

ABSTRAK

Hori Mailanda, 2021. "Ekranisasi Novel 3 Srikandi Karya Silvarani ke Film 3 Srikandi Karya Imam Brotoseno : Kajian Semiotika". Tesis. Padang. Program Pascasarjana, Universitas Bung Hatta.

Penelitian ini bertujuan untuk mendeskripsikan: (1) perbandingan (penciutan, penambahan, perubahan variasi) struktur novel dan film *3 Srikandi* karya sutradara Imam Brotoseno. (2) mengetahui bagaimana representasi nasionalisme dalam novel dan film *3 Srikandi* menurut analisis semiotika Roland Barthes. Teori yang dijadikan acuan yaitu teori Pamusuk Eneste mengenai ekranisasi dan teori semiotika model Roland Barthes terkait dengan makna denotasi, konotasi, dan juga mitos. Jenis penelitian ini adalah penelitian kualitatif dengan metode deskriptif. Data dalam penelitian ini adalah kutipan yang terdapat dalam novel dan film *3 Srikandi*. Sedangkan, sumber data dalam penelitian ini adalah novel *3 Srikandi* karya Silvarani dan juga film *3 Srikandi* yang disutradarai Imam Brotoseno. Teknik Pengumpulan data dilakukan melalui tiga tahap. Pertama, membaca novel dan film objek penelitian. Kedua, mengidentifikasi hal yang berkaitan dengan cerita novel dan film objek penelitian. Ketiga, mencatat data dalam format pengumpulan data. Teknik analisis data membandingkan cerita pada proses ekranisasi (filmisasi) sesuai teori ekranisasi selanjutnya mengumpulkan dialog novel dan juga scene pada film yang mengangkat representasi nasionalisme sesuai dengan teori semiotika oleh Roland Barthes, lalu dilakukan pembahasan dan menemukan kesimpulan. Hasil penelitian menunjukkan bahwa terdapat peristiwa yang sengaja dicitkan dan divariasikan sesuai kebutuhan dalam film. Terkumpul data sebanyak 26 data yang dimaknai berdasarkan unsur semiotika terkait denotasi dan konotasi, dan juga 26 data tersebut terdiri dari penciutan 8 data, yaitu dengan mengurangi beberapa cerita novel yang tidak terlalu menjadi komposisi penting untuk difilmkan seperti peristiwa tokoh Donald dan Yana pergi membayar tagihan ke kantor pembayaran telepon, proses latihan atlet panahan Ujung pandang, dan beberapa data lainnya yang tidak terlalu mendukung sehingga dicitkan sutradara tanpa mengurangi inti cerita novel, proses penambahan tidak ditemukan, dan perubahan variasi terdapat 18 data yang terdiri perubahan alur cerita seperti saat tokoh Lilis sedang latihan panahan dengan ibunya pada film sudah diceritakan terlebih dahulu pada (00.07.17) sedangkan pada novel diceritakan pada pertengahan cerita, dilakukan variasi seolah cerita terlihat lebih baru, namun pada dasarnya sama dengan apa yang diceritakan novel. Selain itu, dalam penelitian ini diperoleh 5 data dialog novel dan 6 *scene* merepresentasikan nasionalisme yang dianalisis berdasarkan makna dari sisi yang berbeda seperti makna denotasi, konotasi dan makna mitos. Representasi nasionalisme tersebut tergambar melalui simbol bendera merah putih, sikap yang menggambarkan semangat agar Indonesia bisa memperoleh kemenangan, busana-busana dan atribut, prestasi, teks/naratif petuah, *land mark* Tugu Monas dan patung Pangeran Diponegoro. Dari hasil penelitian dapat disimpulkan bahwa pemaknaan dari sisi semiotika (denotasi dan konotasi) dapat memberikan gambaran yang jelas dan mendetail terkait suatu keadaan pada novel. sehingga dapat disimpulkan bahwa pada novel harus menggunakan kata-kata yang merinci sehingga suatu kejadian dapat tergambar, berbeda dengan film, hanya dengan gambaran matahari terbit saja sudah dapat dimaknai bahwa hari baru akan segera dimulai. Proses ekranisasi yang ditelaah dari kajian semiotika juga dapat memaparkan pesan nasionalisme yang terkandung di dalam kedua karya tersebut yang dianalisis berdasarkan makna denotasi, konotasi dan mitos yang terkandung di dalamnya.

Kata Kunci: *Ekranisasi, Semiotika, Novel, Film 3 Srikandi.*

ABSTRACT

Hori Mailanda. 2020. *The " Ekranization of Novel 3 Srikandi by Silvarani to Film 3 Srikandi by Imam Brotoseno: The Study of Semiotics "*. Tesis. Padang. Postgraduate Program of Bung Hatta University.

This study aims to describe: (1) the comparison (shrinking, adding, changing variations) of the structure of the novel and film 3 Srikandi by director Imam Brotoseno. (2) see how the representation of nationalism in the film 3 Srikandi according to Roland Barthes' semiotic analysis. The theory used as a reference is Pamusuk Eneste's theory of ekranisasi and Roland Barthes' semiotic theory which is related to the meaning of denotation, connotation, and also myth. This type of research is qualitative research with descriptive methods. The data in this study are quotes contained in the novel and film 3 Srikandi. Meanwhile, the data sources in this study were the novel 3 Srikandi by Silvarani and also the film 3 Srikandi, directed by Imam Brotoseno. The data collection technique was carried out in three stages. The first is reading novels and films as research objects. Second, the identification of things related to the story novel and the object of the research film. These three data records into data record format. The data analysis technique is to compare the story in the process of ekranization (filmization) according to the theory of ekranisasi, then to collect novel dialogues and also scenes in films that raise representations of nationalism in accordance with the theory of semiotics by Roland Barthes, then discuss and find conclusions. The results showed that there were events that were deliberately shortened and varied according to the needs of the film. There were 26 data collected which were interpreted based on semiotic elements related to denotation and connotation, and also 26 of these data consisted of shrinking 8 data, namely by reducing some novel stories that were not too important compositions to be filmed such as the events of the characters Donald and Yana going to pay bills to telephone payment office, the training process for archery athletes in Ujung Pandang, and several other data that are not very supportive so that the director is shortened without reducing the essence of the novel story, the addition process is not found, and changes in variations are 18 data consisting of changes in the story line such as when Lilis is practicing archery with his mother in the film is told beforehand at (00.07.17) while in the novel it is told in the middle of the story, variations are made as if the story looks newer, but it is basically the same as what the novel tells. In addition, in this study, 5 data on novel dialogue and 6 scenes representing nationalism were obtained which were analyzed based on meanings from different sides such as denotation, connotation and myth. The representation of nationalism is depicted through the symbol of the red and white flag, an attitude that describes the spirit for Indonesia to win, clothes and attributes, achievements, text / narrative advice, land mark for the Monas Monument and a statue of pangeran Dipenegoro. From the research results, it can be concluded that the meaning from the semiotic side (denotation and connotation) can provide a clear and detailed description of a situation in the novel. So it can be concluded that the novel must use detailed words so that an event can be described, different from the film, only with the image of the rising sun it can be interpreted that a new day will begin soon. The ecranization process that is examined from the semiotic study can also reveal the message of nationalism contained in the two works which is analyzed based on the meaning of denotation, connotation and myths contained therein.

Keywords: *Ekranization, Semiotic, Novel, Film 3 Srikandi*