ARTIKEL

UNIVERSITAS
KH. MUKHTAR SYAFA'AT
BANYUWANGI

SCREEN ADAPTATION OF THE FILM LOVE NEVER COMES ON TIME:

NARRATIVE CHANGES FROM PUTHUT EA TO HANUNG BRAMANTYO'S CINEMA

(Ekranisasi Film Cinta Tak Pernah Tepat Waktu: Perubahan Naratif dari Puthut EA ke Sinema Hanung Bramantyo)

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- LITERARY STUDIES
- FILM STUDIES
- NARRATOLOGY
- ADAPTATION STUDIES

NARRATOLOGY



ADAPTATION PROCESS

Reduction → Addition → Variation

MULTIMODAL ANALYSIS

TEXT VISUAL AUDIO

"Ekranisasi bukan sekadar pemindahan cerita, melainkan rekonstruksi makna melalui bahasa sinema."

PRODI TADRIS BAHASA INDONESIA (TBIN)
FAKULTAS TARBIYAH DAN KEGURUAN (FTK)
UNIVERSITAS KH. MUKHTAR SYAFA'AT
BLOKAGUNG BANYUWANGI
TAHUN 2026

ARTIKEL

Screen Adaptation Of The Film Love Never Comes On Time: Narrative Changes From Puthut Ea To Hanung Bramantyo's Cinema

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PROGRAM STUDI TADRIS BAHASA INDONESIA
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PRASYARAT GELAR

SCREEN ADAPTATION OF THE FILM LOVE NEVER COMES ON TIME: NARRATIVE CHANGES FROM PUTHUT EA TO HANUNG BRAMANTYO'S CINEMA

ARTIKEL

Diajukan Kepada Fakultas Tarbiyah Dan Keguruan
Universitas KH. Mukhtar Syafaat (UIMSYA) Blokagung Banyuwangi
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Screen Adaptation of the Film Love Never Comes on Time: Narrative Changes from Puthut EA to Hanung Bramantyo's Cinema

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MOTTO DAN PERSEMBAHAN

Motto:

Ada masa ketika kita harus mengerjakan sesuatu bukan karena ingin, tetapi karena memang harus. Keikhlasan tidak selalu datang di awal, terkadang ia tumbuh di tengah perjalanan. Dan ketika usaha telah dipertemukan dengan keikhlasan, tidak ada proses yang benar-benar sia-sia.

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PERNYATAAN KEASLIAN ARTIKEL

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Dengan sungguh-sungguh menyatakan bahwa tugas akhir artikel jurnal dengan judul **"Screen Adaptation Of The Film Love Never Comes On Time: Narrative Changes From Puthut Ea To Hanung Bramantyo's Cinema".** Yang sudah terbit pada jurnal TABASA, terakreditasi SINTA 2. Secara keseluruhan adalah hasil penelitian atau karya sendiri, kecuali bagian-bagian yang dirujuk.



Banyuwangi, 15 Juni 2026

Yang Menyatakan,



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Banyuwangi, 16 Mei 2026

Uvina Binafi’atil Ilmi

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Screen Adaptation of the Film Love Never Comes on Time: Narrative Changes from Puthut EA to Hanung Bramantyo's Cinema

(Ekranisasi Film Cinta Tak Pernah Tepat Waktu: Perubahan Naratif dari Puthut EA ke Sinema Hanung Bramantyo)

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Abstract

This study examines the screen adaptation of the novel Cinta Tak Pernah Tepat Waktu by Puthut EA into its film version directed by Hanung Bramantyo, focusing on narrative transformations across literary and cinematic media. The study is important because the shift from written text to audiovisual form often changes narrative structure and meaning, yet such transformations remain insufficiently explored in contemporary Indonesian literary adaptations. The novel was selected as the research object due to its introspective narration, psychological conflicts, and subjective treatment of time, which pose significant challenges for visual representation. The research draws on adaptation theory, narratology, and multimodal discourse analysis. Using a descriptive qualitative approach, it applies qualitative content analysis. Narrative units from the novel and film scenes were collected through close reading and documentation and analyzed comparatively using an extralingual matching method. The findings identify 15 narrative transformations categorized into reduction, addition, and variation, indicating that the film creatively reconstructs the story's meaning according to cinematic logic.

Keywords: ekranisasi; film; narrative

Abstrak

Penelitian ini mengkaji proses ekranisasi novel Cinta Tak Pernah Tepat Waktu karya Puthut EA ke dalam film adaptasi sutradara Hanung Bramantyo dengan fokus pada transformasi naratif antarwahana sastra dan sinema. Kajian ini penting karena adaptasi dari teks tulis ke audiovisual sering menimbulkan perubahan struktur dan makna cerita yang belum banyak dianalisis dalam konteks sastra Indonesia kontemporer. Novel ini dipilih sebagai objek karena dominasi narasi introspektif, konflik psikologis, dan pengolahan waktu subjektif yang menghadirkan tantangan ketika divisualisasikan ke medium film. Penelitian berlandaskan teori adaptasi, naratologi, dan analisis wacana multimodal. Metode yang digunakan ialah pendekatan kualitatif deskriptif dengan analisis isi. Data berupa unit

naratif novel dan adegan film dikumpulkan melalui teknik simak. Hasil menunjukkan 15 transformasi naratif yang meliputi penciutan, penambahan, dan variasi. Film merekonstruksi makna cerita secara kreatif sesuai logika sinema.

