mother wants me to bring expensive food. I don't have the money, Mom. My salary isn't enough." My tears flowed. Mother looked at me bitterly. "There's no way Hansa would do that. Why only now? You've been dating for two years, and he's never demanded

anything. You must be the one being strict, right?" (Bastari, 2024:174).

"Huh? You broke up two years ago? Kal, think about it. You're already thirty, you know. Where else can you find someone as good as Hansa?" Kamala hissed, not wanting to wake the house. (Bastari, 2024:176)

The data above shows Kaluna facing pressure from her family, who blame her for being single and question her decision to end her relationship with Hansa. This pressure reflects social expectations for women regarding marriage, as well as the tension between personal choices and family expectations. This tense moment is not shown in the film and is only recounted in the novel.

The interaction between Kaluna and Hansa's family in the novel is shown through several moments, including when Kaluna attends Hansa's mother and father's birthday party. However, in the film, these moments are reduced. This reduction is evident in the following data:

"Why keep saving the money? After you get married, just live here. The house has been quiet since Hana left." Mas Hansa's mother talked about Mas Hansa's older sister, Kak Hana.

"Going to the house next door with the connecting door, and being told to go out?"

I laughed again. I didn't want to respond. I didn't want to stay here either. How many times have Mas Hansa and I fought about this?" (Bastari, 2024:75)

"Mas Hansa's father's birthday party lasted until the evening. Their extended family came from all over Greater Jakarta. Mas Hansa's mother was happy with the sushi I brought, even though she didn't eat any. She kindly invited Mas Hansa's cousins to eat sushi." (Bastari, 2024:131)

qAs mentioned above, the scene of Hansa's mother's birthday is only shown briefly in the film, while Hansa's father's birthday is not shown at all. This is because in the film, the conflict that led to Kaluna and Hansa's separation is depicted as occurring concurrently with Hansa's mother's birthday celebration, so the storyline no longer leads to subsequent events in the novel.

2. Additions

2.1 Additions to the Story

There are additional stories in the film which are proven as follows:

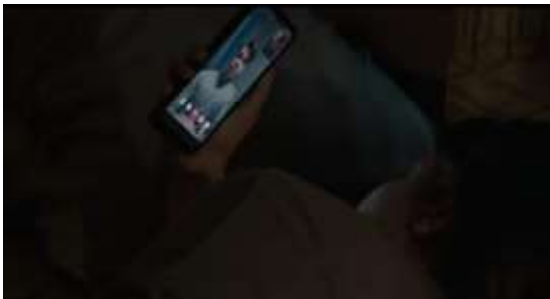


Figure 1
Kaluna and Hansa on a video call

The image above, at 5:00 in the film, shows Kaluna on a video call with Hansa to discuss the house she just observed. This scene is an addition not found in the novel. The film introduces several new scenes not found in the novel, which strengthen the visualization of their relationship and emphasize the conflict from the beginning.



Figure 2
Hansa's mother asks about the car.

The image above, at 19:38 in the film, emphasizes the social class differences between Kaluna and Hansa's family, reinforced through an additional scene where Hansa's mother questions why Kaluna hasn't replaced his car. This comment comes after Hansa's mother deems Kaluna's car unsuitable or unsuitable in terms of appearance.



Figure 3
Kaluna receives a call from her mother.

The image above, at 7:30 in the film, shows Kaluna receiving a phone call from her mother asking if her two cousins, Kaivan and Lala, can use Kaluna's room. At the time, Kaluna was busy retrieving belongings from the office lobby. A misunderstanding ensued; her mother assumed Kaluna had agreed to the request and decided to relocate Kaluna's room without her explicit consent. Meanwhile, in the novel, this incident is not recounted, only showing Kaluna's sudden relocation.



Figure 4
The back bathroom faucet has come loose.



Figure 5
 Kaluna's bedroom roof collapses.



Figure 6
 The living room, converted into Kaluna's temporary sleeping quarters.

The image above, at minute 48:10 of the film, contains an additional scene not found in the novel. The roof of the back bedroom where Kaluna lives suddenly collapses due to a cat fight above it. This incident causes Kaluna to be hit by a chunk of the roof and a cat as she tries to sleep. This forces her to move to the living room, sleeping on the sofa and covered with a few sheets.



