

ECRANISATION OF *SERENDIPITY* NOVEL BY ERISCA FEBRIANI INTO *SERENDIPITY* MOVIE BY DIRECTOR INDRA GUNAWAN

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Abstract

The purpose of this study is to look into the ecranisation or adaptation of literary works of plot, characters, and settings in the form of shrinking, adding, and changing variations in Erisca Febriani's novel *Serendipity* to Indra Gunawan's film of the same title, as well as the reasons for the ecranisation. The novel and the film are both used as primary data sources. The primary data for this study are narration and dialogues from the novel, as well as scenes and script conversations from the film. Secondary data includes popular articles, interviews, and other online social media records from the author and filmmaker. To collect data, descriptive qualitative method is used. This research uses adaptation theory from Hutcheon (2013) to analyze the data, particularly the 'what' and 'why' frameworks. As a result, shrinking, adding, and changing variations in plot, characters, and setting exist in the process of ecranisation from *Serendipity* novel to film. The only reason the author and film maker made this adaptation was economic reasons to make more money and target a larger audience.

INTRODUCTION

The number of good literary works that attract readers' interest and become best sellers inspires film producers to turn these literary works into films. This phenomenon has been used for decades to earn great success. Literary works have been adapted into films in Indonesia for a long time and people enjoy them. Since 1927, literary adaptation from novel to film have been produced in Indonesia under Dutch colonialism (Woodrich, 2014). Many novels written by Indonesian authors that have been adapted into films have become best sellers, such as: *Ayat-Ayat Cinta* by Habiburrahman El Shirazy, *Surga Yang Tak Dirindukan* by Asma Nadia, *Dilan 1990* by Pidi Baiq, *Mariposa* by Luluk Hidayatul Fajriyah, etc. Similar phenomena have occurred in other parts of the world, including *Harry Potter* by J. K. Rowling, *The Chronicles of Narnia* by C. S. Lewis, *The Lord of The Rings* by J. R. R. Tolkien, and



Twilight Saga by Stephenie Meyer.

In Bahasa Indonesia, literary adaptation is known as 'alih wahana,' which comes from the words 'alih' (transfer or divert) and 'wahana' (mean or format), so 'alih wahana' means diverting or transferring one literary work of one mean or format onto other means or formats (Damono, 2018, p. 9). Literary adaptation is used to identify the outcome of the adaptation, which can be ecranisation, musicalization, dramatization, or novelization. In this context, ecranisation, which is etymologically derived from the French word 'écran' ('screen'), refers to the literary adaptation of any format to film (Damono, 2018, p. 12).

Since a novel with hundreds of pages must be turned into a two-hour movie, the adaptation of a novel to movie requires imagination and creativity in the development process. As a result of the change in the words in the novel into a moving picture in the movie, there will be changes in the adaptation process. A novel is a textual form that encourages readers to rely on storytelling, whereas a movie is an audio-visual form that gives moviegoers an overview of the story by combining dialogue and the actors' expressions. With this change, the audience will usually compare the movie to the novel, which often leads to disappointment for the audience or reader. According to Hutcheon in her book *A Theory of Adaptation* (2014), adaptation is not only transferring works but also adjusting formats and changing without imitating the original source. As a result, the adaptation will be a new work distinct from the original.

However, issues arise when the audience is disappointed after watching the film because the adaptation is not as visually stunning as the description in the novel, the storyline and character portrayals are different, or the film differs from the original work due to the numerous changes that occur. The process of translating imagination and creativity and transferring written language to visual and audio-visual languages can bring about challenges and constraints because the ending may be changed, some parts may be shifted, additional characters may be added to support the plot, settings may be changed to add more visual appeals, and so on (Damono, 2018). Some aspects must be identified to understand the adaptation process, such as shrinkage, additions, or various changes (Hutcheon in Saputra, 2020, p. 53).

