

The Audience's Perception of *Bumi Manusia* Film by Hanung Bramantyo: The Adaptation of *Bumi Manusia* Novel into Film

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Abstract

In the current modern era, the pace of development of the literary world becomes more varied, innovative, and creative in literature, one of which is through film media. The novel adaptation is in great demand by the millennial generation today, especially if the film is played by actors who are on the rise. It is undeniable that the selection of actors also affects the outcome of the film is adapted. Research that carried literary adaptation and the perception of readers of the *Bumi Manusia* novel. This research was descriptive qualitative research that explained the description of the audience's perception of the *Bumi Manusia* film. The purpose of the researcher using this qualitative approach was to facilitate the research carried out because the data obtained were in the form of writing. The results showed: (1) the perception of the readers of the *Bumi Manusia* novel and the audience of the *Bumi Manusia* film said that the cast of Minke, Annelies, and Nyai Ontosoroh in the *Bumi Manusia* film managed to play their roles well. The role of women was shown to be quite diverse, the representation of independent, intelligent, firm women was shown by Nyai Ontosoroh, (2) the audience's perception of *Bumi Manusia* film said that the setting of time, place, and atmosphere in the film was quite in accordance with the novel, there were also variations and additions to several scenes in the film., (3) the audience's perception of *Bumi Manusia* film said that Hanung Bramantyo as the director has succeeded in adapting the *Bumi Manusia* novel, with the limitations and advantages of a film, Hanung managed to package 19th century-era novels into films that are popular and easy to understand by today's millennials.

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INTRODUCTION

The development of literature is currently running dynamically. One of the signs of the development of literature is the activity of adaptation of literary works. Discussing literary works will certainly be tied to several other types of literary works, such as novels, rhymes, poetry, dramas, and films. Sometimes when enjoying a literary work, some people think of enjoying the literary work again in a different form, of course, someone's work will reflect how the author's creativity in using language to convey the results of his thoughts and imagination (Yono & Mulyani, 2017). This activity is known as the literary adaptation. Many literary works have been successfully adapted into other forms, such as short stories in novels, short stories poetry, musical poetry, and novels in films. Damono (2014) explained that the activity of adapting to the arts has been going on since time immemorial, there is even a possibility that it has occurred since humans have known art.

The process of ecranisation is the process of adapting literary works in the form of stories into film media. The adaptation process certainly gave birth to some differences, due to differences in media and differences born from the interpretation process. According to Eneste in Fakhrurozi & Adrian, (2021) said that ecranisation is an adaptation of a novel into a film). With so many ecranisation films, literature learning, especially literary appreciation learning, can be further improved.

Film in general can act as a language of communication, film is a form of communication between the maker and the audience (Hayati & Rustono, 2021). Films must provide social morals to society as a responsibility, films as media not only influence our society, but also take the reflection of the same society, and project it to the world (Mary & Bullard, 2018). Likewise, ecranisation films can also be used as research materials and media to seek perceptions of how the audience enjoys the film. The dynamics of the literary adaptation and the content of the *Bumi Manusia* novel which was adapted into a film deserve to be investigated. Appreciation and

connoisseurs of literary works regarding the reasons for variations, adjustments, and changes in literary works resulting from the transformation of literary works from the source, are interesting to study more closely. This reason underlined the researcher to examine the reader's reception of the novels and films of *Bumi Manusia*. The process of changing a literary work from a novel into a film is bridged by a scenario. A scenario is a written script for a film. In the process of converting a novel into a film, not all the stories in the novel can be filmed. In the process of adapting novels to films, the production team (director or screenwriter) must first read and explore novel literature works. It aims to find out the elements contained in the novel, but the production team is not fully able to see the principles contained in the novel. The film production team must understand that the nature of film creation is different from novel creation.

The focus of literary receptions is to direct the responses of readers/connoisseurs of literary works, in this connection the reception includes a pragmatic orientation. Literary works are addressed to the reader and what determines the meaning and value of a literary work is the response of the readers. The main concern is the reader of literary works among the author's triangle, literary works, and the reading community (Pradopo, 2015).