Figure 7
 Kaluna and her friends at the amusement park.

The image above, at minute 24:05 of the film, contains an additional scene, where Kaluna and her friends go to the amusement park to relieve stress and cheer Kaluna up after her breakup with Hansa. This scene is not found in the novel.

2.2 Additional Characterization

The film adds the character of Lidya as a representation of the Hansa family's ideal woman. Evidence of this addition is as follows:



Figure 8
 Hansa's mother and Lidya are having a conversation

The image above, at 17:55 in the film, shows an attractive woman named Lidya, from a wealthy background, attending Hansa's mother's birthday party. In this scene, it is implied that Hansa's mother prefers another woman over Kaluna, as evidenced by her responses and gestures that indicate admiration for the guest's appearance and style. Meanwhile, Kaluna, who appears more modestly dressed, appears to receive less attention.

3. Changes in Variation

3.1 Changes in Setting

Changes in setting in the ekranization process are characterized by differences in location or atmosphere between the literary work and the film. These changes are made to accommodate visual needs, storyline, and dramatic effectiveness in the film medium. There are changes in setting in the film, as evidenced by the following:



Figure 9
The room at the back

There is a change in the location of the maid's room. In the novel, the room is on the second floor, while in the film, the maid's room is on the first floor, specifically at the very back of the house, which is rarely used.



Figure 10
Kaluna and Kak Kanendra

In the film, the conflict between Kaluna and her sister-in-law, Natya, begins when Kaluna reprimands Natya's daughter for disturbing her rest time. In the novel, the conflict arises because Kak Kanendra and Natya park their car carelessly, leading to an emotional outburst from Kanendra, who states that if Kaluna doesn't like his wife, he should tell her directly. However, in the film, Kanendra's verbal conflict does not occur in the context of parking the car, but rather arises when Natya fails to borrow money from Kaluna to buy land. In this scene, Kanendra displays a similarly high-pitched, unpleasant attitude.



Figure 11
The observation house



Figure 12
Information from the shop owner in front of the observation house

In the film, one of the houses observed by Kaluna and her friends becomes the site of the mutilation of the family living there. In the novel, the house only faces issues with the legality of the ownership certificate being unclear. The location of the serial murders in the novel takes place in the apartment room opposite the room belonging to Sarah, one of Kaluna's office staff.



Figure 13
Kaluna in Miya's apartment

In the novel, Tanish humorously imagines the possibility that Danan, who once liked her, later developed a relationship with Miya, and eventually married Kaluna. This dialogue occurs while Kaluna and her friends are eating together in the neighboring office building. However, in the film, the line is uttered by Miya as they gather at her new apartment.



Figure 14
Kaluna and Danan seeing Dri off



Figure 15
Kaluna and Danan leaving together

There are significant changes in the depiction of the interactions between Kaluna, Danan, and Dri, Tanish's daughter, between the novel and the film. In the novel, their moments together are depicted in greater depth, as Kaluna and Danan watch over Dri from morning until noon in the apartment. However, in the film, this scene is condensed and focuses solely on the moment when Kaluna and Danan take Dri to the aquarium. Afterward, Dri is no longer with them, and Kaluna and Danan continue their visit to the aquarium together. This is where the film begins to emphasize Danan's atten-

tion to Kaluna, the initial moment of their growing attraction.



Figure 16
Kaluna asks her father

In the novel, further information about Kak Kanendra's purchase of land is conveyed by his mother. Unlike the novel, the film version shows Kaluna asking her father directly about the land Kak Kanendra purchased while he was cleaning the house.



Figure 17
Kaluna's family gathering

In Figure 17, in the novel, Kaluna discovers that the land Kak Kanendra purchased is actually a duplicate land title when she comes down from her upstairs room. In the film, this moment occurs when Kaluna has just returned from a house survey and brought food for her family.



Figure 18
Danan Proposing to Kaluna

The film's ending shows Danan proposing to Kaluna in the car as they were leaving for the house survey. In the novel, Danan proposes to Kaluna on her birthday at Danan's apartment, where Kaluna is staying after running away from home.