Serendipity novel is written by Erisca Febriani, and published by Penerbit Inari in November 2016. *Serendipity* was created and written in 2015 on Wattpad platform. At least one hundred people read the story at least three million times. With hundreds of comments and reactions from Wattpad readers, this story quickly became a Wattpad sensation. The plot

revolves around Rani, the main character, whose life changed after her father died of chronic kidney failure. Rani's family is in debt because her father's health care and treatment costs have depleted all family savings. Rani and her mother must work extremely hard to pay off the debt. As a result, she is forced to work as a lady escort. When Rani's boyfriend, Arkan, sees her walking hand in hand with an older man, he immediately breaks up with her. Rani is devastated, but she cannot explain the misunderstanding to Arkan, who has decided to speak out about Rani and her lady escort job. This causes conflict in Rani's life, including with her best friend. Gibran, a new student at school, arrives to assist Rani in her troubles.

In August 2018, the film adaptation of *Serendipity* was released and promoted in Indonesian cinemas. The director, Indra Gunawan, and the lead actors, including Mawar de Jongh and Maxime Bouttier, began promoting the film through national tour press conferences and fan gatherings at various cinemas throughout Indonesia. They claimed that the film would be a success because it was eagerly anticipated by many people who had read and enjoyed the novel. Aside from starring young and talented Indonesian actors and having a high-school romance theme that is favored among Indonesian audiences, *Serendipity* movie adaptation was marketed as one that discusses an interesting topic among teenagers, namely bullying (Sundari, 2018). These factors gave the filmmakers confidence that the film adaptation would succeed (Redaksi, 2018).

This study examines the process of ecranisation in terms of what aspects of the novel's intrinsic elements change during the diverting process into a film. The study also goes over the rationale and motivation for doing the adaptation work. The analysis incorporates Hutcheon's (2013) adaptation theory to discover the 'what' and 'why' frameworks in doing movie adaptation.

LITERATURE REVIEW

To understand the concept of ecranisation, it is essential to understand the meaning of ecranisation. Etymologically, ecranisation comes from French, *écran* is 'screen' (Damono, 2018, p.12). The process of ecranisation is basically a process of adapting literature work in the form of story to film media. *A Theory of Adaptation* (2013) by Linda Hutcheon defines adaptation as arranging, altering, and making appropriate without copying or plagiarizing the original source. Adaptation is also described as a way to recreate the same narrative from a different point of view. (Hutcheon, 2013, p.7). Adaptation is the process of modifying a work by interpreting it and creating something new that is distinct from the original (Hutcheon, 2013, p.20). In other words, adaptation is the act of interpreting an existing work in order to create

a new one.

In line with Hutcheon's opinion, Linda Seger, in her book *The Art of Adaptation Turning Fact and Fiction into Film*, explains that adaptation is a process of transferring information from one medium to another (in Ardianto, 2014, p.20). As a result, the adaptation of course will be different from the original form. According to Seger, The concept of adaptation includes rethinking, reconceptualizing, and understanding the original text (in Ardianto, 2014, p.20).

Ecranisation can be regarded as a form of active reader interpretation to produce a new work. Through certain knowledge and socio-cultural background, filmmakers can produce a work to revamp the previous work. Digital technology can change the storyline in a book to be different after it is adapted into a show or film based on the context of where and how the film is made (Hutcheon, 2013, p.18). Digital technology means the use of digital cameras. Digital cameras enable cinematographers to record a motion picture by using digital image sensors to create images of a scene through the most appropriate camera angles and camera movements so that viewers can enjoy a film.

Theory of Adaptation

In her book *A Theory of Adaptation* (2013), Linda Hutcheon, a pioneer in cinema adaptation, states that adaptation is the process of recreating the same stories in a different medium that is not identical to the original (not plagiarizing) (Hutcheon, 2013, p.7). Hutcheon also divides the adaptation in three parts.

First, adaptation as a product, refers to transformation that involves shifting the medium (e.g. from telling to showing), recreating the same story from a different perspective. Second, adaptation as a process of creation, refers to an adaptation process that involves re-interpretation and re-creation to save or preserve stories. Third, adaptation is a reception process; adaptation is a form of intertextuality of literary works. The manuscript that is in our memory is not derived directly from the original text but comes from the process of repeating a work. Nevertheless, the audience will receive the same experience in enjoying the same work even though the medium is different.

