

Adaptation Short Story into Short Film

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Abstract. The purpose of this study is to determine the changes that occur in the adaptation process of the short story “Berangkat” (Go) written by Akhmad Sekhu, into the short film “Krenteg” (Intention) written and directed by Marjo Klengkam Sulam. In collecting data, this study used a qualitative descriptive method. The analysis process is by reading the short story “Berangkat”, watching the short film “Krenteg”, study to personal communication with writer and filmmaker, identifying form of change, categorizing, describing, then concluding. Based on data analysis, it is concluded that there has been a change in the intrinsic elements of the short story “Berangkat” in the short film “Krenteg”. Such as changes to the title, characters, events, setting, plot, and language. These changes were made to strengthen the story and to bring out local wisdom. Changes divided into three categories: reduce, increase, and varying changes. In conveying the message, short stories use written media and short films use audio-visual media. When changing the media, there will be adjustments based on expression needs. The results of this study can be a reference for short film makers who want to adapt short stories and attract their interest in local wisdom.

Keyword: adaptation, increase, intrinsic, local wisdom, reduce, varying changes

1. Introduction

Film is a story told through moving images and sound. In addition to films, stories can also be realized in other art forms such as: performances, novels, short stories, or others. Each of these forms has its own characteristics, so that the way of telling stories through film will be different from telling stories through other forms. Therefore, when the source of the story that will be told through the medium of film is another type of art, of course there will be changes made in an effort to optimize the characteristics of the film itself. The process of changing it is called adaptation, changing from one type of art to another [1]. Adaptation includes activities of adaptation, translation, and transfer from one type of art to another [1]. In Indonesia, the practice of adapting novels to films has been seen since at least the 1920s [2]. If novels and short stories have the same building elements and are included in the type of modern prose, then the adaptation process from short stories to films is commonly referred to as “ecranization”, white screen or transferring a novel (short story) into a film (ecran in French means screen) [3]. Because the main tools used in short stories are words, while the main tools in films are moving images, adjustments will occur in the process of changing short stories into films. Likewise, in the process of changing the short story "Berangkat" (Go) by Akhmad Sekhu into the short film "Krenteg" (Intention) by Marjo Klengkam Sulam, there have been some adjustments. In the move from telling to showing, a performance adaptation must dramatize: description, narration, and represented thoughts must be transcoded into speech, actions, sounds, and visual images [4]. Film translations of literature will contain

changes as deemed appropriate by the filmmakers. These filmmakers will interpret signs and symbols differently than others. The differences will result in changes to a novel, short story, play, or comic book that might turn off those with intimate knowledge of a source material [5].

Many researches on adaptation from short stories to films have been done often before. However, adaptation research related to local wisdom has not been widely carried out. Research on adaptation is more about teaching materials. It can be seen in the results of previous studies [6] explaining that the ecranization of short stories into films can be used as an alternative literary learning material, especially ecranization learning because it meets the criteria for selecting teaching materials, namely language, psychology, and cultural background. Another study [7] states that the process of ecranization learning through making short films can be an interesting alternative for learning literature. The process of ecranization learning through making short films requires collective and collaborative work and requires special competencies in the field of cinematography [8]. Apart from being a teaching material, research [9] states that the process of ecranization from short stories to films consists of changes in reduce, increase, and varying changes. Another study [10] explains that the changes that occur in the adaptation process almost form a new work. This is due to the many changes that occur in the form of reduction, which means that only a small part of the novel is shown in the film without changing. In line with this research, the adaptation process of the short story "Berangkat" makes a new work in the form of a short film "Krenteg" due to many changes that have occurred. However, in contrast to previous studies, this research refers to an explanation of how the adaptation process that occurs can also strengthen elements of local wisdom.

The purpose of this study was to find out about the changes that occurred from the short story "Berangkat" after being adapted to the needs of the short film "Krenteg". This study analyzes the intrinsic elements that have changed, including the title, characters, events, setting, plot, and dialogue language. These changes were made in order to optimize the audio-visual medium in conveying the story, without reducing the values contained in the short story "Berangkat". In addition, changes made by filmmakers are also needed to strengthen the story as well as bring out elements of local wisdom in the short film "Krenteg". Because, in the process of adaptation every film director recreates or gives new dimension to the original [11].

Method

than using numbers. Qualitative research is research that is used to examine human and social problems. Where the researcher will report the results of the study based on the data view report and analysis of the data obtained in the field, then described in the research report in detail [12].

Qualitative research is a research process to understand human or social phenomena by creating a comprehensive and complex picture that can be presented in words, reporting detailed views obtained from informants, and carried out in a natural setting [13]. Qualitative research methods focus more on exploring the perceptions or experiences of the participants themselves, so they are subjective.