METHODOLOGY

This research was qualitative research with the type of research describing the audience's perception of the *Bumi Manusia* film. Qualitative research frames the study with fundamental assumptions such as new designs and presentations of various realities, in this case, the position of the researcher as one of the data collectors of the instrument and focusing on the views of the participants (Septiadi, Utomo, Rozy, Nurd, & Abdullah, 2020).

This research referred to existing data taken from the results of written interviews and systematically reviewed so that researchers can attach empirical pictures contained in the *Bumi Manusia* film by Hanung Bramantyo. This study

focused on analyzing the form of words and sentences, because this study emphasized analyzing data, to obtain and get pictures of the characters and the setting of the story of the *Bumi Manusia* film. The results that will be obtained from this research are written results in the form of quotes from words or sentences taken from data and will be presented in the form of presentation evidence (Emzir, 2016).

Researchers are directly involved and are faced with a real problem (Sugiyono, 2017). The interpretation of the methods became the basis of the researcher as a tool to obtain data. This qualitative approach was based on the object of research obtained from research data, namely, the audience's reception of the *Bumi Manusia* film. So the results of this study were in the form of exposure to the text of the results of written interviews. The data in this study were divided into two, namely primary data and secondary data. Primary data is data obtained by researchers directly in the form of the audience's perception of the *Bumi Manusia* film on the adaptation of the novel into the *Bumi Manusia* film, while secondary data is data obtained by researchers from existing data in the form of novels and films of *Bumi Manusia*.

The main object and focus of the data in this research was the audience's perception of the *Bumi Manusia* film on the adaptation of the *Bumi Manusia* novel into the *Bumi Manusia* film.

The main instrument in this research, the researcher determined the requirements to be an informant and made a data netting table to complete the data so that the data obtained is more accurate.

The data analysis technique used in this research was a literature study technique because this technique is seen as helping to obtain the desired data in this study. The data obtained were then recorded and grouped according to the criteria for the research formulation, and then the researchers examined the accuracy of the data obtained to be described in the next stage. To prove the validity of the data in this study, it was carried out using data triangulation. Moleong (2017) said that data examination plays an important role in a study. Examination of the

validity of the data carried out in this study was the persistence of observers, examination by discussion, and analyzing data that were not in accordance with the results of the study.

RESULTS AND DISCUSSION

The Audience's Perception of *Bumi Manusia* Film on Character Characterizations in *Bumi Manusia* Films

According to Eneste in Kurniawan (2017) the changes that occur in ecranisation are reductions, additions, and changes in variation. The overall ecranisation process could still be said to be relevant to the story in the novel, but the visualization of the film was made to make it more interesting, several conflict scenes were raised so that the plot in the film became more alive through scene visualization. The emergence of conflicts adds to the essence of the film so that the audience will be carried into the storyline.

Character formation is the most important task of literary creation (Ren, 2018). According to Aminuddin (in Putra, Canrhas, & Agustina, 2014), characters are actors who carry out events in the story. Characterizations can be defined as a depiction of the characters in the story, both physically and mentally, which can be in the form of behavior, nature, views of life, attitudes, and beliefs (Juminartanti & Mulyani, 2017). The characterizations in this study took 3 prominent protagonists, namely Minke, Annelies, and Nyai Ontosoroh.

Minke's character is classified as a protagonist, which is a character who supports the story. Minke's character in both films and novels plays the protagonist. Informant 1 stated that the Minke character played by Iqbal Ramadhan was not depicted well, this was proven in the *Bumi Manusia* film which only highlighted the love side of a Minke, although his education and origins remained.

Hanung Bramantyo as the director of the *Bumi Manusia* film emphasized the romance aspect of his film, Hanung was more focused on building the relationship between Minke and Annelies. Through the characters of Minke and Annelies, Hanung described the love story of

social conflicts between races that were tense at that time. Minke and Annelies's love scene is the best part of this film, this was supported by the first 60 minutes the audience was presented with Minke's scene getting to know Annelies until they fall in love with each other.