Hutcheon then describes three types of medium relationships to the audience (Modes of Engagement) (2013, p.23). First, the telling mode which refers to narratives in texts or types of literature that are not accompanied by sound. In this mode, the story narrative is composed of a series of words that can only be imagined by the reader. It allows the reader to read at any time, choose the order of the story or page to be read, stop or continue reading at any time,

repeat reading, and the reader can hold and feel the paper or device they are reading it from. Second, the showing mode, refers to the mode of the film or stage show; the audience must follow the storyline according to the flow of the show that is continuously advancing. A performance tells a story not only through language but also through music, dialogue, and body gestures which can provoke the audience's emotions. In this mode, the audience can directly perceive a performance without having to imagine. Third, interacting mode refers to a mode in which story is performed in text and visual, and reader can interact with the story. An example is an interactive game that allows its player to be part of the story, interact with other characters, and decide what to do as the character in the story (Hutcheon, 2013, p.26).

Hutcheon reveals frameworks for interpreting adaptation works using *5W + 1H* (*What, Who, Why, When, Where* and *How*). Briefly, it can be explained as follows:

'What', refers to the form and method of adaptation. Three modes of engagement open to adaptations will result in a pattern. The pattern is *Telling-Showing, Showing-Showing* and *Interacting Telling/Showing* (Hutcheon, 2013, p.38). In this study, the pattern that is suitable for studying the adaptation of novels to films is *Telling-Showing*.

'Who', refers to who is the adapter. Hutcheon (2013, p.80). If the adapter is not the author, their background and thoughts will be different, thus affecting the adaptation process.

'Why', refers to why the adapter adapt rather than making something new. People will not adapt unless they have a reason to (Hutcheon, 2013, p.92-94). These are some of the reasons why people adapt:

1. The economic lures
2. The legal constraints
3. Cultural capital
4. Personal and political motives.

'How' questions about how the adaptation works get reactions from the audience or readers and how the work affects the brand. There are two types of audiences, knowing and unknowing audiences. Knowing is familiar and unknowing is not familiar with the original work. Knowing audiences will be disappointed if their expectations are not met. However, for unknowing audiences, adaptations have elements such as propriety and originality (Hutcheon, 2013, p.121-123). There are some adaptation factors that make audiences enjoy adaptations. The process of adaptation produces a combination of repetition and differences. Repetition brings its own pleasure due to a sense of familiarity with the original story. In contrast, differences give rise to satisfaction in the audience when a new narrative (novelty) appears as

expected (Hutcheon, 2013, p.173).

'When', questions the time or period of the work created. A work does not appear in a vacuum. Therefore, a work will have an intertextual relationship with phenomena that occur in the world of reality. Even within the same place and culture, very short stretches can change the context (Hutcheon, 2013, p.144). Meanwhile, 'where' explains that a work will have a relationship with the space and place in which the work is present. Therefore, the relevance of the issues brought by a work is limited to a certain group of people. This makes the community factor of a country where a work is born is important to see the context.

In this study, only the 'what' and 'why' frameworks of Erisca Febriani's *Serendipity* novel into Indra Gunawan's *Serendipity* film are discussed in this study. In the adaptation, the framework 'what' is used to analyze the telling-showing method. The 'what' framework was also used to examine the changes in the novel's intrinsic elements in the film. Meanwhile, the framework 'why' investigates the motivations for including the original work in the adaptation work.

RESEARCH METHOD

The research design refers to the researchers' plans and strategies for answering research problems of the study. This study employs descriptive qualitative method because it is the most appropriate method for literature study and research. Descriptive qualitative research is a research method that focuses on understanding a phenomenon through the examination of its characteristics and qualities (Regoniel, 2023). This research method is used to investigate a topic and phenomenon in order to provide a rich and detailed account of the phenomenon or topic of the study.