Kata Kunci: *ekranisasi; film; naratif*

INTRODUCTION

In recent years, the Indonesian film industry has shown significant improvement in the practice of adapting literary works into films (Indriasari et al., 2025). This phenomenon is marked by the increasing number of popular novels being adapted into films, both for commercial purposes and esthetic exploration. The adaptation not only involves media transfer but also a complex narrative transformation due to the differences in representation systems between text and audiovisual (SPAHIU, 2026). This practice is widely used in literary studies, commonly known as ekranisasi. Ekranisasi is the process of adapting, transforming, or transferring literary works (such as novels, short stories, or dramas) into the form of feature films. In this process, various forms of changes occur, such as reduction, addition, and variation, adjusted to the needs of the film medium, which is visual, auditory, and of limited duration (Willmore & King, 2023). Therefore, ekranisasi cannot be understood as a linear transfer process or one that is entirely faithful to the source text, but rather as a creative process involving reinterpretation, reconstruction, and negotiation of meaning by the director and production team in the field of film literature (Krismonita et al., 2023).

Film studies view film as a multimodal text that integrates linguistic, visual, and auditory signs (Jamasbi & Ghazvineh, 2025). Semiotic, narratological, and multimodal approaches are often used to examine the construction of meaning in films as complex narrative representations (Zheltukhina et al., 2023). Film, as a medium, transforms literary techniques such as focalization or interior monolog thru cinematic devices, including cinematography, editing, and sound design. This approach provides space to track both continuity and changes in meaning between the source text and its adaptation, while also analyzing how viewers generate new interpretations thru different visual-temporal experiences (Khalid & Toosy, 2025).

Although the practice of ekranisasi is becoming more prevalent in the Indonesian film industry, studies that specifically examine the narrative changes from literary works to films still tend to be general and descriptive (Anggraini, 2025). Many studies focus more on narrative fidelity than on examining in detail how narrative units undergo transformation in the adaptation process (Rodriguez, 2025). As a result, the dynamics of changes such as contraction, addition, and variation have not been systematically analyzed with a structured approach, especially in the context of the relationship between novel texts and audiovisual film representations. Screen adaptation, as an intersemiotic process, transfers literary texts into the film medium thru narrative translation, episode selection, condensation of interiority, and character reconstruction (Vukić, 2024). This process is not neutral; rather, it is influenced by various factors, including industry logic, target audience, and the director's esthetic vision. Therefore, every adaptation decision has implications for the meaning produced in the film. Modern adaptation theory rejects the "absolute fidelity" paradigm and views adaptation as a creative interpretation that produces an autonomous new work. In this perspective, the film is no longer positioned as a derivative of the novel, but as a text with its own artistic legitimacy (Mousavi, \2023).

So far, research on ekranisasi in Indonesia is still dominated by popular objects and has not yet touched on certain contemporary works, including Cinta Tak Pernah Tepat Waktu by Puthut EA, which was adapted into a film by Hanung Bramantyo. Moreover, studies that integrate micro-narrative analysis based on scene units with a multimodal approach are still limited (Tao et al., 2025). However, this approach is important for a deeper understanding of how meaning is reconstructed thru visual elements, dialog, and cinematic structure. Based on these conditions, there are significant differences in research on ekranisasi in Indonesia. Unlike the previous study by Siti Wahidah & Dian Hartati (2023) titled "Kajian Ekranisasi Novel Garis Waktu Karya Fiersa Besari dan Film Garis Waktu Yang Disutradarai Jeihan Angga," which used a descriptive qualitative method thru techniques such as reading the novel, watching the film, noting findings, and comparing the narrative elements of both works. The research results indicate a reduction in several events, characters, and settings; the addition of scenes, characters, and an expansion of the time span; as well as variations in the depiction of events and characterizations. Next, Citraria et al. (2023) titled "Analysis of the Screen Adaptation of the Novel Matt and Mou by Wulanfadi in the Film Adaptation by Monty Tiwa" used library research and documentation methods to examine narrative changes between mediums. The research findings indicate three forms of ekranisasi, namely reduction, addition, and varied changes. The most dominant reduction is seen in the character aspect, while the addition is evident in the plot structure adjusted by the director. The last one by (Suma et al., 2024) with their research titled “Cultural Aspects of Character Education found in Comic 'Pelayaran Ke Dusung': An Ecranization thru the Application of Augmented Reality” uses a qualitative approach with content analysis methods to examine the ecranization process in Augmented Reality-based comics. The research results show that the process of ekranization is marked by the transformation of the story into an interactive visual medium with adjustments to the narrative presentation. The forms of changes found include adjustments to the plot, simplification of parts of the story, and the addition of visual and technological elements to support reader comprehension. Additionally, this research also identifies the cultural values and character education embedded in the story as part of the cross-medium adaptation process.