In Bumi Manusia Film, three dominant characters were reviewed, namely Minke, Annelies, and Nyai Ontosoroh.

The first informant said:

"No, because the characters in the film only took one side, namely romance and sex from a Minke."

Minke's character is classified as a protagonist, which is a character who supports the story. Minke's character in both films and novels plays the protagonist.

Informant 1 stated that the Minke character played by Iqbal Ramadhan was not depicted well, this was proven in the Bumi Manusia film which only highlighted the love side of a Minke, although his education and origins remained.

"Yes, although it didn't describe everything. But that's the director's choice, the medium of the film has limitations compared to novels."

Informant 2 said that this film had been packaged as closely as possible to the novel by Hanung as the director, some scenes were omitted so that not all the chapters in the novel were depicted in the scenes in the film. Hanung did not include the entire story of the Bumi Manusia novel in the Bumi Manusia film, some characters were cut or not shown at all.

"No, because the Annalies character in the film is only the object, not the main character"

The opinion of the informant 3 Annelies characters played by Mawar De Jongh not depicted well, this can be seen from the role of Annelies in the Bumi Manusia film only as an object, not the main character. The indicator of the protagonist is played well, namely as the protagonist, the character supports the story, is admired, and can display something that is in accordance with the expectations of the reader. The essence of the story and the message the author wants to convey were conveyed in the

film. However, Annelies's character couldn't fulfill this indicator.

Annelies in the film only highlighted the innocent and spoiled character, so that the intelligence is covered by the character. So it made the movie lovers assume that Annelies is just an object.

"Nyai Ontosoroh's good character made the audience amazed by her acting"

The opinion of informant 4 Nyai Ontosoroh's character in the Bumi Manusia film was depicted well, with Sha Ine's acting animating her role, impressing the audience. Sha Ine managed to give life to the character Nyai Ontosoroh played so that the character of Nyai Ontosoroh who had only been an image of novel readers could be audio visualized through the Bumi Manusia film. Nyai Ontosoroh is the central character who successfully played her role with the indicators of the character supporting the story, is being admired, and can display something that is in line with the expectations of the audience.

"Pretty good, everything was seen from the depiction of the character by the author on the character"

The opinion of informant 5 said that the character of Nyai Ontosoroh in the Bumi Manusia film was depicted quite well, all of the characters were visible from the depiction of the characters in accordance with the novel. Nyai Ontosoroh is the central character who successfully played her role with indicators that the character supporting the story, is being admired, and can display something that is in line with the expectations of the reader.

Overall, the reader and audience's perception of the Bumi Manusia film said that the cast in Bumi Manusia film successfully played their roles well. The role of women was shown to be quite diverse, the representation of independent, intelligent, firm women was shown by Nyai Ontosoroh.

The Audience's Perception of the *Bumi Manusia* Film towards the Setting in the *Bumi Manusia* Film

The setting in a novel or other story will provide a concrete and clear foundation for the story. The most important thing is to give a real impression to readers or literary connoisseurs, and of course to create an atmosphere that seems to exist and happen. This will certainly make the reader feel facilitated and make it easier to operate the power of imagination or imagination, besides being possible to participate critically to know the setting (Nurgiyantoro, 2015).

The setting in the novel and film *Bumi Manusia* was Wonokromo near Surabaya in East Java. The time setting in the novel and film of *Bumi Manusia* was in the morning, afternoon, and evening. The atmosphere in the novel and film of *Bumi Manusia* was tense, happy, precarious, and emotional.

The opinion of informant 1 is as follows:

“As a visual work, the film was even more detailed.”

According to informant 1, the setting of a place in the *Bumi Manusia* film was more detailed and clear by mentioning the name of the city/place, in contrast to when reading the novel, place names were only initials. For example, the novel only mentioned B city while in the film it was further clarified by mentioning that the city in question is Bojonegoro. This could be seen from the scene when Minke was forcibly picked up at Nyai Ontosoroh's house and taken to Bojonegoro.

