

Research Article

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Media Transformation on *Malaikat Juga Tahu* Short Story by Dewi Lestari into Short Movie

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Abstract

Novels and short stories have been transformed into film. This results in a dualism between enthusiasts of both types of works. A collection of short stories titled *Rectoverso* by Dee Lestari which was transferred into a film received many awards. Thus, this makes the researchers interested in studying one of the short stories in *Rectoverso* titled *Malaikat Juga Tahu* and a short film version. This research aims to find out the differences in the elements of the work of *Malaikat Juga Tahu* in the form of a short story and short film and to find out how the short story of *Malaikat Juga Tahu* is narrowed, elaborated and varied in the short film. This research used a qualitative method with the use of Pamusuk Eneste's ecranization theory as an analytical tool. The results of this research indicate changes in aspects of expansion, narrowing and variations of stories from short stories to short films. It makes the audience more immersed in the story by adding dramatic elements. Besides, the visualization element that is prioritized in the film version demands changes in the story version to make it more acceptable to the audience.

Keywords: Media transformation, *Malaikat Juga Tahu*, short stories, films, Ecranization

1. Introduction

The countless number of literary works in the form of texts (novels) have been converted into audiovisual works or films. Transfer of media from text to audio-visual is able to visualize the imagination of the readers. This media transfer finally generates their respective enthusiast. Some are more infatuated with the original work, but some people are more inclined toward movies. It is common for enthusiasts of both works to argue on social media. Not only fans, the problem of transfer of media also arises from writers of the novel and producers or film directors. They have different opinions about which stories should be deleted and which stories should be developed.

However, media transfer from text to film does not only generate debate and controversy. Many works transferred have been well received by the public, especially literature and film enthusiast. One of them is a collection of short stories *Rectoverso* by Dee Lestari which was transformed into several short movies with the same title. Like the collection of short stories, the film version of *Rectoverso* has also received many national and international awards such as the image award for the Best Image Editor category, the 2013 Indonesian Movie Awards for the best couple actor category that went to Dewi Irawan and Lukman Sardi. Both actresses had the role in *Malaikat Juga Tahu* short film. Meanwhile,

in international awards, they achieved the Asean International Film Festival & Awards 2013 for the Jury Special Award category, as well as at the 2013 De Cannes Festival, European Premiere, received Market Prestige Screening for screening film selection [1]. *Rectoverso* has 11 short stories, but only 5 short stories were filmed and combined into a film with the same theme. The five short stories include: *Malaikat Juga Tahu*, *Curhat Buat Sahabat*, *Hanya Isyarat*, *Cicak-cicak di Dinding*, and *Firasat*.

From the five short films above, this article focuses on the short film and the short film *Malaikat Juga Tahu*. It is the second short story in the *Rectoverso* short story collection. The six-page short story tells of a man with autism who falls in love with a woman who lives in his boarding house. Yet, his love is one-sided because his younger brother has a special relationship with the girl he loves.

If the short story is read once and the short film version of *Malaikat Juga Tahu* is watched once, it seems that there are several different things even though the theme and core of the story are the same. This is common in the transfer of text to audiovisual media or vice versa. According to [2], in media transformation, there must be a narrowing, expansion, and variation of the story. It can be considered that there are various reasons why filmmakers narrow, expand and change the variety of stories from text to film. This attracted the attention of the author to conduct an analysis of the differences between short stories and short films of *Malaikat Juga Tahu*. The purpose of writing this article is to find out the differences in the elements of the work of *Malaikat Juga Tahu* in the form of short stories and short films and to understand how the short story of *Malaikat Juga Tahu* is narrowed, expanded, and varied to be presented in a short film.

[2] explained that the transformation of media from novels to films is called ecranization, otherwise, it is called de-ecranization. Ecranization is derived from the French, ecran which means screen. Ecranization can also be made for the process of screening or filming short stories and poetry. The changes consist of narrowing, expanding, and varying the story. Narrowing the story from text to film is conducted by the director or screenwriter so that all the information in the literary work that is important or adequate can be displayed in the film. Some stories, plots, characters, settings, or atmospheres in a literary work, whether short stories or novels, will not be found in films. The director or filmmaker certainly has certain reasons for expanding. For example, the extension is important from a filmic point of view. In addition, the additions made are still relevant to the story as a whole. Meanwhile, changes in the form of story variations is still related to the interests of the screenwriter or director to present the film with the same theme but still have a variety of stories or a different atmosphere from the original work [2].

