

Semiotics as a Tool in the Vehicle for Adaptation (Extranization) of Poetry into the Form of Film

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Abstract: The writing of this scientific paper aims to describe an alternative study of literary works which is a requirement for meaning that is poetry which is then converted into film form. This semiotic analysis is carried out in two steps, and heuristic. From the semiotic analysis, the results of the disclosure and formulation of the meaning of the poems were analyzed. The meaning that has been obtained and formulated is used as a reference for adaptation into film form. The results of the semiotic analysis are used as material for composing story texts or film scripts or scripts. So the results of this study are a description of the story transcripts that are used as film scripts as a form of ecranization from poetry into film form. So the research method that is carried out is with a semiotic study approach structurally. From the study of semiotic analysis the poem produced a descriptive story or script of the film.

1 INTRODUCTION

Poetry is a form of literary work that is full of meaning. Not a little meaning from poetry that has been obtained from the results of the analysis can be a developer to form other literary works and one of them is film. Poetry and film are the types of literary works that are always related and related to one another. In a movie there is always a song (poetry that is sung) and in poetry there are always stories that are not a few always filmed.

For this reason, the relationship between poetry and film is very interesting to study so as to produce a new method or alternative that can later be used as a benefit for both (poetry and film).

There are many ways that can be used as alternatives, one of which is a semiotic study or analysis, where the poem is analyzed heuristi by giving meaning and/or conjunctions in parentheses. Then heurmeutic analysis is carried out, which is an analysis by continuing the symbols of meaning of the poems analyzed and then given an explanation or continuation of the story with its original morphological composition. Thus, a whole meaning is produced which can be developed into a film script (script) film.

Building up from these arguments, this paper seeks to investigate the application of semiotic analysis in ecranization film scripts. Therefore, this

study was designed to express the meaning of poetry from the results of semiotic poetry analysis with heuristic reading and techniques. Besides, this work aims to apply the results of the semiotic analysis of poetry in the film scripts.

2 LITERATURE REVIEW

2.1 Semiotics

Semiotics comes from the Greek word, semeion, which means sign. This examines the symbolic system or sign system in life, human. So the formation of the term semiotic, namely the study of scientific literature that examines the symbolic system related to responses in literary works. In the Handbook of Semiotics (in Nyoman, 2009), states that semiotics is a direct result of formalism and structuralism. Semiotics comes from the word seme (Greek) which means the interpreter of the sign (Ratna, 2007 & 2009; Schleifer, 2018; Culler, 2015). So that semiotics is a discipline of general science that studies symbolic systems in every area of life.

Semiotics focuses on studying and searching for signs in discourse and explaining the intentions of these signs and looking for relationships with the characteristics of the sign to get its significance.

These signs can be in the form of limb movements, eye movements, object shapes, harti images and other images related to the life around us.

Markers are located at the level of expression or level of expression and have wujud or are physical parts such as sounds, letters, words, and so on. While markers are located at the level of content or level of content or ideas. The relationship between the two elements gives birth to meaning. The sign will always refer to (represent) something (object) which is called referent.

According to Pierce, the sign (representamen) is something that can represent something else within certain limits. A new sign can function if interpreted in the mind of the recipient of the sign through the interpretant. So, interpretant is the understanding of the meaning that appears in the recipient of the sign. That is, a new sign can function as a sign if it can be captured and understanding of the occurrence of a ground, namely knowledge of the sign system in a society.

2.2 Hermeneutics

The beginning of the word Hermeneutics comes from the Greek term for the verb *hermeneuein*, which means "to interpret", and the noun *hermeneia*, which means: "interpretation". In the field of literature, according to Ricoeur (2006), the first place inhabited by hermeneutics is language and more specifically written language (Ratna, 2007; Istadiyantha, 2017; Gorbani & Gali, 2011).

Hermeneutics is actually a paradigm that attempts to interpret texts between the bases of linguistic logic (Endraswara, 2012; Bleicher, 2017; Schmidt, 2016). Linguistic logic will make explanations of literary texts and understanding meaning by using "word meaning" and the semantic concept of astra text and the meaning of language is more cultural.

2.3 Ecranization

Ecranization or *Ekranisasi* is a change from one type of literary or artistic work to another which has different forms. aKarya satsra is not only able to be translated, but can also be transferred to the schedule or *ekranisasi* (changing the form without changing the contents or meaning). This ecranization will provide additional knowledge about literature, and provide insight into the new paradigm of literature that literature can move and change its elements in order to be in accordance with the new time (Sanders, 2015; Marsden, 2015; Damono, 2005).

Adaptation or alteration of literary works into different types of types such as poetry into prose or vice versa, and then without changing or overhauling some elements such as background, characterization, and interpretation. In Modern Javanese literature this type of activity is the most widely practiced (Damono, 2005).

In the process of formulating or cultivating the transfer of vehicles or changes, there will be changes. However, the process of change from something that is produced individually becomes something that is produced together or mutual cooperation. Therefore, in the process of transferring vehicles or *keranisasi*, there will be a reduction, the addition or change varies in terms of its form, but not for the contents or the true meaning or origin.

Whereas in the process of ecranization, especially for *ekranisasi* into film form, there are special things that are different from other forms of literary work. The difference is centered in terms of time allocation in one form (film).

Film has limitations in technical terms, and films also have very limited playtime. Therefore, it is impossible to move the lines of the novel as a whole into film form. Inevitably, filmmakers are forced to make a reduction or deduction on certain parts of the original story in the contents or in the body of the film (Nugrahani, 2017; Goel & Thareja, 2017; Newell, 2017). Because of these things, filmmakers are often forced to understand certain parts of the film, though, these parts are not found in the novel (Eneste, 1991).