“The setting was perfect, but there were some things that were less obvious and confusing”

Informant 2 said that the time setting in the *Bumi Manusia* film was depicted quite well, but some time settings were difficult to distinguish, such as between evening and early morning, and between afternoon and early morning. The time setting that confused the audience could be seen in the scene when Minke was forcibly picked up from Nyai Ontosoroh's house to go to Bojonegoro, which the audiences perceive were the time setting in the film as evening, but when viewed from the novel the time setting used by the author was in the early morning before sunrise.

"The setting was depicted quite well in the *Bumi Manusia* film although there were some that were not appropriate"

Meanwhile, informant 3 said that the background of the atmosphere in the *Bumi Manusia* film was depicted quite well, although some were not in accordance with the novel, such as the scene where Minke and Annelies were married religiously with a festive wedding party, the happy atmosphere was felt, Herman Mellema was found dead in the brothel, Annelies felt the sadness, the tense atmosphere during the unfair Dutch court, the climax of the sad and emotional atmosphere at the scene where Minke had to part with Annelies and her mother because she was going to live with her guardian in the Netherlands.

"Good, but if I may give a rating of 7.5 out of 10."

The opinion of informant 4 said that the background of the atmosphere in the *Bumi Manusia* film was depicted quite well, if given a rating of 1-10, it got a score of 7.5, which means that the happy, sad, and tense atmosphere has been presented well in the film. When viewed from the whole, there were still several scenes in the background film, the atmosphere was not very good for the audience. However, as a whole, *Bumi Manusia* was able to liven up the atmosphere in the novel.

"The atmosphere that was built in each variety of settings was also very massive so that the reader's mood was made chaotic because of the bombastic and fantastic storyline"

The opinion of informant 5 said that the background of the atmosphere in the *Bumi Manusia* film was depicted well, the setting was still so that the reader was mesmerized because the storyline is interesting and each scene is unpredictable. Hanung succeeded in influencing the audience to feel the atmosphere created in the film.

Overall from all the informants, the setting in the *Bumi Manusia* film consisted of the setting of place, time, and atmosphere. The perception of the readers of the *Bumi Manusia* novel and the audience of the *Bumi Manusia* film has depicted it as in the novel. The setting in this film was the

same as the novel in Wonokromo, Surabaya, and Bojonegoro. But in the novel, we were only presented with the name of the city with the initials only. The informant's comments also said that the average atmosphere was good but not as complex as in the novel.

The Audience's Perception of the Bumi Manusia Film by Hanung Bramantyo

The activity of adapting to the arts is an activity that has been going on since time immemorial, it is even said that this has happened since humans have known art. In ancient times, our ancestors freely often made changes from one type of art to another, for example as was done with the Indian epics Mahabharata and Ramayana. Not only that, but literary works are also transformed into other forms of art such as dance, drama, and various other performing arts, especially shadow puppets and bonek puppets (Damono, 2014).

The adaptation of the Bumi Manusia novel into the form of a film includes various elements such as shrinking, adding, and changing variations in plot, setting, and characters. The researchers found that there were 15 different scenes between the parts in the novel and the film, as well as some scenes that were omitted in the Bumi Manusia film, of course, the most visible reduction process was reducing the scene between Minke and Jean Maramis.

Several variations occurred with different scenes, settings, and plots that were made more visual so that the audience could enjoy the essence of the film. In addition to the scene between Minke and Annelies, the director of the Bumi Manusia film Hanung Bramantyo added some more modern story scenes without changing the authenticity of the scenes from the novel.

The first informant said:

"No, because they only care about the pop of the actors, not the power of the work"

Informant 1 said that Hanung Bramantyo as the director was unable to adapt the novel to the film of Bumi Manusia. Hanung's work was more concerned with the popularity/pop of the actor, this was evidenced

by making actor Iqbal Ramadhan the main character. The strength of the novel against injustice in the Netherlands was only a sweetener in the Bumi Manusia film.

