

FRAMING ADAPTATION ON RECTOVERSO MOVIE (Untold Love)

Teddy Hendiawan, S.Ds., M.Sn¹
Yelly Andriani Barlian, S.S., M.Pd².

¹*Telkom University, teddy@tcis.telkomuniversity.ac.id,*

²*Telkom University, yelly@tcis.telkomuniversity.ac.id,*

Abstract: Film adaptation will possibly cause problems on interpretation stages, both by the filmmakers and the audiences, such as the text mode reference from the source medium and the choices of mode combinations constructing text on the new medium. The research is to comprehend the *framing adaptation* process that changes the point of view on Rectoverso movie developed from the visual elements. They were the interpretations of cinematographers on the verbal modalities from the short story medium, Rectoverso. By using the theories of adaptation and structural analysis, and framing analysis, this analysis aimed to investigate the intrinsic and extrinsic structures of the short story which was then interpreted on Rectoverso movie. Based on the analysis result, it was founded the shift of 'Aku' ('I') point of view in cinematic perspective, and it produced the difference of meaning on the events or realities on the visual elements and signs relation in Rectoverso film. It is expected that the research will enrich the previous theories.

Key words: Film, Adaptation, Framing adaptation, Point of View.

Introduction

The phenomenon of film adaptation has been done for years. One of the samples is United States of America which has produced abundant movies adapted from novels. According to statistic data in 1992, 85% of the Oscar awards went to film adaptation category, and more than 95% of miniseries and 70% of television movies broadcasted each week, were granted Emmy Award (Groensteen in Hutcheon, 2006: 4).

On this recent decade, many Indonesian movies adapted from novels and short stories. Film adaptation was many for reasons, perhaps people have already been more familiar with its media reference (novels or short stories) but they will be more excited to enjoy its film adaptation. The appeal of film adaptation is in its collaboration of repetition and differences. People have different reaction on different media due to social and material differences. The response given by the people on a story becomes the cinematographers' concerns. The adapters are able to make some changes on a story in adaptation process to adjust it with different audiences. Apart from that, the interest of the film producers on economic aspect becomes one of considerations why they adapt certain films.

Adaptation can be considered successful or not fruitless depends on the acceptance of the *knowing* and *unknowing*. The *Knowing audience* : having bigger expectation and demands on the adaptation, because their context in the aspects of culture, social, intellectual, and esthetic have been influenced previously by the original works (the adaptation source). The *Knowing audiences* think adaptation is a secondary element.

The Unknowing audience : They firstly enjoy the results of the adaptation before knowing the adaptation source, therefore for the *unknowing audience*, the adaptation results are the main and original elements, therefore the adapters should openly announced that the works are "adapted from" or "based on" preliminary works. These two audience categories are influenced by the *framing adaptation* result made by the cinematographers.

Rectoverso is a film which was adapted from a short stories compilation written by Dewi Lestari consisting of eleven shot stories. However, there were only five stories taken in Rectoverso movie, namely CBS ("Curhat Buat Sahabat"), MJT ("Malaikat Juga Tahu"), HI ("Hanya Isyarat"), CdD ("Cicak-cicak di Dinding"), and "Firasat". This adaptation will cause problems on the interpretative stages, made by the cinematographers and the audiences, such as the text mode reference from the source medium and the choices of mode combinations constructing text on the new medium. The five short stories were compiled as an omnibus in the movie, involving five stories, five script writers, five directors, but taking the same theme.

Theoretical Background

Films as a cultural product can represent events or life realities. They are an esthetic manifestation from certain people's experiences, it is cultural language to comprehend the aspects of ontology, epistemology, ethic, and the way they think. In Rectoverso movie, it was explained the concepts or values how someone had comprehension, belief, process, the goals of life, and the end of life, including the meaning of love for individual existence. In this study, the researcher focused on one of short story adapted in Rectoverso, entitled '*Hanya Isyarat*'.

In this research, the writer used several theories related to the topic and research problems that would be made as the ground theories in answering the research questions, namely the theory of adaptation and framing.

Adaptation is a compilation form from the repetition and differences, it does not mean totally duplicate the preliminary works. Adaptation offers loyalty or disloyalty to the reference media adapted by the adapters. Hutcheon (2006: 8) states that adaptation is *An acknowledged transposition of a recognizable other work or works*. It was considered formal entity or product. This 'transcoding' can involve different media (e.g. poems to films), or genres (epics to novels), or a change of frames and contexts: It tells the same theme from different perceptions, for instance, we can create different interpretation. Transposition means the changes in ontology to the forms of narratives or fictional dramas.

