

Adaptation of Narrative Elements Novel to Film *Surga Yang Tak Dirindukan*

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Abstract

Adaptation from novel *Surga yang Tak Dirindukan* by Asma Nadia to film *Surga yang Tak Dirindukan* directed by Kuntz Agus raises differences in the narrative elements of the story. The differences that arise are based on two main factors, namely changes in media and religious values in the story. The difference in the narrative elements from novel to film *Surga yang Tak Dirindukan* includes three narrative elements, plot, figure, and setting. The groove element changes from the mixed groove to a progressive groove. Elements of the figure changed from 29 figures to 32 figures. The setting element changes from prioritizing the setting of the novel to prioritizing the time setting of the film. The difference behind the process of adaptation from novel to film *Surga yang Tak Dirindukan* was influenced by the different media used and the factors of religious values contained in the story. Media changes occur from textual media to audio visual media. Changes in religious values from describing how to behave to the presentation of the Islamic view of polygamy.

Keywords: adaptation, novel, film, *Surga yang Tak Dirindukan*.

1. Introduction

The Change from one type of art to another type of art known as adaptation or transfer of vehicles. Damono (2005: 96) states that adaptation from novel to film is a way to expand literary lovers in enjoying a literary work. Through this adaptation path, producers get a new challenge in order to create a quality film by not changing the meaning of the story from the original novel. The phenomenon of adapting the novel to film form is a change in the substance of the discourse that gave rise to the term adaptation. Adaptation aims to re-display the stories in a literary work from reading media to moving image media. Adaptation of literary texts to film form is the latest way for directors to awaken and revive the charm of film in Indonesia. In addition, films adapted historically are only destined to adaptation the novel and translate literary culture into popular entertainment and as a form of maximum appreciation addressed to the novelist for his success in creating a literary work (Guiney, 2011: 137).

In making a novel script into the form of a film, of course there are mature considerations that have been thought of for film cultivators. The novel, which usually consists of three hundred pages, will be made into film form which usually has duration of approximately ninety minutes. This will certainly lead to a reduction and addition that will occur in the process of change even though basically the core part of the novel is already represented in the film.

Eneste (1991: 61-65) said the creative process in the adoption of a novel into a film will experience an increase or decrease in the course of the story. In line with this, Hutcheon (2006: 6) says the nature of adapting a text into a film does not have to have the same criteria in the original text adapted. This creative process was applied by director Kuntz Agus in the appointment of the novel into a film *Surga yang Tak Dirindukan* (2015) which became the object of the study of the author's research in this matter.

The fundamental difference that occurs when *Surga yang Tak Dirindukan* novel is adapted into a film is found in changes in plot, character, setting, and sequence of events that are told. The difference is motivated by changes in media and religious values contained in the story. The *Surga yang Tak Dirindukan* novel begins the story from the middle stage event.

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When adapted into a film, the story first sorted from the earliest events to the most recent event in chronological order. Some changes and factors underlying the adaptation process will be discussed in the research. The adaptation process provides a relationship between the film and the text that is adapted, but after the process of adaptation the filmmakers are given the freedom to simplify ideas and explore (Hutcheon, 2006: 3).

In this study, *Surga yang Tak Dirindukan* novels and films will be analyzed to find changes in the narrative elements and the factors behind the adaptation process that occurs from the novel to the Heavenly film. The changes analyzed in this study are changes in the plot, character, setting and factors behind the adaptation process, namely the changes in media and religious values. The *Surga yang Tak Dirindukan* film tries to give changes related to it so that it gives a different nuance from literary connoisseurs to film viewers.

2. Theoretical Review

2.1 Novel

Sayuti (2017: 55) states the novel was a fiction prose that ranged in length from fifteen thousand to forty thousand words. Stanton (1965: 90) states the novel was able to present the development of one character, complex social situations, relationships that involved many or few characters, and various complex events that occurred some time ago in more detail. Thus, the novel is a fictional prose that ranges in length from fifteen to forty thousand words which is able to present characters, situations, and various more detailed events.

The building elements of fiction prose can basically be divided into three parts, namely story facts, story tools, and themes. Story facts are things that will be told in a work of fiction. Story facts include plot, character, and setting. In reviewing a third fiction these elements are something that must be highlighted throughout the reading stage and the stage of understanding the content of the story because it is a key element that will bring the story to life.

2.1.1 Plot

A story writer must create a plot or plot for the story he wrote. This shows that the plot or storyline of a fiction presents events to the reader not only in the time of the nature of time, but also in the relationships that have been calculated. Thus, the plot of a story will make the reader aware of the events faced or read, not only as elements that are intertwined in the temporal sequence, but also as a pluralistic pattern and connected to casualy(Sayuti, 2017: 69)

Stanton (1965: 14) states that the plot is a story that contains the sequence of events, but each event is only related to cause and effect, the event that is caused or causes another event. Story events are manifested through actions, behavior, and attitudes of the main characters of the story.