The last one by The similarity in the three studies is that they all examine ekranization, which includes contraction, addition, and variation. Whereas the difference lies in the research objects. There has not yet been any adaptation research using the object in the novel "Cinta Tak Pernah Tepat Waktu" by Hanung Bramantyo. Thus, this difference becomes a novelty in this research. This study aims to (1) describe the narrative change patterns from novel to film, (2) identify the adaptation mechanisms that influence meaning shifts, and (3) formulate a multimodal analysis model that can be applied to screen adaptation studies in Indonesia. These objectives are formulated based on previously identified research gaps. Thus, this research is not only descriptive but also analytical and conceptual. The research results are expected to contribute to the development of adaptation studies in Indonesia. In addition, this research also opens up opportunities for further studies with a more integrative approach.

The main contribution of this research lies in the development of Screen Studies both theoretically and methodologically. Theoretically, this research expands the perspective of

adaptation studies by emphasizing the importance of micro-narrative analysis and multimodality (Adnan, 2025). Methodologically, this research offers a more systematic analysis model in examining cross-media transformations. This model is expected to be used as a reference in similar research in the future. In addition, this research also provides practical implications for filmmakers in understanding the consequences of adaptation choices.

RESEARCH METHOD

The object of this research is the film Cinta Tak Pernah Tepat Waktu, directed by Hanung Bramantyo (2025). This film depicts the journey of relationships between characters that experience dynamics such as hope, loss, regret, and the effort to understand the meaning of love in less-than-ideal situations. Specifically, the study focuses on key scenes, dialogs, and visual representations that build the storyline and show changes from the novel version (Finley, 2022). The focus of the study lies on the narrative units in both mediums, including plot, characters, setting, and scenes that undergo changes during the adaptation process. The object of this research was chosen because it represents contemporary adaptation practices in Indonesian cinema and allows for an in-depth analysis of the forms of narrative transformation, such as reduction, addition, and variation, that occur between the novel and the film. Thus, this research examines how the content of the film is constructed cinematically while simultaneously undergoing narrative transformation in the process of ekranisasi (Purnama, 2023).

This study uses a qualitative approach with Qualitative Content Analysis as a descriptive method, chosen to elaborate, map, and interpret narrative changes contextually and iteratively (Kochalski et al., 2025). This approach is methodologically recommended because it emphasizes transparent analytical procedures, including the definition of units of analysis, coding procedures, and triangulation stages, thereby allowing the results to be traceable and verifiable by other researchers (Sheydayi & Dadashpoor, 2023).

The data collection technique in this study uses the observe and record method. The observation technique is carried out by meticulously and repeatedly observing the film Cinta Tak Pernah Tepat Waktu (2025) by Hanung Bramantyo and reading the novel Cinta Tak Pernah Tepat Waktu by Puthut EA as the source text. The observation process is focused on all narrative elements, such as plot, characters, setting, dialog, and scenes that show changes from the novel to the film. Meanwhile, the note-taking technique is carried out by recording every relevant data into a coding sheet, including narrative units in the novel along with their pages, scene equivalents in the film along with timestamps, descriptions of changes, and transformation categories (compression, addition, and variation). Thru this technique, the data obtained becomes more systematic and structured, making the subsequent analysis process easier. To clarify the data collection process, the researcher conducted coding with the following coding scheme:

No	Type Of Screen Adaptation	Novel (Pages & Content)	Film (Timestamp & Scene)	Information
1	Reduction	Pp. 6–8, The character expresses a desire for simple love and a quiet life.	00:01:25–00:02:46, The character's wishes are conveyed briefly through	The long monologue in the novel is shortened in the

			visuals/narration.	film.
2	Addition	Pp. 39–40, the character only observes the woman from afar without any interaction.	00:19:30–00:20:07, the initial meeting is shown more concretely	The film adds interactions to clarify the relationships.
3	Variation	Page 1–5, the characters want to go on a date but it fails because of sudden rain.	00:00:00–00:01:25, the opening of the film depicts the condition of the characters with visuals of the atmosphere/weather.	The narrative in the novel is transformed into visuals in the film.

Njeri Mugwe & Runo (2026) explain that qualitative data analysis is an iterative spiral process that focuses on deep understanding thru six systematic stages: (1) preparing data, (2) reading data, (3) coding, (4) describing, (5) presenting themes or descriptions, and (6) interpreting meaning. These stages are not linear but occur iteratively according to the needs of the analysis. In this research, all the data that has been collected is first prepared in the form of a comparative table. The data is then read in depth to understand the narrative context of each unit. This process is followed by coding based on predetermined transformation categories.