According to Creswell (2008), qualitative research is a type of research in which the researcher relies heavily on information from objects or participants, explains and analyses the data, and conducts the study subjectively. The qualitative approach to research leads to narrative research, which focuses on the study of individuals who give meaning to the experiences they go through and the stories they tell, collecting data by collecting stories, reporting individual experiences, and discussing what the experience means to the individual (Cresswell, 2012). As a result, in this study, the qualitative research approach is best suited as the research activities include planning, establishing research focus, gathering data, evaluating data quality, analyzing data, interpreting data, and drawing conclusions.

In this study, descriptive method is used to describe how the ecranisation of *Serendipity* novel into *Serendipity* film changes the intrinsic elements (plots, characters, and

settings), as well as the reasons for doing so. It is done by reading and comparing two texts. Then, the intertextual analysis method is used to compare intrinsic elements in the novel and how they change in the film adaptation and to equalize the intrinsic elements in the *Serendipity* novel and film to find similarities and differences.

FINDINGS AND DISCUSSION

This section describes the study results and discusses the process of turning the *Serendipity* novel into the *Serendipity* film. This study focuses on adaptation theory using Hutcheon's (2013) framework of 'what' and 'why'. Based on Hutcheon's adaptation theory, ecranisation is included as Telling to Showing adaptation. The changes that occur during the ecranisation process include addition, shrinkage, and variation change in Telling-Showing mode. The aspect of shrinkage is the omission of several intrinsic elements of the novel, which means some parts of the novel are not included in the film. The aspect of addition is when there are several additions in film that are not present in the novel. The aspect of change in variation is to make changes with certain variations while still referring to the original work. Meanwhile, "why" is used to discover the reasons for converting the original work *Serendipity* novel into *Serendipity* film.

The table below displays the findings of the ecranisation process of intrinsic elements of *Serendipity* novel to film, which were represented in categories: shrinkage, addition, and change in variation.

Table 1.

The Changes of Intrinsic Element in The Ecranisation Process of *Serendipity* Novel to Film

No	Aspect	Number of Data		
		Plot	Character	Setting
1.	Addition	11	4	2
2.	Shrinkage	49	7	5
3.	Change in Variation	37	7	16

“What” Framework

According to the findings, significant changes occurred when the *Serendipity* novel was adapted to film. The following section explains and compares the novel's and film's intrinsic elements.

Shrinkage

There are 49 changes in plot shrinkage. This becomes the most significant shift happens in the ecranisation of *Serendipity* novel to film. It happens because it is impossible to transfer all of the text from a novel to a film in a reasonable amount of time. As a result,

many storylines are naturally left out of the film, sometimes by eliminating characters who have an impact on the storyline. The majority of the plot shrinkage occurs when describing conflicts between Rani, the main character, and Jean, her best friend, and when describing Arkan's reasons for hating Rani.

When portraying Rani and Jean's relationship, the plot shrinkage includes action and dramatization from the exposition to the rising action. The film does not depict the complication of Rani and Jean's relationship after Jean discovers Rani's secret. The film scenes do not include Rani's text message conversation or her emotional monologue after Jean ends their friendship.

Rani's relationship with Arkan deteriorates after Arkan learns of Rani's nighttime lady escort business. Both the novel and the film show this section of the story at the beginning or the exposition. Arkan despises Rani for other reasons as well. However, Arkan's motivation is not revealed until nearly the end of the novel. Arkan hates Rani because she is the daughter of a woman who cheats with Arkan's father and destroys his parents' marriage. This part of the story is told in the novel through a conversation between Rani and Arkan. So, Rani clearly understands Arkan's reasons for despising her. Meanwhile, a flashback scene in the film shows Arkan parking in front of Rani's house, expecting to see his father and his father's mistress, but instead seeing Rani enter the house. Arkan never explicitly expresses his true reason for hating Rani until the end of the story, leading viewers to believe that Rani's knowledge of Arkan's true reasons is not as important as other plot points in the story. The viewers who watch Arkan's rage when they see Rani, her mother, and his father together like the family Arkan once had must figure out why themselves.