When viewed in terms of the preparation of events or parts that shape it, there are known chronological or progressive plots, and regressive plots or flash back or a backlight. In a chronological plot, the beginning of the story is truly "beginning", the middle is really "middle", and the end of the story is really the "end". Conversely, in a regressive plot, the beginning of the story can be the end and the end can be the beginning or the middle. The regressive technique or the backlight used in the story uses several techniques such as character skills, techniques to remember the past's character, or with other techniques that are possible such as dreams (Sayuti, 2017: 92).

Based on a number of facts contained in a large number of fictions that have existed and read there are certain patterns that repeat themselves and often indicate the presence of points of similarity, the plot structure of a fiction can be roughly divided into three parts namely beginning, middle, and end. However, if it is realized that each writer has a particular preference in compiling his story (Sayuti, 2017: 70).

The initial part of a story may invite two important things, namely exposure or exposition and elements of instability. Exposition is a term that is usually used to refer to the process chosen and used by the author to inform various information needed in understanding the story. The middle part is the end of the beginning. The first part contains elements of instability that provide opportunities for story development.

The elements of instability contained in the initial situation then group themselves in the middlepart and formed aconflict pattern. The final part consists of everything from the climax to the solution or the result of the story (Sayuti, 2017: 72-81).

2.1.2 Figure

Abrams (1999: 20) states story characters are people who are presented in a narrative work, or drama, which the reader interpreted as having certain moral qualities and tendencies as expressed in speech and what was done in action.

Judging from the aspect of involvement in the whole story, fictional characters are divided into two, namely the central figure or the main character and peripheral figures or additional figures (subordinates). The central figure is a figure who takes the biggest part in events in the story. Those events caused changes in attitude in the character and changes in our views as readers of the character. The main character or central figure of a fiction can be determined in three ways. First, the character is most visible of the meaning or theme. Secondly, the character is most related to other characters. Third, the character who needs the most time to tell (Sayuti, 2017: 106-107).

Based on the characters, the characters are divided into simple (flat) and complex (round) characters. A simple or flat figure is a character who does not represent the integrity of human personality and is only highlighted by one side. Included in the category of simple or flat figures are all types of characters who are familiar, who are familiar. A wholefigure is a character who can be seen from all aspects of his life. The hallmark of the wholecharacter is that he is able to surprise us. However, this surprise is not feasible if it appears as a result of violations or irregularities in plausibility (Sayuti, 2017: 108-110).

2.1.3 Setting

For the highlight, fictional setting descriptions can be categorized into three parts, setting, time, and social setting. The setting of the place is things related to geographical problems, time settings related to historical problems, and social settings related to people's lives (Sayuti, 2017: 150).

The setting of the place concerns the description of the place where the story happened. The time frame refers to the time of the event, in the plot, historically. Through the provision of an event that clearly illustrates the purpose of the fiction as well. Social setting is a status painting that shows the nature of a person or several people or how many people in the community around him. The status in social life can be classified according to its level, such as lower social setting or low middle social setting, and high social setting (Sayuti, 2017: 150-151).

Based on the descriptions of the setting that has been stated there are four elements that form the setting of fiction. First, the actual geographical locations, including topography, certain sights, even the interior details of a room. Second, the work and way of life of everyday characters. Third, the time of occurrence of an action or event. Fourth, the religious, moral, intellectual, social, and emotional environment of the characters (Sayuti, 2017: 151-152).

2.2 Film

Damono (2018: 110) states that film is a moving image that we watch on the screen. Iskandar (1999: 2) states film is a series of moving images. Movie language is the language of images. So in the film, it tells the story through a series of moving images, from one scene to another, from one emotion to another, from one event to another. Overall what you want to express is recorded by a camera that allows capturing various symbols or expressions that can involve the emotions of the audience.

Film as one of the story telling media also has building elements such as novels. Films are generally formed by two building elements, namely narrative elements and cinematic elements. These two elements are mutually sustainable and interact in the process of making films until they finally appear on the screen. Narrative elements are related to the material that is processed against the film's story, while the cinematic element is technical or the way the film is formed (Pratista, 2008: 1-2)

2.3 Adaptation

Eneste (1991: 60-61) states adaptation or ecranization is the elaboration or transfer / appointment of a novel into a film. The adaptation process certainly causes various changes. In the process of adaptation from a novel to a film, of course there is a process of addition or subtraction in the story. Adaptation discusses how the form of change from literary works in the form of textual to the form of moving images. Adaptation studies can be seen in films that are lifted from a literary work such as novels and short stories. The film, adapted from a literary work, is the result of a move from written literary script to an audio-visual film. The move from text to moving images certainly accompanies changes in the delivery tool.