The validity of the data in this study uses theory triangulation and source triangulation (Donkoh & Mensah, 2023). Theoretical triangulation is conducted by comparing and utilizing various relevant theoretical perspectives, such as screen adaptation theory, literary adaptation to film theory, and multimodal studies, in order to examine narrative changes more comprehensively. Thus, data interpretation does not rely on a single theoretical framework, but is strengthened thru various complementary perspectives. Meanwhile, source triangulation is conducted by comparing data obtained from the novel "Cinta Tak Pernah Tepat Waktu" by Puthut EA and its film adaptation by Hanung Bramantyo (2025). This comparison focuses on the similarities and differences in narrative units, such as plot, characters, setting, and scenes, so that the resulting data is more accurate and accountable. Thru these two triangulation techniques, the validity of the data in this research is expected to be maintained and produce credible findings.

RESULTS AND DISCUSSION

The process of ekranisasi is understood as the transfer of literary works to the film medium, involving structural and semiotic transformations due to the differing characteristics of the medium (Indayani et al., 2025). In the theory of literary adaptation, ekranisasi is not viewed as a literal transfer of the story, but rather as a process of creative recontextualization that adjusts the text's narrative into the visual-auditory logic of cinema. The difference between verbal and audiovisual mediums leads to changes in narrative elements, such as plot, point of view, presentation of conflict, and character representation, because "the inner narrative is trimmed, conflict shifts from verbal reflection to visual action, and the climax becomes more performative" (Indayani et al., 2025). Therefore, the adaptation process typically involves contraction strategies

to adjust the duration, additions to compensate for the loss of interior narration, and variations to adapt the way meaning is conveyed from verbal to visual forms (Indayani et al., 2025).

In the film Cinta Tak Pernah Tepat Waktu, the process of adaptation is evident thru the compression of introspective parts and reflective sub-plots of the novel, the addition of dramatic scenes, explicit dialogs, and visual symbols that reinforce the themes of time and love, as well as variations in plot structure, perspective, and character characterization. Unlike the research by Wakhidah and Dian, there is no ekranisasi in its intrinsic elements. This shows that the changes occurring in the film are not only technical in the transfer of medium but also involve significant meaning reconstruction at the narrative and esthetic levels. Thus, the ekranisasi in this film demonstrates the director's creativity in reinterpreting the source text, while also affirming that film adaptations do not always preserve the intrinsic structure intact, but can instead present new forms of representation tailored to cinematic needs and audience experiences. To clarify the process of ekranisasi, it is explained as follows:

1. Reduction of Narrative Elements in the Novel

   The reduction in ekranisasi is often understood as a consequence of duration limitations and medium differences (Wahyuningsih et al., 2023). In film production practice, time constraints necessitate a strict selection of story material to keep the plot focused and easy for the audience to follow. However, in contemporary adaptation studies, reduction is not only seen as a loss but also as a narrative selection strategy that is ideological in nature (Cassegård & Thörn, 2022).That is, the decision to omit certain parts is not merely technical, but also reflects the filmmaker's creative perspective on the adapted story. In this film, the removal of internal monologs and reflective subplots not only simplifies the story but also shifts the focus from interiority to external action. This shift indicates that the film medium tends to prioritize the visualization of action over the inner exploration that is more dominant in the novel.

   If compared to modern adaptation studies such as Citraria et al. (2023), the reduction in this film actually strengthens the cinematic rhythm, but at the same time reduces the psychological complexity that is the main strength of the novel. A faster cinematic rhythm allows the audience to follow the storyline more dynamically, but the consequence is a reduced space for deep reflection on the characters' inner conditions (Kashaka, 2025). This indicates a trade-off between narrative depth and audiovisual comprehensibility. In this context, films place more emphasis on aspects of comprehension and direct emotional engagement rather than contemplative psychological elaboration. In other words, the reduction is not neutral, but reshapes the orientation of meaning from reflection to performativity. This transformation shows how meaning, originally constructed thru internal narration, is changed into a representation of actions that can be visually observed by the audience.

   Additionally, the removal of minor supporting characters highlights the film industry's tendency to prioritize narrative efficiency (Smith, 2022). Characters that do not have significant contributions to the main plot development tend to be omitted to maintain the story's focus. The implication is that the psychological meaning in the novel shifts to a more superficial situational meaning, but one that is easier for a wider audience to consume.

This simplification makes the relationships between characters more direct, but at the same time reduces the complexity of the social dynamics that were previously built in the novel. Thus, the reduction in this film is not only technical but also esthetic and communicative. These reduction choices ultimately shape a viewing experience that is more concise, focused, and aligned with the broader film market's needs.