Enerste's ecranization is often used as a tool to analyze media transformation objects. The research conducted by [3] described the difference between movie and novel version of *99 Cahaya di Langit Eropa*. The focus of research is the process of ecranization of plot, characters, and setting. The process of changing plot, character and setting is to make those who watch the movie will obtain good visualization and understand the story faster than reading the novel. It is in line with the research conducted by Armiati [4]. She analyzed movie and novel version of *Assalamualaikum Beijing*. This research that also used ecranization method showed that there were differences in plot, characters, and setting for the better visualization in movie version. From the previous studies above, it is known that there are no story variations that is mention in ecranization theory. It is because many movie directors often transform popular novel that is well-known as explicit work. Hence, the author is interested to analyze media transformation of *Malaikat Juga Tahu* from short story to short movie. It is implicit work original from Dee Lestari, the readers have different perception understanding the story. As it is transformed to movie version, the author challenged to analyze both works. Thus, this current research aims to find out the difference between both version (short movie and short story) of *Malaikat Juga Tahu* because it has story variations.

2. Methods

This research was descriptive. The data source of this research was one of the short stories from *Rectoverso* short story collection entitled *Malaikat Juga Tahu* (2008) by Dewi Lestari. The second data source was a short movie named *Malaikat Juga Tahu*. The short movie is one of the films in the compilation films titled *Rectoverso* directed by Marcella Zalianti. Data collection was conducted by reading *Malaikat Juga Tahu* short story many times and watching the short film in depth. Furthermore, the author observed and noted the differences and similarities between the short story and the short film. This article would try to explain the intrinsic elements in the form of plot, characterizations, and settings contained in the *Rectoverso* short story and *Rectoverso* film. To see the changes from short stories to films, this research used the concept of ecranization presented by Pamusuk Eneste in terms of expansion, story variation, and narrowing.

3. Discussion

3.1. Analysis of the Differences in Elements of Short Stories and Films *Malaikat Juga Tahu*

In analyzing the differences between the short story and film version of *Malaikat Juga Tahu*, the author focuses on the intrinsic elements. These elements are characters, characterizations, plot, and setting.

3.1.1. Character differences

In both versions, there are differences in terms of characters. From the results of the analysis, the differences in the characters in the short story and film versions can be seen in Table 1.

Table 1. Differences between short story and short film *Malaikat Juga Tahu*

Title 1	Title 2
Abang	Abang
Bunda	Bunda
Perempuan	Leia
Adik	Hans
Dobi (Anjing Abang)	-
-	Tenants 1 & 2 of the boarding house

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

Based on Table 1, it can be seen that the differences and similarities in characters can be seen in the naming of characters in the short story version and the short film version of *Malaikat Juga Tahu*. The difference is naming the main character called “Perempuan (woman)” and in the film, the character is named Leia, played by actress Prisia Nasution. Then the character “Adik” in the short story is named “Hans” in the short film version.

Besides naming, there are additions and deletions of characters from *Malaikat Juga Tahu* short story and short film versions. In the short story, it is told that there is a character named Dobi, a dog belonging to Abang’s character. However, in the short film version, there is absolutely no discussion or even the appearance of a dog. Thus, there is a deletion of characters from the short story version of the film. In addition, there are additional characters from short stories and short films. In the movie version, there are figures of two boarding children. The characters are told that one of them bullied the brother and the character of the boarding house child, and the other advised his friend not to be ignorant. However, in the short story, these two characters do not exist. Therefore, there are additional characters created in the short film version of *Malaikat Juga Tahu*.