Adaptation from novel to film means making the novel story as a main story. Most films that are watched will experience different stories from the novels they adapted. The differences that arise naturally start from various considerations that have been carefully thought out by film workers. There are parts of the story that are not worth displaying and the number of parts of the story that have no effect on the core story will be removed when it has become a form of film.

Adaptation films require harmonization between cinematic aspects and narrative aspects as basic aspects of film formation. With the transfer from the novel story to the film story there are changes that occur from the narrative and cinematic aspects so that an approach is needed in adapting the novel story.

Adaptation study involves the process of change that occurs from novel to film. The adaptation process does not have to be arranged in accordance with the idea of the original text or manuscript. This is where the role of film workers can bring something new without changing the impression of the story from original text. Eneste (1991: 61-66) states the transfer from the novel to the big screen or film would inevitably cause various changes in the film, the changes were as follows.

2.3.1 Reduction

Reduction is associated with the process of reducing the elements of the novel that are not included in the film. Shrinkage occurs because not everything in the novel is included in the film's story. The duration of time and purpose of film is an important consideration for film workers in sorting out the novel's story to be lifted into the film. This shrinking process can be done on the plot, characters, setting or other elements in the novel. (Eneste, 1991: 61).

2.3.2 Addition

The Addition Process was carried out by the director because previously the director had read and interpreted the novel adapted into film. The different mediums used from novels to film forms are the director's consideration in making additions. It's the same as the shrinking process; Addition can be done by a director on plot, character, and setting elements. The addition in the ecranization process aims to revive the storyline in the film so that the message and the meaning in the film is reached. In addition to conveying messages to the audience, the addition process also aims to achieve the cinematic value that exists in the film (Eneste, 1991: 64).

2.3.3 Changes Variation

In addition to the reduction and addition, adaptation also allows certain variations in the film. This variation aims to produce a more interesting story and give the impression that adaptation is not just moving the story from novel to film completely. The variations that are presented are also taken into consideration because the film has limited time in questioning. Variations made in the film function to eliminate the boredom of the audience in enjoying the story from the beginning to the end (Eneste, 1991: 65).

3. Research Methods

This research was conducted using qualitative description methods. Sugiyono (2005: 21) states that the method of description is a method used to describe or analyze a research result but not used to make broader conclusions.

Data sources obtained in the form of a transcript description of the units of dialogue, sentences, and scenes that illustrate the changes in plot, character, and setting that occurred from the novel to *Surga Yang Tak Dirindukan* film. The main data in this study is novel and film *Surga yang Tak Dirindukan*.

The validity of the data is obtained through validity and reliability. In analyzing the data, the following steps are taken. First, data comparison is the activity carried out by comparing the data in the novel and the data in the film to find similarities and differences. Second, categorization is an activity carried out by grouping data in accordance with certain characteristics possessed. Third, data presentation is data presentation technique with table form. Fourth, data inference is interpreting, concluding, and comparing the data found in *Surga Yang Tak Dirindukan* films.

4. Research Results and Discussion

4.1 Research Results

Adaptation from the novel to the form of the film will make a difference in the telling of the story. The creative process of film workers is able to retell the story of the novel into film form from a different angle. Novel *Surga yang Tak Dirindukan* by Asma Nadia generally uses mixed grooves in the process of telling. Film workers rearrange the novel's story by sequencing it from the initial event to the final event to form a progressive plot in the film. The creative process that is applied to the film results in differences in the flow, character, and setting that are motivated by changes in media and religious values which can be seen in the following table.

No.	Difference	Novel	Film	Description
1.	Plot	Bundle	Progressive	Novel use bundle plot and film progressive.
2.	Figure	29 figures	32 figures	The figure of the novel who is defended in the film is 13 characters.
3.	Setting	Place	Time	The novel shows more places, while the film shows more time.
4.	Media changes	Textual	Audio Visual	Change from textual to audio visual.
5.	Religious values	Polite attitude, patient, and sincere.	Islamic views on polygamy	The novel describes how to behave. The film explains more about the Islamic view of the case of polygamy.

4.2 Discussion

Based on the results of data analysis, the researchers found that there were differences in the narrative elements from the novel to film *Surga yang Tak Dirindukan* which was motivated by two factors. The differences encountered include differences in plot, character, and setting elements. The underlying factor is the changing factor of the media and the religious values contained in the story.