Addition

The film adaptation has 11 new plot points. Additional plot points are included to add nuances and emphasize the story. Rani's flashback while her father is dying is one of the additional plot points. This scene depicts Rani's close relationship with her father and her father's wishes for her after he dies.

Other additional plot points include a meeting between the school principal, teachers, and parent committee discussing Rani and gossips about her working as a lady escort, which is exaggerated by working as a 'prostitute,' as well as whether the school will welcome Rani back after her punishment. The parent committee, represented by Salim, Arkan's father, who also happens to be the chairman of the parent committee at school, informs the meeting about the consideration to welcome Rani back to school and forgives her misbehavior after Rani's video

spreads.

Salim also mentions that this decision was made to protect the school's reputation as a place of justice by not only punishing Rani but also finding and punishing the person who spread Rani's video. This section of the story does not appear in the novel. In the novel, Rani is welcomed back to school after her punishment with a letter, and she is unaware of the school's intention to assist her in determining who is responsible for spreading the video. Rani is motivated to find out who is spreading the video on her own. The reason for including an additional in this part of the story is to emphasize that school is a safe place for students, especially those who have been victims of violence and harassment.

Addition in ecranisation of Serendipity novel occurs not only in plot, but also in characters to add complications to the story. One of the additional characters in the Serendipity film is Black, Andre's hitman, who triggers conflict between Rani and Andre because Rani no longer wants to be a lady escort. Andre arrives at Rani's workplace after work and forces her to return to work as a lady escort. In the novel, when Rani rebels after Andre forces her to follow him, Arkan comes to help her which resulting in a fight between Andre and Arkan. Andre stabs Arkan with his penknife. Meanwhile, in the film, Andre's hitman, Black, drags Rani and fights with Arkan by pointing guns to Arkan.

Figure 1. Andre's hitman, Black (Gunawan, 2018)



The addition of Black character, who acts as Andre's subordinate and becomes the executor of those who oppose him, is intended to convey the impression that rich people, people in high positions, or the mafia in general will not commit crimes with their own hands but will instead borrow other people's hands. The appearance of the film is enhanced by the fact that the tool used to kill his opponent is a gun, rather than a knife as described in the novel. The upper class who participates in gambling games in a crime-prone environment will generally use a gun for self-defense or to commit crimes instead of a knife.

Change in Variations

The majority of the change of variation occurs in depicting Rani's romantic

relationships with Arkan and Gibran. In the film, romantic scenes are supported by audio and visual elements such as romantic background music and warm lighting to elicit romantic moods and feelings. However, in the novel, the romantic scene is depicted by narration and the character's train of thought about the situation.

The first change in variation is when Arkan expresses his love to Rani. In the novel, Arkan first confesses his love to Rani after school, when he and his friends come to Rani's class. For the first time, Rani notices Arkan looking nervously awkward; he rubs the back of his neck and clears his throat while looking at Rani. Arkan, who is normally good at giving speeches, turns out to be terrible at expressing romantic feelings to women. Without a romantic flourish, Arkan turns to Rani and asks, *"Jadi cewek gue ya?"* Everyone in class claps happily after Rani accepts his love, except Loli, who appears unhappy. Meanwhile, in the film, Arkan kneels in front of Rani on the school basketball court, where everyone is watching, to express his love for her. In front of everyone at school, he delivers a lengthy speech about how wonderful Rani is and how madly in love he is with her. Arkan also dresses up as a Jedi after learning that Rani loves Star Wars.

Figure 2. Arkan expressing love to Rani (Gunawan, 2018)



Changes in variation occur in the story's setting, moods, and details. The film maker wants to elicit more visual romantic moods and nostalgic feeling of young and cute high school romance by changing the location from classroom to basketball court where Arkan expresses love to Rani with additional romantic details (like Arkan wearing Jedi costumes after learning Rani loves Star Wars) and being watched by many more people who cheer for them. This is also done because the filmmaker wants the audience to have more adoring reactions to Arkan and how Arkan's characterization is built as a romantic and sweet boy. To increase the film's marketability, this scene is also cut and shown in the trailer.