This research on the transfer of the short story "Berangkat" into the short film "Krenteg" is the first analysis conducted on the short story "Berangkat" and the short film "Krenteg". The analysis process of this research is to read the short story "Berangkat" in the form of a .pdf file obtained directly from the author, then watch the short film "Krenteg", study the results of personal communication with the writer and filmmaker, identify the form of change, categorize, describe, then conclude. The supporting data sources used are books, journals, or articles about the transfer theory, short stories, and films. The data is then analyzed and described in a narrative manner.

Results and Discussion

Process of adapting the short story "Berangkat" to the short film "Krenteg" there were various changes in the intrinsic elements of the short story. Such as changes to the title, characters, events, setting, plot, and dialogue language. These elements undergo a process of reduce, increase, and varying changes.

The first change occurred in the title, namely "Berangkat" to "Krenteg". Changes also occur in the main character, in the short story, Jubaedah's daughter is a girl named Rara. However, in the film it is

changed to a boy named Kalim. The events in the short story also underwent several changes, there were changes in events, additions and subtractions. For the background of the story in some parts, such as the rice fields where Jubaedah works to earn extra money, in the film it is turned into a brick-making place. The place where Jubaedah bought school uniforms in the short story took place at the market, in the film it happened at a roadside shop. The plot in the short story that runs linear also changes, in the film the plot is non-linear. There are several flashbacks of moments shown in the film. In the dialogue, there are increase and reduce of words and there is a change of language. Again, the change is in order to bring the film closer to local wisdom. The language in the short story, which used to be Indonesian, in the film, the entire dialogue was changed to use the Tegal language.

The results of the analysis of the adaptation process from the short story "Berangkat" to the short film "Krenteg" found changes in the intrinsic elements of the short story. Intrinsic elements are elements that build literary works. These elements cause a text to appear as a literary text, elements that factually will be found if people read literary works [14]. The intrinsic elements that change are in the title, characters, events, setting, plot, and dialogue language.

3.1 Title

The change in the title "Berangkat" to "Krenteg" is one of the efforts of the filmmakers to bring the film audience closer to the impression of local wisdom that they want to appear. The word Krenteg itself is taken from the Tegal language which means intention. In local languages, there are various local wisdoms that can be used to solve practical problems [15].

3.2 Characters

The main character, that is, the character who is tied to all the events that take place in the story [16], in the short story is a girl named Rara, while in the film the character is changed to a boy named Kalim. According to the director of the film "Krenteg", the biggest factor in the change in character is that it is difficult to find female child actors. After going through several casting processes, no suitable figure was found to play the character Rara, so the director decided to change her to Kalim, which was played very well by Ghieffari Ardiyansah. Evidently, through his role in the film "Krenteg" he received an award as the Selected Actor in the General Category at the 2019 Tegal Film Festival (Figure 1).



Figure 1. Ghieffari Ardiyansah who is playing the character Kalim.

In addition to the main character, changes also occur to the supporting characters in the film "Krenteg". There was an additional character selling uniforms and school supplies that looked very cynical to Jubaedah (Figure 2).



Figure 2. Jubaedah is having a dialogue with the seller of uniforms and school supplies.

The addition of characters also occurred to Jubaedah's friends as fellow jasmine farmers. The addition of these characters is done to put pressure on Jubaedah's character who is struggling to earn money so that Kalim can go to school (Figure 3).



Figure 3. Jasmine farmers who don't like Jubaedah.

3.3 Events

The following is data regarding changes in events that occurred in the process of adaptation the short story "Berangkat" to the short film "Krenteg" (Table 1).

Table 1. Events Change

Events in Short Stories	Events in Short Film
Early in the morning, after the shubuh prayer, Jubedah went to the fields with Rara, her only child.	Jubaedah is doing the shubuh prayer, Kalim is still sleeping Flashback, Jubaedah looked at the family photo while crying. Flashback of Kalim wearing an elementary school uniform while shouting with joy, "Hurray Kalim is going to school". Back to the Jubaedah incident who was crying.

The mother-daughter went everywhere together. Picking jasmine in the fields paid quite a bit, Jubedah was able to support Rara. A job like that is indeed good enough for a simple life in the village of Jatibogor.

On the way home, Rara always took the direction past the school building and Jubedah complied and accompanied her. As usual in elementary school, school children were busy playing in the yard. For a moment, Rara stopped her steps and looked at them with envy.

Arriving at home, Rara with a stabbing jealousy is getting more intense, and is now stuck in her desire to go to school like other children her age that she witnessed at that school, because her desire was uncontrollable so that it spilled over with a series of whimpers, "Mom, Rara wants to school!"

Jubaedah pretended not to hear it, and Rara's whimpering voice was repeated, "Maak, Rara wants to go to school!!"

Jubaedah was still holding himself back, and Rara's whimper was repeated again with a higher pitched voice, "Maaak, Rara wants to go to school!!!"