3 RESEARCH METHOD

The research method in this study is a qualitative method and uses a semiotic analysis approach. In this approach there are two levels of reading literary works, namely heuristic and hermeneutic that must be passed to be able to interpret a literary work. In this study, researchers analyzed poetry contained in the book Student Anthology of Poetry. However, before the researchers had put the poems into several groups according to the theme analysis in each poem in the Student's Poetry Anthology. Whereas in this study the chosen sample is the research poem with the theme of feeling or state of heart in accordance with the results of the theme analysis carried out.

4 DISCUSSION

The process of vocabulary change from poetic language from the results of semiotic analysis (Heuristic reading and Hermeneutic reading) becomes the language of film scripts in the form of narrative language, shown in the following table.

Information:

People: 1. Patchouli: High school kids who are new to their first love with Erik

2. Erik: Patchouli classmates in high school who are also Patchouli lovers

CLOSED

(Aji Raga Pamungkas)

I paused, stunned at the point of light
 Inginku moved toward him
 But I can't reach it
 As hope is wasted just like that

The wind whispered in the ears
 Blowing words without meaning
 Keep trying and business
 That I always can

Heuristic Readings	Hermeneutic Readings	The Results of the Film Ecranization Script (Script)
<p>I was silent (motionless), stunned at the point of light (the pressure of the silence could not move).</p> <p>Inginku moved toward him (walked closer), but I was unable to reach it (failed and gave up).</p> <p>Sekosong hope that just wasted (not excited and gave up). The wind whispers in the ear (voices echo), exhaling the word (saying) without meaning (pleasantries). Keep trying and effort (hard work) That I can always be (optimistic).</p>	<p>The poem entitled "Teraku" as a sign shows a state of one's heart for what he has experienced.</p> <p>"Hollow" as a sign of showing a state or condition of a heart without feeling without enthusiasm "in my life" in that person.</p> <p>His "emptiness that shackles" lives in a heart without feeling without enthusiasm filled with disappointment, so that "Making a doubt" hesitates in every step he will take in his life.</p>	<p>(The atmosphere shows Patchouli feeling very happy with Erik. Erik always gives what Patchouli does not have from other people and even now patchouli is very happy because he was invited by Erik to a very beautiful place he has never visited).</p> <p>Erik: "Patchouli, do you like this place?"</p> <p>Patchouli: "Yeah, I like it! Thank you, Sis, for taking me here! "</p> <p>(Erik and Nilam look very happy)</p> <p>Erik: "Nilam, anyone wants brother (Erik's tone starts to show a sadness and hesitation to say)</p>

Heuristic Readings	Hermeneutic Readings	The Results of the Film Ecranization Script (Script)
	<p>The feeling of lack of enthusiasm and disappointment blends with anger and emotion that forms a sense of resentment is reflected in "The mind haunted by anger" to foster a sense of resentment and anger, "Anger that binds, heightens the lust of the soul, strengthens pride".</p>	<p>Patchouli: "What are you talking about? Just talk! It's usually the same right! "(While emitting excitement without any worries)</p> <p>Erik: "Alright! Actually this has long been a wish for you to tell you. But brother isn't ready yet " (Erik is increasingly m, showing sad expression and his words increasingly illustrate doubts to say)</p> <p>Patchouli: "What's wrong, Sis? I think it's really serious? " (Patchouli looks begin to squeal curiously)</p> <p>Erik: "This morning, Kaka's parents told me that all of Brother's needs to continue studying were ready"</p> <p>Patchouli: "Good!" (Directly drawing Erik's words).</p> <p>Patchouli: "Then?" (Patchouli looks back cheerfully with a little curious)</p> <p>Erik: "But ... But ... But this is a sign that you have to leave you. Because you have to go to study abroad and everything is ready! And that means, we will separate! " (Erik's eyes began to glaze up and hold tightly into Patchouli's fingers. Instantly Patchouli did not say, did not move, was still, stiff, and quiet. Only a faint sound of faint sound came from</p>

Heuristic Readings	Hermeneutic Readings	The Results of the Film Ecranization Script (Script)
		the patches of Patchouli lips accompanied by tears that began to wet the cheeks. Patchouli, Patchouli was transfixed, his face radiating disappointment and destruction, only the silent voice of his scream came from the center of the face and the body was very frozen stiff, only the fingers that were increasingly hardened showed a deep sense of destruction). Erik: "Patchouli, brother must go!" (while standing and starting to step away from Nilam. While Patchouli was still silent colorless. There was only a slight smile to make it appear that Nilam was fine. Together Erik stepped away, wanting Patchouli to run after him. But his heart said no to show strong and sure that everything will be fine).

5 CONCLUSION

The addition / expansion process occurs in the expansion of sentences in each sentence extension in each verse. However, the expansion is not accompanied by a change in the contents or meaning of the original story in the meaning of the poem. The variation of additions here is clearly seen in the explanatory statements in the film scripts. The information in parentheses is the expression of each of the verses. Each of the previous stanzas has been analyzed in a semiotic manner which produces a sign (both a sign of feeling and a reflection of mood and attitude). Then it is clear that semiotic analysis

is very helpful in the literary process of literary work, especially the Equality of poetry in the form of story scripts, scripts) films that will later become a whole story of film. Moreover, this study was carried out on poetry that is in the anthology of poetry. So, the poems in the anthology of poetry can easily be summarized, conceived, and compiled into a whole story of the unified plot of film.

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