Changes in variation also occurs in the section of the story involving Rani and Gibran. When Gibran first meets Rani in the novel, he introduces himself with a handshake, but Rani ignores him. He then writes on a piece of paper: *"Salam kenal, Rani. Betah-betah ya duduk*

sama gue. Gibran 082345478383" and give it to Rani quietly. Meanwhile, in the film, when Gibran extends his hand for a handshake and Rani declines, he grabs Rani's hand and they high five instead, with Rani frowning.

Figure 3. Gibran first meets Rani (Gunawan, 2018)



The change in variation emphasizes Gibran's characterization as opposed to the romantic and sweet Arkan. At the beginning of the story, Gibran is portrayed as an energetic, carefree, and funny young man. Sending a note quietly to Rani when they first meet is not visually sufficient to portray Gibran as a fun and hilarious character. The filmmaker is able to translate the novel's introductory greeting text into a visualization form that is clear and concise, in a contemporary style typical of teenagers, and accompanied by non-awkward humour. The filmmakers seem to want the audience to be able to laugh out loud when they see Gibran's ridiculous, hilarious, and cheeky scene when he meets Rani, who is indifferent.

As the story progresses and Rani and Gibran become closer, Gibran's characterization shifts from careless to caring and attentive to Rani's problems. The romantic Gibran portrayals in the film are also supported by a few variations, such as when Gibran declares his love for Rani and when Gibran and Rani make music in the detention room. When Gibran declares his love for Rani, the novel's setting is a beach in Garut Regency, but the film's setting is a quiet crater lake and mountainous area south of Bandung. The changes in setting are to better support the logic of the story. Gibran and Rani escape after school by riding Gibran's motorcycle; however, going to Garut Regency would be too far away; therefore, going to Kawah Putih crater in the south of Bandung is more visible to go to from the city of Bandung, where the majority of the story takes place.

Figure 4. Gibran and Rani in Kawah Putih. (Gunawan, 2018)



Another significant change in variation occurs when the story discusses serendipity and

fate. The following quotation from the novel explains the meaning of serendipity from Arkan's perspective:

"Kok bisa nyokap gue ternyata ada hubungan sama bokap lo. Sementara gue dan lo saling mengenal, bahkan berpacaran. Sementara di dunia ini ada banyak manusia, kenapa harus nyokap gue dan bokap lo yang akhirnya dipertemukan? Kebetulan banget." Rani masih bertanya-tanya.

"Nggak aneh." Arkan menjawab lugas. "Dalam hidup, Tuhan ngasih banyak kebetulan. Dan kebetulan itu sebenarnya adalah cara untuk ngebimbing kita dalam takdir."

Rani terdiam, tampak sedang berpikir.

Arkan melanjutkan, "Kebetulan yang berujung menyenangkan, orang biasanya nyebut itu serendipity." (Febriani, 2015)

("How can our parents have relationship. While you and I know each other, even we're relationship too. Among so may other people, why on earth it has to be my dad and your mom to be together? What a coincidence," Rani questioned.

"It is not uncommon." Arkan answered. "God puts many coincidences in live. And those are actually His way to guide us in our fate."

Rani was speechless, thinking.

Arkan continues, "Coincidence that ends in a happy ending, people usually call serendipity.")