A creative and an interpretive act of appropriation/salvaging: as a 'process of creation', adaptation activity always involves both (re-)interpretation and then (re-) creation; Both of them can be claimed as the act of salvaging, depending on one's perspective.

An extended intertextual engagement with the adapted work: From its perspective of the reception process, Adaptation can be seen as a form of intertextuality; we understand that a work is an adaptation result from other works we have known before, which were made with repetition and variation. Framing adaptation is used to frame the intrinsic and extrinsic elements on Rectoverso short story, and as a strategy to simplify and form the life reality as a show to the audiences. Framing is a selection process from various reality aspects, thus these sections are more dominant from other aspects. It also includes the information in the particular contexts so that certain parts have bigger allocation from (Entman in Eriyanto, 2012: 77). Framing also has interpretation scheme used by individuals to place, interpret, identify, and label events directly or indirectly. Frames organize complex events into the forms or patterns which are easy to understand and can help individuals to understand the meaning of the events (Binder dalam Eriyanto, 2012: 79).

Research Questions

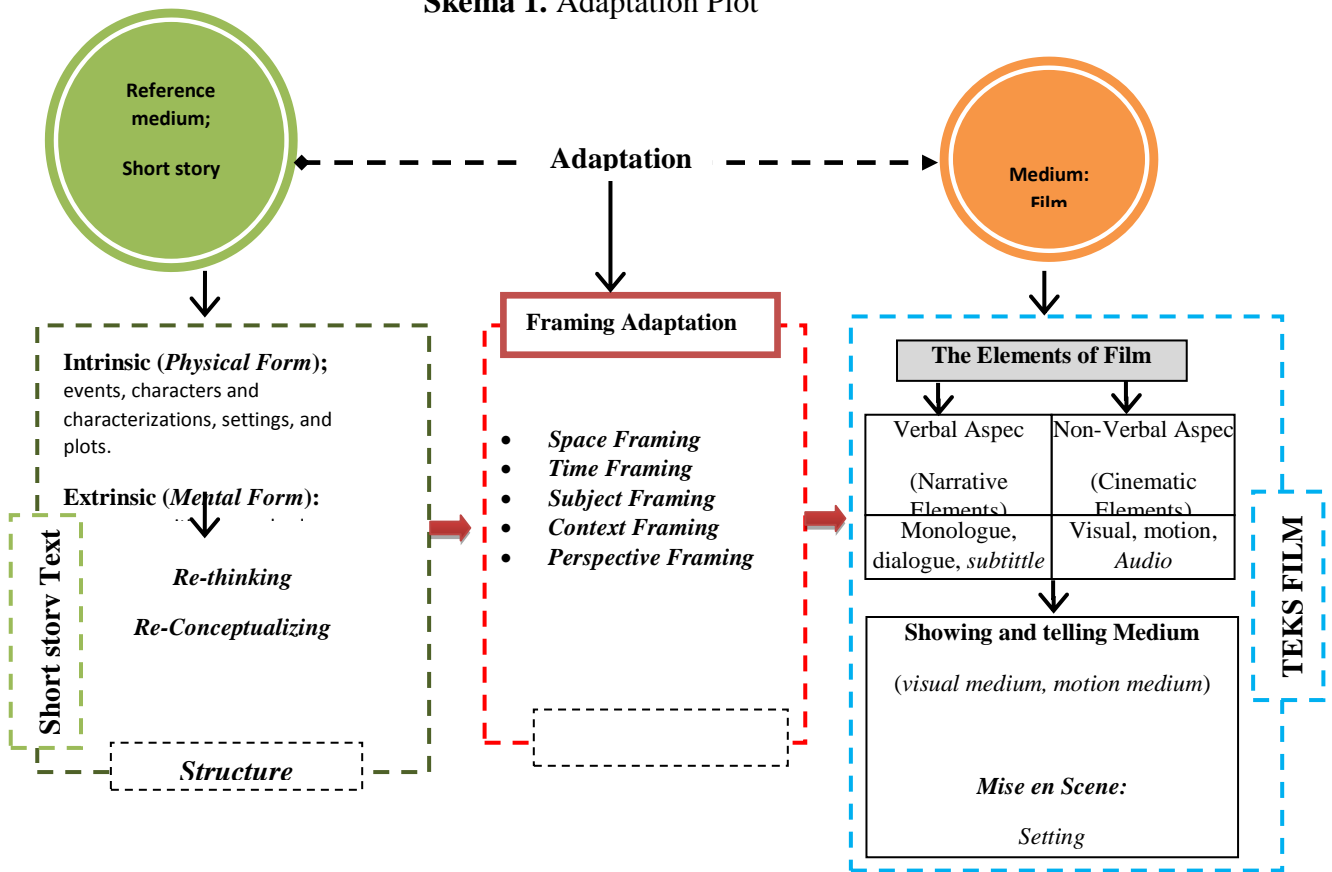
How does the *framing adaptation* from a short story 'Hanya Isyarat' to Rectoverso film change the point of view?