Table 1. Reduction of Narrative Elements in the Film Adaptation of Cinta Tak Pernah Tepat Waktu

No	Novel Page	Element in the Novel	Timestamp	Representation in the Film	Adaptation Status
1	Pp. 6-8	The character expresses a desire for simple love and a quiet life.	00:01:25–00:02:46	The character's wishes are conveyed briefly through visuals/narratives.	The long monologue in the novel is shortened in the film.
2	Pp. 43-44	Detailed description of the appearance and aura of the female character.	00:09:30–00:20:06	Characters are shown through visuals without lengthy descriptions.	Narrative description condensed into visuals.
3	Pp. 45-46	Communication via messages is long and complex.	00:24:13–00:28:00	Communication is presented more concisely and simply.	Details of conversations in the novel are shortened in the film.
4	Pp. 65-68	Conflict and tension in relationships.	-	Not in the movie	Verbal conflict omission for flow efficiency.
5	Pp. 85-88	Emotional conversations and expressions of disappointment.	00:35:15–00:37:36	The conflict is shown shorter.	Dialogue is condensed in the film.

Table 1 shows that reduction in the ecranization process of Cinta Tak Pernah Tepat Waktu occurs in several narrative elements found in the novel, namely the introspective plot, supporting-character subplots, internal monologues, reflective flashbacks, extended reflective dialogues, and minor supporting characters that are not fully transferred into the film adaptation. In the film, these elements undergo forms of condensation, limitation, or omission, as indicated in the “Form of Reduction” column. The absence of time markers (timestamps) in several rows signifies the practice of complete omission, that is, when an element in the novel does not appear at all in the film.

2. Addition of New Narrative Elements in Film

The addition in this adaptation serves as a strategy to compensate for the loss of interior narrative in the novel (Arkan, 2023). When the internal elements of a character that are reflective in nature are difficult to visualize directly, films require additional devices to maintain the continuity of narrative meaning. Multimodal studies show that films tend to add visual, audio, and dialog elements to replace the function of verbal narration (Legel et al., 2025). This addition allows the process of meaning translation to occur more communicatively thru various complementary semiotic modes (Mutianingtyas, 2020). In this film, confrontation scenes and explicit dialogs become the main instruments for externalizing the characters' inner conflicts. Thus, the conflict, which was originally internal, is transformed into an interaction that can be directly observed by the audience.

Unlike the research by (Suma et al., 2024), this kind of addition is a form of "re-narrativization," which is the process of reconstructing the conflict to align with the performative logic of cinema. This process shows that adaptation is not merely about expanding the story, but also about adjusting the narrative structure to align with the characteristics of the film medium. That means the film not only adds scenes but also changes the way conflicts are understood: from internal reflection to visible social interactions. This change demonstrates a shift in how the audience accesses emotions, from initially contemplative to more direct and dramatic. In this context, the addition serves as a bridge between the narrative depth of the novel and the need for visual representation in the film (Shen et al., 2024).

The addition of background music and visual symbols also strengthens the emotional dimension that cannot be accessed thru verbal text (Hansen & Bernstorf, 2026). These elements work simultaneously to build the atmosphere, mark the intensity of emotions, and guide the audience's interpretation of specific scenes. Thus, the additions in this film are not only decorative but also epistemological because they change the way the audience understands the characters' emotions. The audience no longer relies on verbal narration to understand the characters' feelings, but rather captures them thru implicit visual and audio cues. This shows that the film builds meaning thru a combination of semiotic modes, not just verbal narration. This combination makes the viewing experience more immersive while also affirming that the additions are an integral part of the adaptation strategy, not just an embellishment.

Table 2. Addition of Narrative Elements in the Film Adaptation of Cinta Tak Pernah Tepat Waktu

No	Novel Page	Element in the Novel	Timestamp	Representation in the Film	Adaptation Status
1	Pp. 39-40	The character only watches the woman from afar without any interaction.	00:19:30–00:20:07	The initial meeting is presented more concretely.	The film adds interactions to clarify the relationships.
2	Pp. 95-100	Relationship conflict through dialogue.	00:13:07–00:14:20	The conflict is reinforced by the scene	The film adds new events that are not

				where he was left behind during the proposal.	in the novel.
3	Pp. 125-128	The character's reflection on accepting the end of the relationship.	00:17:17–00:18:20	Acceptance is shown concretely.	Reflections are transformed into visual events.
4	Pp. 190-195	Reunion with an awkward atmosphere.	01:34:48–01:37:10	The meeting is made more dramatic and explicit.	The film develops the scene to be more concrete.
5	-	There is no book launch scene in the novel.	01:33:13–01:34:42	Character book launch event.	The film adds new events.

Table 2 shows that the addition of narrative elements in the film Cinta Tak Pernah Tepat Waktu includes the incorporation of dramatic scenes, explicit dialogue, visual symbols, and audio elements that are not present in the novel as the source text. These additions function to externalize the protagonist's inner conflict, enhance the dramatic intensity at the climax, and translate the novel's reflective themes into cinematic language. Thus, the additions are not arbitrary but are strategically directed toward maintaining clarity of conflict, narrative coherence, and the audience's emotional engagement in accordance with the characteristics of the film medium.