3.1.2 Characterization Differences

In *Malaikat Juga Tahu* short story and short film versions, there are differences in the way the short story writers and filmmakers bring up the characters in *Malaikat Juga Tahu*. To see these differences, the author presents the results of the differences in the characterizations of the two versions of *Malaikat Juga Tahu* in the form of the tables below:

Table 2. Differences in the characterization of Abang in *Malaikat Juga Tahu* short story and short film versions

Short Story	Short Film
<p>“Laki-laki di sebelahnya memangkas rambut tiap hari Selasa, Kamis dan Sabtu” “The man cuts his hair every Tuesday, Thursday, and Saturday”</p>	Showing the character of Abang with a short haircut
<p>“Mencuci baju putih setiap Senin, baju berwarna gelap hari Rabu, baju berwarna sedang hari Jumat.” “Washing white clothes every Monday, dark clothes on Wednesday, medium-colored clothes on Friday.”</p>	Abang always repeats “Light Monday, dark Wednesday” when asking the tenants for dirty clothes
<p>“Setiap pagi dia membangunkan seisi rumah itu dengan ketukan di pintu dan secerek air panas. Air panas dan mencuci baju sewarna adalah masalah esensi bagi Abang.” “Every morning he woke the whole house with a knock on the door and a kettle of hot water. Hot water and washing clothes of the same color are matters of the essence for Abang.”</p>	-
<p>“Abang gemar mempreteli TV, Radio bahkan mobil lalu merakitnya lebih baik dan sempurna.” “Abang likes to take down TV, radio, and even cars and then assemble them better and more perfectly.”</p>	Showing assembled toys
<p>“Dalam tubuh pria itu bersemayam mental anak 4 tahun.” “That man’s body resides the mentality of a 4-year-old child.”</p>	The 30-year-old man shows the behavior of a child.
<p>“Dia menangkap nada dan memainkannya persis sama di atas piano, bahkan lebih sempurna.” “He caught the notes and played them the same on the piano, even more perfect.”</p>	Good at playing the violin.
<p>“Abang menimpali keluh kesahnya dengan menyebut daftar album Genesis.” “Abang responded to his complaints by mentioning the Genesis album list.”</p>	Abang counted the stars in response to Leia’s sentence.
<p>“Barangkali segalanya tetap sama jika Bunda tida menemukan surat-surat yang ditulis Abang. untuk pertama kalinya, anak itu menuliskan sesuatu di luar grup music art rock atau sejarah musik klasik.” “Perhaps everything would remain the same if Bunda didn’t find the letters written by Abang.”</p>	Writing a letter.

for the first time, the boy wrote something outside of an art rock band or the history of classical music.”

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

Table 3. Differences in the characterization of the “Perempuan (Woman)” character in the short story and the “Leia” character in the short film of *Malaikat Juga Tahu*

Short Story	Short Film
Perempuan (Woman)	Leia
“Perempuan itu bisa bebas bercerita masalah percintaannya yang berjubel dan selalu gagal.” “That woman can freely tell her love problems which are complicated and always fail.”	Leila’s character tells a philosophical story, such as a lost star that still needs to be counted.
“Perempuan itu terenyak. Apa-aaan ini? Pikirnya gurar. Jangan pernah bermimi dia akan memilih manusia satu itu untuk dijadikan pacar. Jelas tidak mungkin.” “The woman was stunned. What’s this? She thought grumpily. Never pretend she will choose that one human to be a boyfriend. Obviously not possible.”	Leia menangis saat membaca surat abang. Dia juga sedih saat harus meninggalkan Abang. Leia cried while reading her Abang’s letter. He was also sad when he had to leave Abang.

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

Table 4. Differences in the characterization of the “Bunda” character in the short story and short film of *Malaikat Juga Tahu*

Short Story	Short Story
“Bunda sangat pandai memasak. Bahkan ada ikatan alumni tak resmi dengan anggota ratusan, dipersatukan oleh kegilaan mereka pada masakan Bunda.” “Bunda is very good at cooking. There are even unofficial alumni ties with hundreds of members, united by their infatuation with Bunda’s cooking.”	-
“Sang adik, kata orang-orang, adalah hadiah dari Tuhan untuk ketabahan Bunda yang cepat menjanda, disusul musibah yang menimpa anak pertamanya, seorang gadis yang bahkan tak sempat lulus SD, yang meninggal karena penyakit langka dan tak ada obatnya. Lalu anak kedua, Abang mengidap autis pada saat dunia kedokteran masih awam soal autisme sehingga tak tertangani dengan baik. Anak bungsunya, yang juga laki-laki, menurut orang-orang adalah figur sempurna.”	Bunda only has two children, Abang and Hans.