3.2 Time Changes

Time changes in the ecranization process are shown through shifts in the sequence of events, the duration of events, and the setting of the story. These changes aim to adjust the film's narrative rhythm to make it more effective and dynamic. There are time changes in the film, as evidenced by the following:



Figure 19
Kaluna and Hansa Break Up

The image above shows an observable change in the ecranization process in the film "Home Sweet Loan"—the moment of separation between Kaluna and Hansa. In the film, their breakup occurs during Hansa's mother's birthday celebration.

Meanwhile, in the novel, the breakup occurs on Hansa's father's birthday.



Figure 20
Hansa and his new girlfriend.

Another significant variation is the development of Hansa's relationship after his breakup with Kaluna. In the film, Hansa is depicted as immediately finding a new partner, a woman who also attended his mother's birthday celebration. Meanwhile, in the novel, Hansa still shows a desire to repair his relationship with Kaluna. He is depicted as still contacting Kaluna via text message and even visiting the photo studio where Kaluna works to persuade her to return. The figure of Hansa's new girlfriend is never explicitly mentioned in the novel's narrative.

DISCUSSION

The results of this study indicate that the process of ecranization of the novel "Home Sweet Loan" into film involves three main forms: reduction, addition, and variation. These three forms not only show the differences in medium, but also show how the meaning of the story is reconstructed in visual form.

Reduction

Regarding the reduction aspect, findings indicate that the omission of several scenes, the deepening of characters, and the development of conflicts are key strategies in film adaptations. From a first perspective, reduction is seen as a logical

consequence of the film's limited duration. The film's 1 hour and 52 minutes of runtime does not allow for the full presentation of all the narrative details of the novel. Therefore, scenes such as the house observation, the dynamics of Kaluna and Hansa's relationship, and the development of Kaluna and Danan's relationship are simplified to maintain focus and effectiveness. This aligns with Eneste's (1991) opinion that ecranization requires the reduction of the story to accommodate the needs of the film medium.

However, from a second perspective, reduction can also result in a reduction in the psychological depth of the characters and the complexity of the conflicts. The omission of the gradual process in Kaluna and Danan's relationship, for example, makes the characters' emotional development feel more rapid and less natural. Similarly, the reduction of family conflict, which in the novel represents social pressures on women, is not explicitly depicted in the film. These findings suggest that reduction in adaptation often leads to a simplification of the social meanings contained in the original work.

Additions

Regarding additions, the research shows that the film introduces various new scenes not found in the novel, such as Kaluna's video call with Hansa, the house damage incident, and recreational activities with friends. From a first-person perspective, these additions serve to strengthen the dramatic and visual aspects of the story. Film, as an audio-visual medium, requires concrete and immediately visible conflicts, so additional scenes help build the audience's emotions more intensely. On the other hand, additions can also shift the focus of the story from the novel's main message. For example, the addition of Lidya as a representation of the ideal woman according to Hansa's family clarifies the social class conflict, but simultaneously simplifies Kaluna's inner conflict, which is more complex in the novel. Thus, the additions not only enrich the story but also have the poten-

tial to direct the audience's interpretation in a direction different from the original text.

Changes in Variations

In terms of changes in variations, changes in place, time, and plot were found. From a first-person perspective, these changes represent a form of the filmmaker's creativity in adapting the story to cinematic needs. Changes in setting, such as the location of the room or the location of the conflict, as well as changes in the time of events, such as the moment Kaluna and Hansa parted ways, were made to create a more concise and dramatic plot. Variational changes can also shift the meaning of the story. For example, the change in Hansa's character, who immediately has a new partner in the film, makes the conflict more explicit, but removes the emotional dimension of the attempt to repair the relationship that is present in the novel. Thus, variations are not only technical but also ideological, as they influence how the audience understands the story.

This study's strength lies in its analytical rigor, which systematically classifies changes into reductions, additions, and variations, and relates them to the social context of the sandwich generation. This approach provides a broader perspective than previous research, which tends to focus solely on structural aspects. However, this study also has limitations, namely, it did not fully examine the film's cinematic aspects and was limited to a single object of study. Furthermore, the number of variables analyzed focused on narrative aspects, thus failing to fully encompass the visual and technical dimensions. Therefore, further research is recommended to employ a multidisciplinary approach for more in-depth and comprehensive analysis.