4.2.1 Plot

Novel *Surga yang Tak Dirindukan* by Asma Nadia uses a mixed plot in telling her story. The mixed plot consisting of progressive grooves and flash back grooves is used to tell stories that occur in the lives of three main characters, Arini, Prasetya, and Mei Rose. The flash back flow on the novel is depicted when the character Arini imagines sweet memories of the past with the Prasetya figure found in the following quote.

"Gamang, Ariniterbawapadakenangan-kenangan yang dirasakanteramatmanis. KelembutanPras, kasihsayang, cerita-cerita, dansikap yang selaluumantis."(Nadia, 2015:4)

The quote indicates the existence of a flash back channel in the delivery of the story. The flash back flow is known through the images of Arini's characters about her past events with Prasetya from the beginning of the introduction until they get married. Progressive flow in the novel's story starts from chapters 18 until 22 with the title *Surga yang Tak Dirindukan, yang Pergi, Perburuan Dimulai, Panik, and Datang Cinta Pergi Cinta*. With the two grooves used by the author in telling his story, it can be concluded novel *Surga yang Tak Dirindukan* uses mixed grooves.

Film *Surga yang Tak Dirindukan* directed by Kuntz Agus uses a progressive plot in showing his story. Film stories no longer begin with conflict exposure as in the original novel. Film workers try to organize and sort events in novels from the initial event to the final event.

4.2.2 Figure

The story of the novel *Surga yang Tak Dirindukan* was reconstructed first before being taken to the big screen. The results of the redevelopment retain 13 characters who support the filming of the film. The characters defended from the novel are *Arini, Prasetya, Mei Rose, Arman (Amran), Hartono, Lia, Sita, Nadia, Andika (Akbar), Sutedjo, Sulastri, Prasetya mother, and nurse*. To support the story of the film *Paradise that Is Not Missed*, film workers add several new figures namely *Hasbi, Arif, Richard, Assistant I, Assistant II, Arini Assistant, Mei Rose Assistant, Muslim leader, Project Builder I, Project Builder II, Pharmacy Officer, Mother Robbed, Robber I, Robber II, robber III, teacher Nadia, taxi driver, another wife Arini father, and another son Arini father*.

4.2.3 Setting

Novel *Surga yang Tak Dirindukan* by Asma Nadia shows more of the place in the presentation of the story. The setting of the place contained in the novel as the scene of events includes Arini's room, Al-Ghifari Mosque, bathroom, living room, sidewalk, office, living room, bus stop, Mei Rose home delivery, Jakarta, waiting room, hospital, and Sriwedari Street number 26. Film *Surga yang Tak Dirindukan* is Missed removes some of the setting in the novel because of the addition of the story at the end of the film to give the perfect story to the film. Films show more time settings such morning, afternoon and night.

4.2.4 Media Changes

Changes in the media in the delivery of stories from textual media to audio visual media will give a new nuance to the readers of previous novels. Film workers will rearrange the story by focusing on the core story and cutting stories that have little influence on the novel so that the story of the film becomes clear and easy to understand. directly the viewer saw the expressions of the characters on the glass screen accompanied by supporting music that could make the audience feel what was being experienced by the characters in the story.

The changes in media used in making story *Surga yang Tak Dirindukan* into film form strongly support the convenience of the novel reader and the film audience in understanding the story and taking the messages and wisdom that the author and director would convey in the story of the *Surga yang Tak Dirindukan*.

4.2.5 Religious Value

Religious values also background the adaptation of the novel to film *Surga yang Tak Dirindukan*. The novel further explains to the reader that the Mei Rose character who has just become a convert needs to get guidance to find out how the true teachings of Islam. To find out the teachings of Islam the author brought together the mayor of Mei Rose with Prasetya a man who was devout in his religion. Through Prasetya's character, Mei Rose learned to pray and began to be closed.

The film explains more about polygamy according to Islamic teachings. The film explains that in Islam polygamy is permissible in accordance with Q.S. An-Nisa':3. The story of film *Surga yang Tak Dirindukan* gives the view that not all men do polygamy because of lust as happened to the character Prasetya in the story of this film.

5. Conclusion

Based on the adaptation of the narrative elements from the novel to the film, the following results are found. The mixed flow found in novel *Surga yang Tak Dirindukan* is arranged into a progressive groove in the film. Figures in the novel numbered 29 figures and 32 figures in the film. The novel shows more about the setting of time and place, while the film shows more about the place and social culture. Factors that influence the process of adaptation from novel to film are motivated by changes in media and religious values. The novel uses textual media in the delivery of the story while the film uses audio visual media in the delivery of the story. The novel teaches to be polite, be dressed, and always give priority to patience. The film explains more about the Islamic view of the case of polygamy.

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