“Adik, people say, is a gift from God for the courage of Mother who quickly became a widow, followed by the tragedy that befell her first child, a girl who didn't even have time to graduate from elementary school, who died of a rare disease and there was no cure. Then the second child, Abang suffered from autism at a time when the medical world was still unfamiliar with autism so it was not handled properly. His youngest son, who is also a boy, according to people is the perfect figure.”

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

3.1.3. Plot Difference

The short film *Malaikat Juga Tahu* directed by Marchela Zaliani has many similarities with the original work, namely a short story with the same title. It was previously written by Dee Lestari. However, this work's media transfer also has differences in the plot. The results of the author's analysis of the differences in the plot of *Malaikat Juga Tahu* in both versions can be observed in Table 5 below.

Table 5. The Difference Between Short Story and Short Film of *Malaikat Juga Tahu*

Short Story	Short Film
“The woman and Adik are on the grassy lawn. Women complain about their failed love relationships.”	Brother plays the violin and counts soapboxes.
Bunda found letters written by Abang for the women. She was sure that the letters were love letters.	Abang was looking for one of his lost soaps on the highway. He arrived at the store and took a box of soap. Leila met Abang and paid for the soap.
Adik, Bunda's youngest child, returned home after completing her education abroad	Leia met Hans in front of the house. Then as a routine Leia with Abang was in the Courtyard.
Bunda had three children. Her first child, a girl, died of a rare disease. Then Abang, her second child suffers from autism which since childhood has not been handled properly. Then Adik was born as a child with perfect growth and development.	Bunda found a letter from my brother for Leia.
Women and Adek had a special relationship	Leia and Hans had a special relationship
Bunda talks with Women and Adek about their relationship and Abang's feelings towards women.	Bunda talked with Leia and Hans about their relationship and Abang's feelings for Leia
Abang was looking for one of his lost soaps on the highway. Bunda looks for Abang with the help of three police cars. Abang was found in the afternoon because a shopkeeper called the police because someone had invaded his shop wanting to take a box of soap in the window and the shopkeeper did not dare to drive him away.	Leia and Hans left the house. Adek knew Leia's room was empty, he cried and destroyed things in the house. Bunda was crying.
The woman and Adek left the house. Ade cried and destroyed things in the house. Not long ago,	In her new residence, Leia reads a letter from Abang. And she cried.

Dobi, Abang's pet dog, died. Abang severe depression and had to take medicine regularly.	
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Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

From Table 4, it is known that there are differences in the plots of the short story version and the short film, *Malaikat Juga Tahu*. In the short story version, the plot presented is mixed. A mixed plot is a combination of forward and backward plot. The author showed the story chronologically and then at a certain time, he retells the past story [5]. In the beginning, it was told that the character of Abang and Woman often chatted in the grassy yard of the house. Then it started to shift to the initial problem when the Bunda character found out that Abang has more feelings for the female character. Furthermore, the conflicts in the story are presented in a back-and-forth manner.

The difference is, in the short film version. The plot is progressive. The progressive plot is advanced and sequential storytelling [6]. At the beginning, it is told about the figure of Abang who counted the boxes. It can be seen that the film version introduces the brother character well. Next, the conflict begins with the story of Abang who loses his soap box and is assisted by Leia's character. After that, the conflicts are narrated in sequence until the story ended.

3.1.4. Differences in Places

Besides the characters, characterizations, and plots, the author also found differences in the setting of the place in *Malaikat Juga Tahu* version of the short story and short film. The findings of these differences are presented in Table 6 below.