3. Variation of Narrative Elements in Film

Variation in adaptation reflects the process of creative reinterpretation as explained by Zhuravlev (2024). In recent adaptation studies, variation is understood as a form of "meaning transformation across media systems", which emphasizes that meaning does not transfer intact, but rather shifts according to the characteristics of the new medium (Jayadi, 2025). This film makes significant variations to the plot structure, changing it from non-linear to more chronological to enhance audience readability. This structural change also serves to facilitate the audience's understanding, who are accustomed to more linear and organized film narratives. Thus, variation not only touches on the technical aspects of storytelling but also relates to the strategy of presenting information in the audiovisual medium.

When compared to contemporary adaptation studies Wahidah & Hartati (2023), this change shows that films do not merely translate stories but adapt them to the cognitive competencies of audiovisual audiences. This adjustment is important because each medium has different ways of managing narrative information, especially in terms of duration, rhythm, and story density. Films tend to avoid overly dense temporal complexity because it can disrupt the audience's understanding in a single viewing. Therefore, simplification or

reconstruction of the plot becomes a commonly used strategy in the adaptation process. Thus, the variation is not only esthetic but also cognitive and receptive, oriented toward the viewing experience.

The shift in perspective from interior to exterior also indicates an epistemological shift in character representation . In the novel, the character's consciousness becomes the center of the narrative, allowing readers to access thoughts, emotions, and internal reflections in depth. On the other hand, in film, the body, expressions, and actions become the primary sources of meaning due to the medium's limitations in directly displaying inner monologs. This results in a reduction of narrative subjectivity because the characters' inner spaces are no longer explored verbally as in literary texts. However, this change actually enhances emotional accessibility visually thru the actors' expressions, mise-en-scène, and a more direct cinematographic language. As a result, the meaning of the characters is built thru a more open visual interpretation for the audience.

Table 3. Variation of Narrative Elements in the Film Adaptation of *Cinta Tak Pernah Tepat Waktu*

No	Novel Page	Element in the Novel	Timestamp	Representation in the Film	Adaptation Status
1	Pp. 1-5	The characters wanted to go on a date but failed because it suddenly rained.	00:00:00–00:01:25	The opening of the film depicts the condition of the characters with visuals of the atmosphere/weather.	The narrative in the novel is transformed into visuals in the film.
2	Pp. 26-27	The character observes Sarah secretly at home.	00:40:40–00:41:09	Direct interaction between Sarah and the family.	The shift from passive observation to direct interaction.
3	Pp. 30-31	Mother hopes the character will get married soon.	00:15:50–00:16:15	Mother conveyed the wish directly.	The narrative is changed to direct dialogue.
4	Pp. 140-142	The character reflects on the journey with a melancholic atmosphere.	00:37:44–00:38:17	Reflections are shown through short visuals.	Inner narrative transformed into visuals.
5	Pp. 147-150	The character's awareness of mistakes and losses.	01:17:51–01:18:52	Displayed visually/short flashback.	Reflective narrative transformed into visuals.

Table 3 shows that variation in the ecranization of Cinta Tak Pernah Tepat Waktu occurs not only through the reduction or addition of elements, but also through differences in the way the same narrative elements are presented across media. Variations are evident in the plot structure, narrative point of view, characterization, as well as the representation of theme and setting. These changes affirm that the film does not reproduce the novel literally;

rather, it performs a narrative recontextualization to align with the visual, temporal, and audience-oriented logic of the cinematic medium.

Thus, this section explains the main findings of the research regarding the screen adaptation process in the film Cinta Tak Pernah Tepat Waktu, which includes the reduction, addition, and variation of narrative elements from the novel to the film. The analysis results show that there is a reduction in introspective narration, reflective subplots, and some supporting characters that in the novel serve to build the psychological depth of the characters. In addition, there was an addition of dramatic scenes, explicit dialogs, as well as visual and audio elements that serve to externalize the inner conflict which was previously internal in the literary text. Variations are also evident in the changes to the plot structure from non-linear to more chronological, shifts in perspective from interior to exterior, and transformations in the presentation of themes from reflective-verbal to symbolic-visual. Overall, these findings indicate that the process of adaptation not only alters the narrative form but also reconstructs the way meaning is produced in the film medium.

From the perspective of adaptation studies, these changes can be understood as a consequence of the differences in semiotic systems between literature and film, where interior verbal narratives must be translated into a more performative audiovisual form. The reduction of introspective elements not only serves as a duration efficiency but also shifts the narrative focus from the internal consciousness of the characters to actions that can be visualized. Meanwhile, the addition of cinematic elements serves as a compensatory strategy to maintain emotional intensity and the readability of conflict in the film medium (Sabel et al., 2025). The variations that occur indicate that adaptation functions as a process of recontextualization, not merely reproduction, as the film adjusts the narrative structure to the cognitive logic and esthetics of the audiovisual audience. Thus, the results of this study affirm that adaptation is a complex process of meaning reproduction, where each change has esthetic and narrative implications for how the story is understood.

