

ABSTRAK

Penelitian ini membahas mengenai perubahan karya sastra novel menjadi bentuk film yang disebut dengan ekranisasi. Produk hasil ekranisasi yang berupa film seringkali mempunyai perubahan baik signifikan maupun tidak dengan hipogramnya (novelnya). Perubahan tersebut seringkali membuat penonton kecewa maupun sebaliknya. Penelitian ini menelusuri wujud ekranisasi novel dalam film *Catatan Akhir Kuliah*. Sumber data penelitian ini merupakan novel *Catatan Akhir Kuliah* karya Maulana Saminson yang terbit tahun 2014 dan film *Catatan Akhir Kuliah* yang diproduksi dari Film ada tahun 2015. Data dalam penelitian ini berupa kutipan (kata, frasa, klausa, kalimat, atau paragraf) yang tentunya membuktikan wujud ekranisasi novel dan film terkait. Penelitian ini menggunakan pendekatan kualitatif metode deskriptif dengan pengumpulan data menggunakan teknik baca, dokumentasi, dan simak catat. Penelitian ini mengkaji ekranisasi novel dalam film dengan pandangan Pamusuk Eneste yakni adanya pengurangan, penambahan, dan perubahan variasi. Struktur yang dikaji yakni berdasarkan teori fiksi Robert Stanton (Fakta cerita, tema, dan sarana sastra). Analisis data dengan mengidentifikasi data, membandingkan struktur novel dan film, mengamati indikasi kontras dan bias dari struktur novel dan film, dan menganalisis perubahan antara novel dan film. Hasil penelitian ini adalah (1) perubahan variasi pada tema, (2) pengurangan sebanyak 64 alur, 48 alur tambahan, serta 19 alur yang mengalami perubahan variasi, (3) Pengurangan karakter sebanyak 30, 23 penambahan karakter, dan tiga karakter yang mengalami perubahan variasi, (4) terdapat 34 latar yang dihapus, 14 penambahan latar, dan perubahan variasi pada 12 latar, (5) judul antara novel dan film sama, (6) sudut pandang novel dan film mengalami perubahan variasi, (7) gaya dan tone antara novel dan film hampir sama, namun ada beberapa perbedaan, (8) simbolisme novel dalam film mengalami perubahan variasi, serta (9) terdapat tujuh ironi yang dihapus, lima penambahan ironi, dan tidak ditemukan perubahan variasi pada ironi.

Kata kunci: Ekranisasi, Hipogram, Struktural

Bagus Rifani. 2020. *Ecranization Novel of Catatan Akhir Kuliah by Maulana Saminson into Film of Catatan Akhir Kuliah director Jay Sukmo*. Thesis. Indonesian Language and Literature Education Study Program. Faculty of Science Education. University of Trunojoyo Madura. Supervisor: (1) Sulaiman, S.Pd., M.Pd and (2) Abdul Rosid, S.Pd., M.Pd

ABSTRACT

This Research discusses the change of novel literature into a form of film called ecranization. Product of ecranization in the form of films often have changes both significantly and not with the hipogram (the novel). These changes often make the audience disappointed and vice versa. This study aims to describe the form of novel in film of ecranisasi *Catatan Akhir Kuliah*. The data source of this research is the novel of *Catatan Akhir Kuliah* by Maulana Saminson published in 2014 and the film of *Catatan Akhir Kuliah* produced by Film in 2015. The data in this study are in the form of quotations (words, phrases, clauses, or sentences) which certainly prove the manifestation of ecranization of novel into film related. This study uses a qualitative approach descriptive method by collecting data using reading, documentation, and note techniques. This study examines the novelization of novels in films with the view of Pamsuk Eneste namely the shrinkage, addition, and change in variation. The structure under study is based on Robert Stanton's fictional theory (facts, stories, themes, and literary means). Data analysis by identifying data, comparing the structure of novel and films, observing indications of contrast and bias of the structure of novels and films, and analyzing changes between novels and films. The results of this study are (1) variations in theme (2) collapsing as many as 64 grooves, 48 additional grooves, and 19 grooves that experienced variations in variation, (3) Shrinking as many as 30 characters, 23 additional characters, and three characters that experienced variations, (4) there were 34 backgrounds removed, 14 additional settings, and variations in 12 settings, (5) titles between novels and films are the same, (6) viewpoints of novels and films experience variations in variation, (7) style and tone between novels and films are almost the same, but there are some differences, (8) the symbolism of novels in the film experiences changes in variation, and (9) there are seven irony collapsed, five additions to irony, and no change in irony is found.

Keywords: Ecranization, Hipogram, Structural