Methods

Method is a means, strategy, to understand the reality, it is a systematic stages to solve a series of subsequent causation (Kutha ratna, 2010: 84). The method used in this research is a way to simplify the problem observed. In explaining and analyzing the film (Rectoverso) on this research, the writer carried out these following steps:

- a) Structure analysis revealing the intrinsic and extrinsic elements.
The structure analysis on the short story Rectovero. Basically, it is contained on the whole objects automatically. The use of structure analysis is to divide the elements, or parts that will be understood from the sequence, scene, and shot as the smallest part the film which is related to narrative. Narrative is a series of events connected each others by the logic of causation occurring in space and time (Himawan, 2008: 33). The method that can be used to investigate the whole text as the object of analysis, focusing on the story structure, plot, pattern of structure, and sequence.
- b) Framing Analysis is the approach to figure out how the perspective or the point of view used by individuals in framing the events or realities into a medium.

Skema 1. Adaptation Plot



Analysis, Discussion

The structures in film will always relate to the visual aspect of the film, including visual narration, the character visualization, space visualization, and the perspective of the camera. The film structure is confirmed by the codes or the rules in the scope in which the film operates and those codes are working inside (Monaco, 1984:178). On this analysis, the researcher will reveal the intrinsic and the extrinsic elements from one of short stories in Rectoverso, entitled 'Hanya Isyarat' in order to get the theme and message. The analysis is as follow:

Table 1. The Intrinsic and Extrinsic Analysis of Rectoverso Short Story

Intrinsic element					
	Plot	Character	Conflict	Setting	Event
Exposition	Entah hijau, entah coklat muda. Belum pernah kulihat bola mata berwarna hijau, jadi tidak bisa terlalu yakin...Dan dia	Aku Dia Mereka	The aim of 'Aku' character joins the small community is the 'Dia' character.	A bar with terrible flickering lights, a place in which the characters	'Aku' character conceals the feeling of love for 'Dia' character that has been her purpose in joining the group.

	bukanlah pembicaraan. Dia adalah tujuan. Tujuanku bertahan. (p.42)			gather to chat and socialize	
Conflict 1	Satu di antara mereka menghampiri meja bar, meminta lampu warna-warni itu dimatikan...Bahkan ide bir sebagai hadiah utama dilengserkan (p.43-44)	Aku Dia Mereka	The shy 'Aku' character is forced to join and participate in the game they ('Mereka') make.	A table in which all characters mingle and socialize	They encourage 'Aku' character to join the 'sad story telling' game, and they will decide the winner later.
Conflict 2	Satu demi satu bercerita...aku teringat kemana aku harus kembali setelah malam ini, dan ke mana ia pergi nanti. (p. 44-47)	Dia Ketiga temannya Aku Antagonist: broken heart, losing friend, and natural disaster	'Dia' character has a principle to love the only One (God) without loving others	A table in which all characters mingle and socialize	The game begins, one by one tells their sad stories, including 'Dia' character who decides to become a modern hermit looking for the love of the One.
Climax	Aku mulai berkisah, tentangTahunan tidak mengecap alcohol, bir ini menjadi lebih dahsyat dari semua kisah sedih tadi. (p. 47-48)	-Aku -Dia -Sahabat -Ibu tokoh Sahabat Antagonist: The decision of 'Dia' charcter to be a modern hermit	'Aku' character reveals that she falls in love with someone whom she is able to reach his back only.	A table in which all characters mingle and socialize	'Aku' character tells her sad story after listening to 'Dia' character. She tells about her friend living abroad with his mother in a poor condition. They are only able to buy the chicken backs to eat. For him, chicken is defined chicken back. However 'Aku' character thinks that her best friend is happier with the limited definition about chicken because he enjoys something he affords. In contrast, 'Aku' character is sad because she know what she cannot have.