Meanwhile, in the film, the meaning of Serendipity is expressed by Gibran as in the following dialogue:

Gibran: Serendipity, menurut kamus webster, artinya kebetulan yang menyenangkan. Kekacauan level bangsat ini secara kebetulan yang nyambungin lagi Rani sama mamanya, Arkan sama papanya, Rani ama Arkan, gua sama...ga sama siapa-siapa. Meskipun cuman kebetulan lewat dan kebahagiaan apesnya, tapi...yah.. ga tapi sih.. itu emang shit man.. pahit. Gimana puas kalian semua tau semua ini? Perasaannya gimana? Bahagia? Sedih... tengah? Gw benci sekelas sama orang-orang sakit kaya kalian....tai. (Febriani, 2015)

Gibran: "Serendipity, according to webster dictionary, is the occurrence of events by chance in a happy way. This damn level of chaos is by chance reconnects Rani and her mom, Arkan and his dad, Rani and Rkan, me and ... nobody. Although I happen to just pass by and in the unfortunate side, well... no problem. That's shit. Bitter. Are you guys happy now? That you now know about it? Happy? Sad? .. in between? I hate to be at the same class with sick people like you... screw you."

The filmmakers change the character who explains the meaning of serendipity because the story's ending favors Arkan over Gibran. Gibran, whose characterization changes throughout the story and draws the audience's attention, is left without becoming Rani's final love interest. By giving Gibran a scene to utter the story's theme, the filmmakers compensate for Gibran's loss as well as the audience's preference for Gibran over Arkan. Filmmakers often show a melancholy side of the story in order to flatter and make the audience feel sorry for Gibran.

The 'what' framework, which includes shrinkage, addition, and changes in variation, explains that the ecranisation in *Serendipity* novel to *Serendipity* film is for a variety of reasons and motivations in order to create a better audio-visual experience when watching the movie. Variation occurs to provide different romantic nuances of significant scenes, resulting in a more romantic mood for the audience. Additional characters are created to add layers to the main characters and increase the intensity of the story. Shrinkage occurs in plot to shorten and

condense the story to fit the film's limited running time.

“Why” Framework

Serendipity is a romantic novel that tells the story of Rani, a young high school student whose life is turned upside down after her father dies, leaving her and her family in massive debt. Rani is forced to work as a lady escort and becomes involved in the city's gambling business. Her relationship with Arkan, the sweet boyfriend, ends after a video of her spreading in school, and her reputation at school is tarnished. At this point, Gibran arrives, a new student who has recently relocated from another city. Gibran assists Rani in resolving her problems, including locating the video and eventually falling in love with her.

People adored *Serendipity* when it was first published in Wattpad, an online writers and readers community platform, in 2015. Over a hundred people have read it and has been viewed over 3 million times (Febriani, 2015). Readers actively respond to the story in the story's comment section. The majority of the responses concern how they envision the story's characters, settings, and moods in real life. Similar responses are given when Inari Publisher prints and publishes *Serendipity*. The novel is now available in bookstores throughout Indonesia, including Gramedia, the country's largest bookstore. In its third printing, the *Serendipity* novel has sold nearly 50,000 copies (Benke, 2018). It is clear that many people adored and favored the *Serendipity* novel.

PT. Virgo Putra Film decided to produce *Serendipity* with Indra Gunawan (Rhaya Flicks, n.d), a young Indonesian film maker who made his debut as an assistant director in the film *Get Married* in 2007 and his directorial debut in 2014 with *Hijrah Cinta*, as director and Bagus Bramanti as screenwriter. Indra Gunawan previously collaborated with Erisca Febrianti on the *Dear Nathan* film adaptation, which was a box office success. They wanted to replicate the success of *Serendipity*, which had a large fan base and was eagerly awaiting filming, as Indra Gunawan felt confidence with *Serendipity* movie (Sundari, 2018).

Indra Gunawan stated at a press conference in Medan that the *Serendipity* film is being created to fulfil the dreams of fans, as many have been waiting for the *Serendipity* universe to come to life on the big screen (Simarmata, 2018). Indra then admitted that the *Serendipity* story contains many mellow and emotional roller-coaster parts that may move people to tears. However, Indra recognizes that the story may be too difficult for younger or teenage audiences, so he intended to seek as many references to nowadays teenagers' love lives as possible in order to be able to speak the language and be more relevant (Simarmata, 2018). He works with Ipang Lazuardi, an Indonesian musician known for his work on movie soundtracks, to

compose the music and original soundtrack for the film, which the lead actress, Mawar de Jongh, sings.