CONCLUSION

Based on the research results and discussion, it can be concluded that the process of adapting the novel "Home Sweet Loan" into a film involved three main forms of change: reduction, addition,

and variation. Reduction was the most dominant form, particularly in aspects of story, characterization, and conflict. Reduction was carried out to accommodate the film's limited duration, resulting in a more concise and focused plot, although it did result in reduced narrative depth and the characters' emotional complexity.

Furthermore, additions in the film served to strengthen the dramatic elements and visual elements of the story. The addition of new scenes and characters emphasized the conflict and increased the film's appeal, but at the same time, they also had the potential to shift the focus of the original novel's meaning. Meanwhile, variations in location, time, and plot demonstrate the filmmaker's creative interpretation in adapting the story to the needs of the film medium. These changes make the story more dynamic and visually communicative, but can also influence how the audience understands the message.

Thus, ecranization is not simply a process of transferring media from text to visuals, but rather a process of story reconstruction that involves adjustment, interpretation, and creativity. The differences between the novel and film demonstrate that each medium has its own characteristics and strengths in conveying meaning.

ACKNOWLEDGMENTS

The author expresses his deepest gratitude to all parties who have provided support, assistance, and motivation during the process of compiling this research. Special thanks are extended to his family and colleagues who provided moral and academic support, enabling him to complete this research successfully and on time.

REFERENCES

- Abubakar, R. (2021). *Pengantar Metode Penelitian*. Yogyakarta: Suka-Press UIN Sunan Kalijaga.
- Azzahra, H. K. (2024). *Ekranisasi Novel "Sewu Dino" Karya Simpleman ke Bentuk Film Karya Sutradara Kimo Stamboel* (Doctoral dissertation, Universitas Islam Sultan Agung Semarang).
- Bastari, A. (2022). *Home Sweet Loan*. Metropop: Gramedia Pustaka Utama, Indonesia.
- Croally, N., & Hyde, R. (2011). *Classical Literature: An Introduction*. New Jersey: Routledge
- Cuddon, J. A. (1999). *The Penguin Dictionary of Literature Terms and Literary Theory*. New York: Penguin Books
- Culler, J. (2000). *Literary Theory: A Very Short Introduction*. New York: Oxford University Press.
- Elmustian, E., & Jalil, A. (2015). *Teori Sastra: Bahan Ajar*. Pekanbaru: Laboratorium Bahasa dan Sastra Indonesia, FKIP, Universitas Riau.
- Eneste, P. (1991). *Novel dan Film*. Ende, Flores, NTT: Nusa Indah.
- Faruk, F. (2020). *Metode Penelitian Sastra Sebuah Penjelajahan Awal*. Yogyakarta: Pustaka Pelajar.
- Hasan, H., Bora, M. A., Afriani, D., Artiani, L. E., Puspitasari, R., Susilawati, A., & Hakim, A. R. (2025). *Metode Penelitian Kualitatif*. Tilatang Kamang: Yayasan Tri Edukasi Ilmiah.
- Hutcheon, L. (2013). *A Theory of Adaptation* (2nd ed.). New York: Routledge.
- Razak, A. (2020). *Metode Riset: Menggapai Mixed Methods Bidang Pembelajaran Bahasa Indonesia*. Pekanbaru: Ababil Press
- Roosinda, F. W., Lestari, N. S., Utama, A. G. S., Anisah, H. U., Siahaan, A. L. S., Islamiati, S. H. D., & Fasa, M. I. (2021). *Metode Penelitian Kualitatif*. Yogyakarta: Zahir Publishing.
- Salamah, M. P. (2024). *Teori Sastra*. Lingkuang Aua: Azka Pustaka.
- Teguh, M. T. S., Wulan, T. N., & Juansah, D. E. (2023). *Teknik Pengumpulan Data Kuantitatif dan Kualitatif pada Metode Penelitian*. Pendas: Jurnal Ilmiah Pendidikan Dasar, 8(3), 5962-5974.



Umar, Fatmah AR, & Kadir, H.(2021). *Ekranisasi Novel Dilan 1991 Karya Pidi Baiq Ke Dalam Film Dilan 1991 Karya Fajar Bustomi*. Jambura Journal of Linguistics and Literature, 2(2)

Utami, L. (2023). *Ekranisasi Novel Layangan Putus Karya Mommy ASF ke Bentuk Film Layangan Putus Sutradara Benni Setiawan* (Doctoral dissertation, Universitas PGRI Palembang).