Table 6. Differences in the setting in the short story and short film of *Malaikat Juga Tahu*

Short Story	Short Film
Mother's house is big and has many rooms.	Only 3 rooms for rent
Grocery store	Grocery store
-	Jalan Raya
-	Leia's office
-	In the car
-	House Terrace

Source: Analysis of the short story *Malaikat Juga Tahu* in the collection of short stories from *Rectoverso* and the short film entitled *Malaikat Juga Tahu* in the film *Rectoverso*

4. Ecranization Process of *Malaikat Juga Tahu* from Short Stories to Short Film

The media transfer from the short story *Malaikat Juga Tahu* to a short film with the same title changed various aspects such as narrowing, elaborating, and varying the story. This is in line with [2] who revealed that the change of work from a novel or text to a film called ecranization, must have narrowed, expanded, and varied the story.

4.1. Narrowing Aspect

There is a narrowing from the initial work of *Malaikat Juga Tahu*, namely the short story version to a short film. It can be seen in Table 1, that there has been the omission of the Dobi character from the short story to the film. In the short story version, Dobi is told as Abang's pet dog. Dobi's character is one of the important characters in the short story. Because when he died, the main character, namely Abang experienced more severe depression. The film version was not shown or discussed Dobi. The audiovisual version of this work emphasizes the main characters, especially describing the character Abang and his characteristics as a person with autism and the problems faced by the character Abang.

This is in line with previous research, in which characterization details will be deleted if they are not too important and have no effect on the whole story.

The next narrowing occurs in the characterizations of the characters Abang, Bunda, and Perempuan (film version, Leia). These differences can be seen in tables 2, 3, and 4. In the character of Abang, the film version does not show the characteristics of the brother who in detail helps his mother take care of the boarding house, such as carrying hot water for the boarding house residents. It can be considered that this explanation is important for Abang's characterization as an autistic person who is able to help his mother. While in the film version, the characterization of Abang is only told about him helping to collect dirty clothes for boarding children and the rest is concerned with Abang's problems. Disa concluded that the film version wants the audience to focus and feel Abang's problems. This also happened to the female character in the short story version of *Malaikat Also Tahu*. In the short story, the woman character was presented with her who liked to confide in Abang about her love problems. However, in the short film version, the character named Leia is shown with philosophical dialogues followed by poetic diction so that the audience is able to get lost in the story. The way of depiction in the film version makes the audience know the intimate relationship between the Abang and Perempuan figures (short story version) or Leia (film version). This also happened in the characterization of Bunda character. In the short story, it was shown that Bunda, a mother who was good at cooking. Because it is considered less important, the film version does not show this. The film version focuses more on depicting the character of Mother as a mother and boarding house mother who is patient and loves her children very much.



Figure 1. The characters named Abang and Leia are having deep conversation in the backyard.

The next narrowing aspect is in terms of the story. This narrowing of the story can be seen in Table 5. In the last part of the short story, it is considered that the character Abang suffered from severe depression because the broken heart of the woman he loved went with his little brother. He had to take anti-depressants every day. Abang was also told that he always cried hysterically every Saturday in his mother's lap. While in the film version, the camera showed Abang throwing a soapbox against the window pane and then screaming in the grassy lawn where he usually hangs out with Leia. This scene was enough to build a sad atmosphere. Moreover, the short films in the *Rectoverso* film are presented in a combined manner. One film scene is followed by another short film scene. At the end of the film, short films are combined with the same background song to build a slick sad ending. The occurrence of variations in the transfer process is influenced by various factors, such as the media used, audience problems, and the duration of the screening time. Moreover, the type of film *Malaikat Juga Tahu* is a short film. Thus, it is hindered by the limited duration if there is no cutting from the original work. [2] also stated that when conducting ecranisation, the director of the film needs to make variations in the film, so that it seems that the film based on the novel is not as original as the novel. This is for the sake of filmic interests.

4.2. Aspects of Elaboration

The change in the short story of *Malaikat Juga Tahu* to the film version also experienced an element of ecranisation in the aspect of expansion or development. In terms of characters, there are additional characters that appear in the film version. As can be seen in Table 1, there are two additional characters, namely the residents of boarding houses 1 & 2. In the short film, one of them hides Abang's soap box. They have a dialogue because the residents of boarding house 2 remind the residents of boarding house 1 not to tease Abang.