Solution	Tiba-tiba mereka bertepuk tangan.Ia kembali menjadi sebetuk yang sanggup kuhayati, yang kuisyarati halus melaalui udara, langii, sinar bulan, atau gelombang bir....Itu sudah lebih dari cukup. (p. 48-49)	Mereka Aku Dia	'Aku' character feels she becomes a part of this small community since she is granted as the winner.	A table in the bar that makes 'Aku' character is isolated from the other characters.	'Aku' character for the first time is able to be a part of the group since they decide her as the winner in this competition, and she is able to give a command to 'Dia' character as the reward. Prior to nthat, 'Aku' character returns to a place in which she can keep admiring 'Dia' charcter secretly.
Extrinsic element					
Theme: untold love					
Message: 'Aku' character is sad because her love is not reciprocated, however 'Aku' character does not give melancholy act, anger aand despair. 'Aku' character faces it sincerely and tries to be grateful for her 'unfortunate romance'. It reflects the strenght of a woman.					

Results/Finding

In this framing analysis, there are some changes in several elements such as; space, time, context, subject, and perspectives. This analysis investigates the correlation between each element in developing a theme and the meaning in the text of Rectoverso movie. There is the analysis result of the elements of space, time, context, subject and perspective.

Table 2. Framing Adaptation Analysis

Space	Time	Context	Subject	Perspective
				
				

Interpretation Result				
<p>Film: The visualization is begun from private space (Al's bedroom) then moves to public space in which an aeroplane is park in an apron of an airport..</p> <p>Short Story: The short story setting is begun in a public space (a simple bar/ coffee shop)</p>	<p>Film: The white light in middle of a vast meadow experienced by Raga when he is decribed in comma due to falling when rock climbing is more completely visualized and illustrated than what is described in the short story.</p>	<p>Film: The conversation is conducted at night in a simple bar/ coffe shop that has function as a place to socialize and relax.</p> <p>Short story: The conversation is done in the early morning in a bar.</p>	<p>Film: The face expression of a shy woman who tends to isolate herself because she conceals her love felling to Raga.</p> <p>Short story: 'Aku' character is decribed in doubt and she prefers being unseen and concealed because she hides her love from Raga.</p>	<p>Film: The telling technique is 'diaan' terbatas (limited 'diaan'). The pronoun used is 'dia'. Al character has a limitation in understanding Raga charcter. She is only able to observe Raga from the outside with the visualization of Raga's back.</p> <p>Short story: The short story uses the same telling technique,</p>
<p>Film: A simple bar/coffe shop is illustrated by the sea with bad and dim lighting. No TV and musics as described in the short story.</p> <p>Short story: The short story does not describe where the bar is located. The bar has bad lighting but it has TV 14" and disco music of 90s.</p>	<p>Film: The movie plot when Al admires and notices Raga is longer visualized with adding dialogues of the other four men chacters, concerning their opinion and sad stories they experienced.</p> <p>Short story: This part is decribed in flat. There is no explanation or dialogues about sad stories, about broken heart, natural disasters from the other characters. Raga's spiritual experience when he is comma is decribed short.</p>		<p>Film: Subject is illustrated as a smart woman who has interest in travelling, drawing and writing.</p> <p>Short story: Subject is decribed as a digambarkan sebagai sosok yang cerdas</p>	<p>Film: The telling technique is 'akuan' sertain because the character is directly involved in the story. She tells everything about herself, her life-experience, her opinion, her belief, therefore the nuance created is more subjective.</p>

Conclusion

Based on the analysis of framing adaptation in *Rectoverso* movie, there are some changes/shifts of point of view in the short story (akuan, Diaan) into the cinema's perspective (objective, subjective, interpretative subjective, and indirectly subjective) that change several elements such as space, time, context, and subject. The shifts of this perspective at once will change the meaning and symbols in this love themed movie. The function and meaning of space in inner space (imaginary) becomes the concrete space in the movie. The film wants to reveal opened criticism which is more contemplative. In other words, it wants to reveal an opening hidden strategy.

References

- [1] Eriyanto. **Analisis Framing**. Cetakan III. Lkis Group, Yogyakarta, 2012.
- [2] Hutcheon, Linda. *A Theory of Adaptation*. Routledge, New York, 2006.
- [3] Monaco, James. **Cara Menghayati Sebuah Film**. Translator: Drs. Asrul Sani. Penerbit
- [4] Yayasan Citra, Jakarta, 1984.
- [5] Pratista, Himawan. **Memahami Film**. Homerian Pustaka, Yogyakarta, 2008.