This time Jubedah of course gave up by no longer holding herself together, and now forced herself to be in a very difficult situation, so she looked at Rara with a loud explanation, "Yes, later when the time comes, Rara will definitely go to school."

"Aaah, when is it Ma?" asked Rara, spoiled.

"Hey, don't be so spoiled!"

"Anyway, Rara wants to go to school quickly!"

"Y-yes, school!!" Jubedah said suddenly he could stop his whining. "That's right, Mom, Rara is in school?!" Rara urged to be more reassuring herself, and Jubedah answered with just a nod of her head.

After feeling sure that she was right, Rara immediately cheered with joy, "Hooray, Rara is in school! Rara school! School!"

The next day, Jubedah went to the fields, not holding Rara's hand but carrying her so that she could arrive as soon as possible.

Back in the present, Jubaedah travels with Kalim to a place.

Jubaedah is working to pick jasmine, Kalim is waiting nearby.

The children were playing in the school field, Kalim saw the incident, he seemed interested. Jubaedah kept walking, he didn't notice that Kalim had stopped.

At home, Jubaedah was chopping wood, Kalim approached and said that he wanted to go to school, Jubaedah agreed forcefully. Jubaidah then ordered Kalim to touch his left ear with his right hand over his head. If he can reach his hand, it means that Kalim can go to school. Kalim can do that. Kalim is very happy, because he is going to school. Meanwhile, Jubaedah couldn't hide her confusion.

Jubaedah is cooking, he looks restless, then imagines the previous event when Kalim was very happy, because he was going to school.

Jubaedah carried Kalim to work.

"Don't go too fast, Mom!" Rara's loud voice stomped to stop Jubedah's steps.

"Rara wants to go to school quickly, or not?" asked Judah testing.

"Y-yes, Rara wants to go to school quickly, Mak," Rara stuttered.

"Well, then Rara must obey!" Jubaedah said firmly, and then directly explained, "You walk fast, so you can reach the rice fields as soon as possible and pick more jasmine, that means you will get a lot of money to pay for Rara's school fees later, understand?"

Rara just obeyed, no longer protested but just stayed in her arms.

The mother who was carrying her child again walked quickly half running until she could quickly reach the jasmine rice field. Thus, the mother's enthusiasm for sending her child to school did not feel like her body was covered in sweat, and the sweat dripping right onto the leaves of the shy daughter's flower and suddenly made the flower look down halfway up, as if contributing to Jubedah's work spirit.

In the jasmine fields, Jubedah immediately picked jasmine even though she was alone but a few moments later other pickers began to arrive.

They seemed excited to pick jasmine, but of all the pickers, it seemed that Jubedah was the most enthusiastic about getting a lot of money, which of course was to pay for Rara's school fees.

After finishing the work of picking jasmine, Jubedah who usually went straight home, but now she has moved to another field where rice is planted, where there is work to pull rice that is covered with weeds. Jubedah was pulling rice, while Rara seemed to be now free to play anywhere that was still around the rice fields, which were like giant green rugs so wide that they stretched all the way to the foot of Mount Selamat. Yes, Rara was neglected too, but the mother-daughter were still able to go home together before sunset.

This is how it is now and in the days that follow Jubedah does double work, namely picking jasmine and pulling rice, a demand for even harder work to get as much money as possible to pay for school fees for Rara, the only child she loves so dearly.

It had been a while since Jubedah had worked hard and tried her best to do the work of picking jasmine

Jubaedah is still carrying Kalim, this time while working on picking jasmine.

Jubaedah worked to make bricks, while Kalim waited for him.

Jubaedah broke down her savings place and then counted the money she had saved.

and pulling rice, now her savings had accumulated quite a lot.

Jubedah was able to buy a set of supplies for Rara's school needs, such as uniforms, bags and shoes, although she still had a long time to go to school, about a week away.

Alone, Jubedah went to the market to enter the hustle and bustle of buying and selling activities and a moment later came out with a set of school supplies. Coming home from the market, Jubedah found Rara still sleeping soundly but immediately woken up.

"Hooray, Mom brought gifts!" Rara cheered when she woke up.

"Well, all of this is for Rara's school needs!" Jubedah clearly showed her the school uniform, bag and shoes she was carrying.

"Try it right away, Mama?"

"Yeah, try it, it's definitely right for you, Nduk!"

Rara immediately put on her school uniform, shoes, and clutched a new bag, how happy she was by acting like she was just a school kid, just like Sherina's school style in the film *Adventures of Sherina*.

"Hooray, hurray, hurray ..." Rara cheered up and down with joy, "Look, Mom, Rara is going to school! Rara goes to school! Go to school..."

Watching Rara look so happy, Jubedah was very touched, how she felt that she was able to send Rara to school.