CONCLUSION

The process of ekranisasi in Cinta Tak Pernah Tepat Waktu not only results in the reduction, addition, and variation of narrative elements but also reflects a broader process of recontextualizing meaning in the transition from literary medium to film as a multimodal system. The transformation indicates that film adaptation operates thru a logic of selection and narrative reorganization that is oriented toward both the limitations and the expressive potential of the audiovisual medium. More deeply, the findings of this research show that micro-narrative changes—such as the removal of interiority, the addition of dialog and visual symbols, and changes in temporal structure—not only function as technical strategies but also as esthetic and semiotic mechanisms that reshape the construction of meaning in the adaptation text. Thus, adaptation cannot be understood merely as a representational process, but rather as a reproduction of narrative experiences that are multimodal and receptive.

Theoretically, this research reinforces and simultaneously develops the study of ekranization by integrating a comparative narratology approach and multimodal analysis. Its main

contribution lies in asserting that narrative changes at the micro level have direct implications for the shift in meaning orientation from textual interiority to audiovisual performativity. This indicates that conventional screen adaptation theory needs to be expanded to capture the complexities of cross-media transformation in the context of contemporary cinema. Practically, these findings have implications for filmmakers and screenwriters in understanding that the adaptation process is not merely a simplification of the story, but also an interpretative and creative process that determines how emotions, conflicts, and themes are reconstructed in cinematic language. In the context of education, the results of this research can also be used as teaching materials in literature and film studies to help students understand the dynamics of text-to-screen transformation in a more critical, systematic, and analytical manner.

As a recommendation, further research is suggested to expand the study on audience reception aspects to empirically observe how micro-narrative changes affect audience interpretation. Additionally, subsequent studies could develop a more structured and operational multimodal-based adaptation analysis model, as well as compare more contemporary Indonesian films to produce stronger generalizations in ekranisasi studies.

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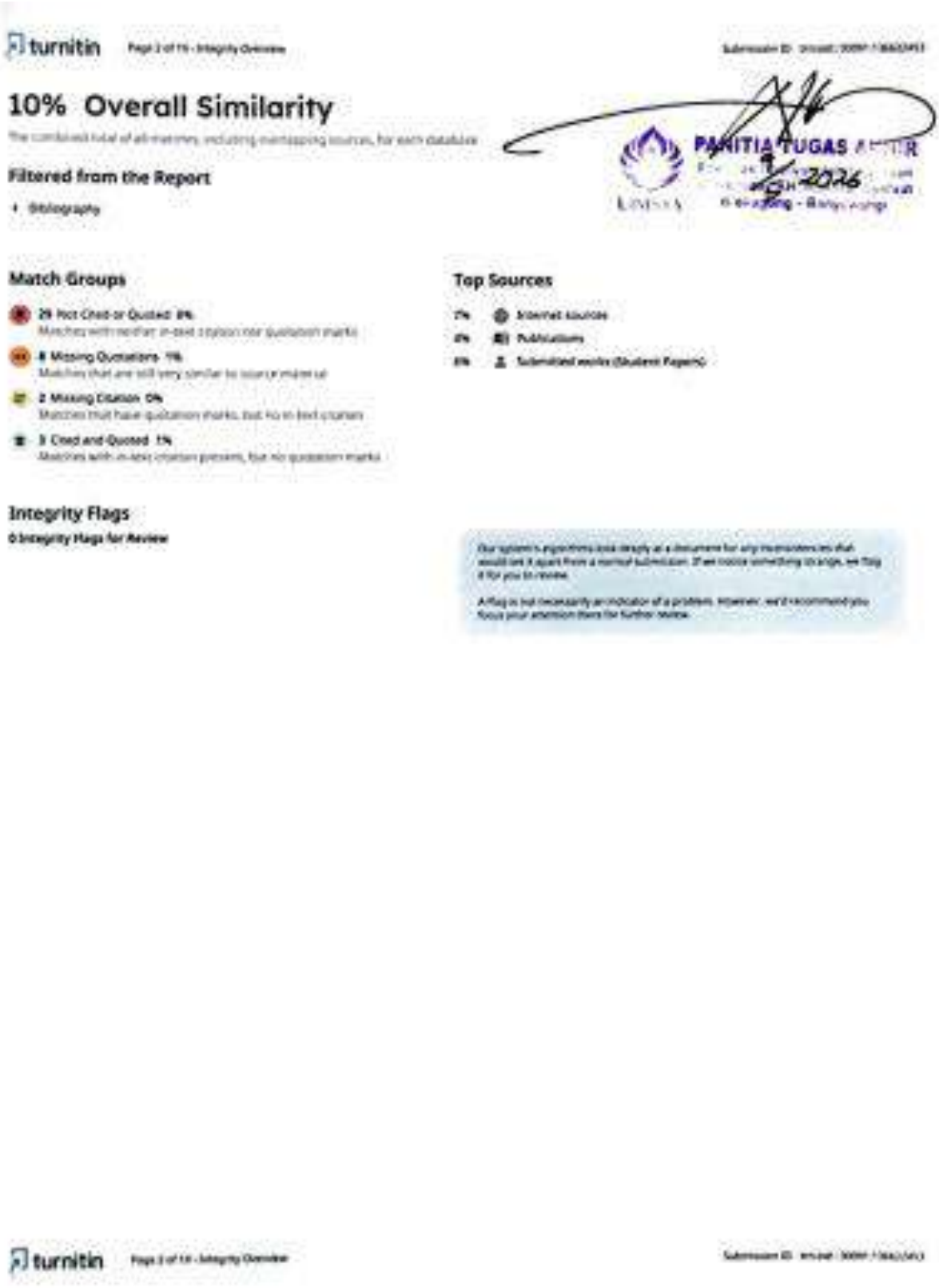
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7/11/26, 12:21 PM SISTEM INFORMASI MANAJEMEN AKADEMIK UIMSYA BLOKAGUNG ::