Figure 2. Elaboration characters of boarding house residents 1 & 2

Elaboration also occurred in place settings. This can be seen in Table 6. There are elaborations or additions set on the front porch of the house, restaurant, highway, Leia's office, and in the car. While in the short story version, the setting is only in the house and the grassy backyard. The additions in the film version make the audience better understand the storyline. Since movies also require good visualization, it's not surprising that additional space is added. The addition of characters and places is also able to shape the audience's point of view. Thus, the audience gets involved in the story presented [7].

In terms of the story, there is development in the transfer media of the *Malaikat Juga Tahu*. This can be seen in Table 5. In the film version, the relationship between Leia and Hans was described in detail. They met at the fence of the house when Hans returned from overseas. Then they got closer to being shown how often they hang out. Hans tried to approach Leia by offering a ride, then they went out to eat. Then they finally became a couple. In the short story version, the beginning of their relationship is not described. Their relationship is immediately described as one of the initial problems in the short story. Expansion can be in the form of story ideas or storytelling styles. This expansion is needed if the novel is not very able to explain the story if it is adapted into a film [8].



Figure 3. Characters of Hans and Leia

4.3. Aspects of Variations

The process of transferring media to the *Malaikat Juga Tahu* version from short stories to short films can't be separated from changes in the aspect of variation. This occurred in the naming of characters as can be seen in Table 1. In the film version, the characters have names. This was raised so that film viewers understand who the female and sister characters who do not have names in the short story version are. Since the film must have dialogue, it would be strange if the female character was not named. Likewise, with Adik's character in the short story. The female character (in the short story) or Leia (in the film) will feel confused if there is interaction or dialogue. So, there is a need for variations in terms of naming characters.

Some of the differences in the story were also found in the short story and the short film of *Malaikat Juga Tahu*. This can be seen in Tables 2, 3, and 5. The film version emphasizes the love triangle between Abang, Leia, and very dramatic Hans. Problems arise with the support of dialogue from the three of them. For example, it is told in the film, that when Abang loses his soap, Abang leaves the house, walks down the highway, and arrives at a grocery store. Then the shop became crowded because Abang suddenly took a box of soap from the window which made him fight with the shopkeeper. Then Leia appeared to solve the problem by paying for the soap that my brother took and she managed to calm my brother down. From that incident, the seeds of Abang's love for Leia emerged. Moreover, they often hang out in the backyard. In the novel version, when Abang lost his soapbox, it was Bunda who tried to find his brother with the help of three police cars. From this comparison, it can be seen that there is no involvement of Leia.



Figure 4. Leia calms Abang as he snatches the soap box at the grocery store

Then, there is also a variation in the depiction of Women/Leia's feelings towards Abang. In the short story version, where the character Bunda expresses Abang's love for Leia and emphasizes that it is the older brother who is more sincere than the younger brother. The woman in the short story is said to feel a bit confused and angry with the emphasis on the sentence "What the hell is this ...". Even though the woman loves and respects my brother as a friend. He felt it was impossible to have more relationships with Abang. The woman and Adek go to escape from my brother. It made my brother depressed and had to depend on drugs. The woman also never read the letter her brother wrote to her. While in the film version, when Leia talks with Bunda, Leia looks sad without showing that she is a little angry or feeling unreasonable. Leia also looked sad when she had to leave her brother. He watched his brother many times before he left. When he was forged, he cried when he read his brother's letter which was "One hundred perfect, you one... one more perfect".

5. Conclusion

The media transfer of the short story *Malaikat Juga Tahu* to a short film with the same title experienced all the elements of ecranization, namely narrowing, expansion and variation. From the characterization changes, the films have differences in terms of naming and character. These different characters are the result of the transformation of the story that undergoes expansion and story variations. The results of the analysis, the background in the transformed film also changes following the plot in the short film.

Stories in short stories and films have different amounts. Thus, there are expansions and variations of the story carried out in the process of making the film. This is done to include a dramatic element so that the audience is more immersed in the story. In addition, the ecranization process is important for aesthetic elements if the text is transformed into a film form. From the changes made, in fact, the short film *Malaikat Juga Tahu* still manages to convey the essence and message contained in the short story. This is also evidenced by the enthusiasm of the people who are so great with this short film. Moreover, the many awards achieved by the film *Rectoverso* are evidence of the success of the transfer of the vehicle by the filmmaker.

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