The long awaited time has finally come, now it's time for Rara to go to school, Jubedah jerked from waking up remembering it, but suddenly there was an uneasy feeling in her mind with the faint sound of a crow signaling something.

Jubaedah bought uniforms and school supplies at a roadside shop. There is a dialogue between Jubaedah and the seller.

Coming home from shopping, Jubaedah wakes up Kalim who is fast asleep, they have a dialogue before Jubaedah finally gives Kalim uniforms and school supplies, Kalim looks very happy. Jubaedah advises Kalim to go to a smart school, then not to spend a lot of money to buy snacks. Kalim obeys.

People ridiculed Jubaedah who worked too hard because she wanted to send her children to school. "If you don't have money, what do you want to pay for school, use your body?" said one of Jubaedah's friends.

In this incident there was also information about Jubaedah who was a widow, then those involved in the conversation admitted that they were still hurt by Jubaedah.

There was the sound of a crow. Jubaedah woke up late. He wakes Kalim to go to school, but Kalim doesn't wake up. After checking Kalim's pulse, Jubaedah burst into

He should be happy because Rara's time to go to school has arrived, but the crow's screams getting louder and louder disturbed her, I don't know, what's going on?

Jubedah then rushed to wake Rara, but apparently Rara did not wake up. Again, an attempt was made to wake Rara up, but to no avail. Jubedah then rocked the tiny body, but it didn't move.

"Nduk, wake up! You have to get ready for school today!" Jubedah ordered, but Rara still didn't move, let alone get up. Jubedah began to feel Rara's chest and there was no heartbeat that made Jubedah panic, how bad premonitions were starting to prove.

"Inna lillahi wa inna ilaihi rojiun...." said Jubedah in a trembling voice after she was sure that her child had died, and suddenly she screamed hysterically, "Help! Please!! Pleaseooooo!!!"

Hysterical screams made the neighbors come around, and found Jubedah now wailing bitterly in front of Rara, her lifeless child.

Jubedah cried every time she saw the set of supplies needed for Rara's school, how it felt that Rara's voice was still ringing, cheering, "Look, Mom, Rara is going to school! Rara goes to school! Go to school..."

tears. Turns out, Kalim died. Jubedah shouted hysterically.

The scene returns to the second incident at the beginning of the film, Jubedah cries, this time a neighbor comes to advise Jubedah to be patient and surrender to God. Jubedah prayed after praying, Jubedah surrendered to God. Jubedah prayed for Kalim to be accepted by God and forgiven his sins.

3.4 Setting

Setting is the environment that surrounds an event in the story, the universe that interacts with ongoing events [16] (Figure 4).



Figure 4. Jubedah earns extra money at the brick factory.

The setting of events in the short story "Berangkat" and the film "Krenteg" occurred two points of change, namely: the setting of events in the rice fields where Jubaedah worked for extra money, in the film it was changed to a place for making bricks. Meanwhile, the place to buy school uniforms in the short story takes place at the market, in the film it changes to a roadside shop (Figure 5).



Figure 5. Jubaedah bought uniforms and school supplies at a roadside shop.

3.5 Plot

In general, the plot is a series of events in a story [16]. Storyline on the short story "Berangkat" moves linearly, while in the film "Krenteg" it is non-linear. The storyline happened flashback to three points of events in the film:

1. At the beginning of the film, when Jubaedah looks at the family photo while crying, then Jubaedah remembers Kalim who is wearing a school uniform and is very happy, before finally returning to Jubaedah who is crying while looking at the family photo.
2. In the middle of the film when Jubaedah cooks, he looks restless, then imagines the previous incident when Kalim was happy because he was going to school.
3. Then towards the end of the film, after Jubaedah finds out that Kalim died, the scene returns to the events at the beginning of the film, Jubaedah cries while holding a family photo, but this time a neighbor is present who advises Jubaedah to be patient and surrender to God.

3.6 Dialogue Language

The language used in the dialogues in the short story "Berangkat" is Indonesian, while in the film "Krenteg" all the dialogues are spoken using the Tegal language. This is deliberately done by the director, in order to bring the film closer to local wisdom [17]. Local languages are the wealth of a society. Local languages can be said as the image of a society that is independent in life. Local languages also contain the wisdom of a community. There are cultural values contained in the local language. Therefore, the local language can be said to reflect a community. The local language is a noble heritage for the community

4. Conclusion

Changes in the intrinsic elements that occur in the process of adapting the short story "Berangkat" to the short film "Krenteg" is divided into three categories: reduce, increase, and varying changes. This change was made to strengthen the story and promote local wisdom. In conveying the message, short stories use the medium of writing and short films using audio-visual media. When changing the medium, there will be adjustments based on the need for expression of each medium. The results of this study can be used as a reference for short film makers who want to adapt short stories and attract the interest of makers films to optimize local wisdom in their work.

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