NIM	2211231029
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PROGRAM STUDI	S1 TADRIS BAHASA INDONESIA
PERIODE	20252
JUDUL	EKRANISASI DALAM FILM \\CINTA TAK PERNAH TEPAT WAKTU\\: KAJIAN PERUBAHAN NARATIF DARI PUTHUT EA KE SINEMA HANUNG BRAMANTYO

No	Periode	Tanggal Mulai	Tanggal Selesai	Uraian Masalah	Bimbingan
1	20251	06 Januari 2026	10 Januari 2026	Revisi Penyesuaian Templet Artikel	ACC Revisi Penyesuaian Templet Artikel
2	20251	01 Januari 2026	05 Januari 2026	Penyesuaian Templet Artikel	ACC Penyesuaian Templet Artikel
3	20251	28 Desember 2025	31 Desember 2025	Sistematika Kepenulisan Secara Keseluruhan	ACC Sistematika Kepenulisan Secara Keseluruhan
4	20251	21 Desember 2025	27 Desember 2025	Abstrak Penelitian	ACC Abstrak Penelitian
5	20251	14 Desember 2025	20 Desember 2025	Daftar Rujukan	ACC Daftar Rujukan
6	20251	07 Desember 2025	13 Desember 2025	Kesimpulan Penelitian	ACC Kesimpulan Penelitian
7	20251	05 Desember 2025	08 Desember 2025	Penyesuaian Template	ACC Template
8	20251	01 Desember 2025	06 Desember 2025	Hasil dan Pembahasan Penelitian	ACC Hasil dan Pembahasan Penelitian
9	20251	24 November 2025	30 November 2025	Temuan Penelitian	ACC Temuan Penelitian
10	20251	17 November 2025	24 November 2025	Sistematika Penulisan Pendahuluan-Metode	ACC Sistematika Penulisan Pendahuluan-Metode
11	20251	09 November 2025	16 November 2025	Metode Penelitian	ACC Metode Penelitian
12	20251	01 November 2025	08 November 2025	Grand Teori	ACC Grand Teori
13	20251	25 Oktober 2025	31 Oktober 2025	Penelitian Terdahulu dan Novelty	ACC Penelitian Terdahulu dan Novelty
14	20251	17 Oktober 2025	24 Oktober 2025	Pendahuluan (Latar Belakang)	ACC Pendahuluan (Latar Belakang)
15	20251	09 Oktober 2025	16 Oktober 2025	Matrik Penelitian	ACC Matrik Penelitian
16	20251	01 Oktober 2025	08 Oktober 2025	JudUl Artikel Penelitian	ACC JudUl Artikel Penelitian

Gambar 1. Kartu Bimbingan



Gambar 2. Cek Plagiasi

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RIWAYAT PENDIDIKAN FORMAL

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MI	2010	2016	MI Nurul Huda	
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ABSTRAK

Penelitian ini mengkaji proses ekranisasi novel *Cinta Tak Pernah Tepat Waktu* karya Puthut EA ke dalam film adaptasi sutradara Hanung Bramantyo dengan fokus pada transformasi naratif antarwahana sastra dan sinema. Kajian ini penting karena adaptasi dari teks tulis ke audiovisual sering menimbulkan perubahan struktur dan makna cerita yang belum banyak dianalisis dalam konteks sastra Indonesia kontemporer. Novel ini dipilih sebagai objek karena dominasi narasi introspektif, konflik psikologis, dan pengolahan waktu subjektif yang menghadirkan tantangan ketika divisualisasikan ke medium film. Penelitian berlandaskan teori adaptasi, naratologi, dan analisis wacana multimodal. Metode yang digunakan ialah pendekatan kualitatif deskriptif dengan analisis isi. Data berupa unit naratif novel dan adegan film dikumpulkan melalui teknik simak. Hasil menunjukkan 15 transformasi naratif yang meliputi penciutan, penambahan, dan variasi. Film merekonstruksi makna cerita secara kreatif sesuai logika sinema.

Kata Kunci: *ekranisasi; film; naratif*

ADAPTATION STUDIES



NARRATOLOGY



MULTIMODAL ANALYSIS



> *"Ekranisasi bukan sekadar pemindahan cerita, melainkan rekonstruksi makna melalui bahasa sinema."*