The shrinkage, addition, and variation in aspects of the ecranisation or adaptation process are done to accommodate the *Serendipity* story into a film format and cinema storytelling. What Indra Gunawan did with the *Serendipity* film adaptation is consistent with his motivation for making the adaptation, which was to pique the teenage audience's interest in and make them feel relevant to the story, as well as to feel moved and immersed with the audio-visual aspects of the film media (Simarmata, 2018). As a result, Indra Gunawan claims that the film *Serendipity* has more interesting twists that are more romantic and move more audience than the novel (Simarmata, 2018). The scenes in the movie are made to be more dramatic to understand the conflict that befell the main character and show more of the romantic side of teenagers as the main character.

The film *Serendipity* was released in August of 2018. The director and lead actors, including Mawar De Jongh, Maxime Bouttier, and Kenny Austin, toured Indonesia for press conferences and fan meetings. Indra Gunawan stated at multiple press conferences that the *Serendipity* adaptation movie is made for book fans, primarily teenagers, and a larger audience who are nostalgic of high school romance and are enjoying the cinema trend in 2018 that was high-school romance nostalgia due to the release of *Dilan 1990* earlier in the year (Simarmata, 2018; Redaksi, 2018; Sundari, 2018). As a result, it can be concluded from the filmmakers' statements in national media about the *Serendipity* movie, which were used as secondary data in this study, that the reasons for making and producing the movie adaptation are economic reasons to target a larger audience and maximize profits.

During the second week of *Serendipity* film adaptation viewing in local cinemas, 15,000 tickets were sold, which did not even qualify the film for a box office spot (Wirastama, 2018). *Serendipity* movie has been compared to *Dilan 1990*, other high-school-romance movie adaptation from novel with the same title which was released a few months earlier and whose ticket sales rocketed at over six million viewers in only a month of release (Nirmala, 2018). *Serendipity* falls short at the end of its release month to Erisca Febriani's other adored titles, the *Dear Nathan* trilogy, which is also adapted into film by the same director but with a larger production house, Rapi Films.

CONCLUSION

The process of adapting the *Serendipity* novel into a film involved significant changes in plot, including shrinkage, addition, and changes in variation. Shrinkage occurred due to the

limitations of transferring the entire novel into a reasonable film length, resulting in the omission of certain storylines and characters. Addition was employed to add nuances, emphasize the story, and enhance specific aspects. Changes in variation were made to create different moods, support the logic of the story, and highlight particular themes. These adaptations were implemented to create a better audio-visual experience for the audience and make the story more relevant and engaging within the film medium.

The motivations behind adapting the *Serendipity* novel into a film were diverse, encompassing economic incentives, cultural capital, and personal and political motivations. The filmmakers aimed to target a larger audience, particularly teenagers, and capitalize on the trend of high-school romance nostalgia that was prevalent at the time. By tapping into the emotions and preferences of the target audience, the adaptation sought to maximize profits and gain commercial success. The film's production was also driven by the desire to bring the beloved *Serendipity* universe to life on the big screen, fulfilling the dreams and expectations of fans who eagerly awaited the adaptation.

However, despite the efforts invested in the adaptation process and the intentions to create a successful film, the box office performance of the *Serendipity* film fell short of expectations. Compared to other popular adaptations in the same genre, it struggled to attract significant ticket sales and failed to achieve a prominent position in the box office rankings. This underperformance highlights the challenges and uncertainties inherent in the adaptation process, as not all adaptations can achieve the same level of success.

In conclusion, the adaptation of the *Serendipity* novel into a film demonstrated significant changes in plot, driven by the need to condense the story into a reasonable film length and enhance the audio-visual experience. The motivations behind the adaptation encompassed economic incentives and the desire to target a teenage audience and capitalize on the prevailing trend of high-school romance nostalgia. Despite these motivations, the film's box office performance fell short, indicating the challenges in translating a beloved novel into a successful cinematic experience.

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