"As a film, with various limitations, it was quite successful"

Informant 2 said that the author was said to have succeeded in making Bumi Manusia into a film. Although with various duration limitations, several parts of the film were changed and added to meet the needs of the film, in addition to the audience's need for information about various aspects of the story.

"Just like judging a film, in terms of the interpretation of the number 7"

Informant 3 said that Hanung Bramantyo succeeded in adapting the Bumi Manusia novel into a film. If it is presented as a percentage from numbers 1-10 this film got a score of 7 because a novel that was so long and complex with a thickness of up to 500 pages could be shown in a film that was quite short and easy to understand with a duration of 181 minutes.

"In my opinion, judging from how the totality in depicting the atmosphere of the past, choosing the cast, Hanung was quite good."

According to informants, Hanung as the director depicted the atmosphere of the past, which could be seen in his film, Hanung was able to rebuild trains in the 80s, buildings with Dutch architecture. Selection of roles that could bring Minke's character to life.

"Hanung Bramantyo has succeeded in adapting the Bumi Manusia novel into a film, this was evident from the positive comments from fans of the Bumi Manusia film"

According to informant 4 as a reader of the Bumi Manusia novel and the audience of the film, Hanung Bramantyo as the director succeeded in adapting the novel into a film. The Bumi Manusia novel has fulfilled a three-act structure according to the film, including inciting incidents (plot points or events that link the reader into the story). In the Bumi Manusia film, one of the inciting incidents was depicted in the scene when Minke was invited by Robert to go to Annelies' house and Minke agreed. This was also

supported by evidence of positive comments both from social media and directly.

"From the cinematography point of view, it was quite good, but from the storyline and depth of detail, it felt lacking."

According to informant 5, as a reader of the *Bumi Manusia* novel and an audience of the film, from a cinematographic point of view, it was quite good. Cinematography is a technique of capturing images and combining images so that they become a series of images that can convey ideas and stories.

The *Bumi Manusia* novel has fulfilled a three-act structure according to the film, including inciting incidents (plot points or events that link the reader into the story). In the *Bumi Manusia* film, one of the inciting incidents was depicted in the scene when Minke was invited by Robert to go to Annelies' house and Minke agreed.

In the adapting novel to the film, *Bumi Manusia* was undergoing a process of shrinking and developing, this naturally happens because the film is limited in duration. There were several characters in the novel that were not shown/omitted in the film. The changes made were intended to make it interesting to watch and have its characteristics as a film directed by Hanung Bramantyo.

There were variations of conflicts that arose so that the plot in the film became more alive through the visualization of scenes, the emergence of these conflicts aimed to add to the essence of the film so that the audience will be carried into the storyline. Hanung Bramantyo as the director of the *Bumi Manusia* film highlighted the romance aspect of his film, Hanung was more focused on building the relationship between Minke and Annelies. Through the characters of Minke and Annelies, Hanung depicted the love story of social conflicts between races that were tense at that time. Minke and Annelies's love scene is the best part of this film, this was supported by the first 60 minutes the audience was presented with Minke's scene getting to know Annelies until they fall in love with each other.

CONCLUSION

The conclusions of this research are (1) the perception of the readers of the *Bumi Manusia* novel and the audience of the *Bumi Manusia* film playing the characters of Minke, Annelies, and Nyai Ontosoroh was appropriate in presenting their characters, especially the characters Nyai Ontosoroh. This was evidenced by the positive comments that could be seen on the interview sheet. A good indicator is that it was not much different from the depiction in the novel because most of the informants read the novel first so that their imagination was still attached to the novel, (2) the audience's perception of the *Bumi Manusia* film, the setting of the place, time, and atmosphere in the *Bumi Manusia* film was described not much different from the novel., (3) the audience's perception of *Bumi Manusia* film stated that Hanung Bramantyo as the director has succeeded in adapting the *Bumi Manusia* novel, with the limitations and advantages of a film, Hanung managed to package 19th century-era novels into films that are popular and easily understood by today's youth.

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