

Conference Paper

# Significance of Literary Ecranization in the Development of the Nation's Character

A. I. Al-Ma'ruf<sup>1</sup> and F. Nugrahani<sup>2</sup>

<sup>1</sup>Faculty of Education and Teacher Training, Muhammadiyah University of Surakarta, Central Java, Indonesia

<sup>2</sup>Faculty of Education and Teacher Training, Veteran Bangun Nusantara University, Sukoharjo, Central Java, Indonesia

## Abstract

The purpose of this study is: (1) to describe the benefits of literary ecranization as a mass media; (2) to describe the strategic role of Indonesian literary ecranization in the nation and character building; (3) to reveal the constraints of literary ecranization in the development of Indonesian culture. This study uses a qualitative descriptive method with a phenomenological approach; data are collected by using library techniques, observation, and in-depth interviewing; data analysis is performed using a content analysis technique and critical analysis. The results of this study are as follows: (1) literary ecranization is a potential mass media favored by the public given its great audiovisual power; (2) the strategic role of Indonesian literary ecranization in the development of a nation's character is advantageous in offering life values (social, cultural, moral, psychological, gender, and religious) and its allure in educating and entertaining the audience without patronizing; (3) the constraints of literary ecranization in the development of a nation's character are: literary ecranization as an audiovisual media often loses the literary essence of the original literary work; not many filmmakers are able to achieve literary essence in ecranization.

**Keywords:** literary ecranization, nation's character building, significance

## 1. Introduction

The development of information and communication technology (ICT) in the globalization era has indulged Indonesian society today so it can hardly break away from television and other electronic media. Through television, people can watch various cinematic works such as films, television films, electronic cinema, and telenovelas. The observations of five well-known private television stations in Indonesia (RCTI, SCTV, AnTV, TransTV, and SCTV) between 10 and 15 April 2017 show that 50–60 % of the programs on national television are in the form of films.

Corresponding Author:

A. I. Al-Ma'ruf  
ali.lmron@ums.ac.id

Received: 6 April 2018

Accepted: 3 May 2018

Published: 26 July 2018

Publishing services provided by  
Knowledge E

© A. I. Al-Ma'ruf and F. Nugrahani. This article is distributed under the terms of the [Creative Commons Attribution License](#), which

permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the ISLLE 2017 Conference Committee.

 OPEN ACCESS

The advantage of visual media is that when presenting a concept or idea, using images, charts, or tables will help the audience to understand the object being discussed. While the presentation used in a lecture is verbal it cannot achieve this goal. Visual presentations add variety in classroom learning. The old proverb says: "If I hear, I forget; If I see, I remember; And if I do, I understand." However, the reality is that a few teachers who teach in schools still use methods that do not enlighten the students [1].

The need for literature is related to the inner needs, nonmaterial needs, affective needs, and personality formation. One's satisfaction after reading literature is more about inner satisfaction and the response is also an effective response [2]. Literature is a literary reflection on various sociocultural phenomena that offer values and an alternative life after contemplation with the power of creation and imagination. Literature is the source of understanding of humans, events, and complex human life [3].

Although religious education is given to students from an early age, even before elementary school, various events occurring in Indonesia today indicate defects in the community character. The number of criminals and the high levels of rape, drug abuse, corruption, and money politics are a reflection of character defects.

According to the Ministry of National Education (2010), the character is the personality, behavior, morality, or personality formed from the internalization of virtues that are used as the basis for worldviews, thinking, and acting. The Ministry of National Education (2011) suggests that there are 18 character values [4], i.e.: (1) being religious, (2) being honest, (3) being tolerant, (4) being disciplined, (5) being hard-working, (6) being creative, (7) being independent, (8) being democratic, (9) being curious, (10) being home-spirited 11) loving the homeland, (12) appreciating achievement, (13) being friendly/communicative, (14) being peace-loving, (15) loving reading, (16) caring for the environment, (17) caring about society, and (18) being responsible. The phenomenon of literary ecranization in Indonesia has lasted at least since the 1970s. The following series of films prove it: *Cintaku di Kampus Biru* by Ashadi Siregar (1975), *Ayat-Ayat Cinta* by Habiburrahman El-Sdhirazy (2005), *Laskar Pelangi* by Andrea Hirata (2010), *Perempuan Berkalung Surban* by Abidah El-Khalieqy (2010), and *99 Cahaya di Langit Eropa* by Hanum and Rangga (2014). The increasing number of private television channels in addition to TVRI makes television an integral part of the life of the society.

In the era of globalization, we are heading for an unpredictable future. We must be able to face it without losing our direction, our sense of courtesy, identity, rationality,

and sources of inspiration. Literalizing/literature can help us in the preparation of an imaginative framework for our actions [5].

Based on that reality, this study examines the significance of literary ecranization as a medium of character development of the nation, both in educational institutions (schools, campuses) and in the community through television and other electronic media. The purpose of this study is: (1) to describe the of literary ecranization as a potential mass media; (2) to describe the strategic role of Indonesian literary ecranization in the development of the nation's character (nation and character building); (3) to reveal the challenges in Indonesian literary ecranization. The term "ecranization" is derived from the French *écran*, meaning "screen." Ecranization is a process of transferring a novel to a form of a film [6]. Literary intertextuality (in the film) is a perception of texts taking into consideration the culture of the time [7]. Films have a dual function of both entertaining and teaching. Films are artistic works and dactical effects that have amazing power. As a medium of communication, literary ecranization has an important function in the delivery of messages.

Persuasion is a symbolic process aimed at convincing others to change their attitudes or behavior regarding an issue through the delivery of messages in an atmosphere of freedom [8]. O'Keefe has another definition that persuasion is a deliberate attempt to influence the mental state of others through communication in freedom [9].

Advancement of ICT and multimedia enables a learning environment to be created that is rich in language and knowledgeable by gathering recorded content for teachers' use [10]. A multimedia package for immersive learning is a tool that students use to build their language skills, knowledge, and understanding of their world [11].

Study compares the effectiveness of conventional teaching methods with noninteractive media-based group teaching and AV presentation as support [12]. It was found that noninteractive group teaching based on AV media was more effective than conventional teaching. The presentation of AV as a supporter is more effective in improving the retention of listening comprehension.

Audiovisual equipment had an effect on reading and writing communication among standard students 5. The findings were as follows: (a) the students in the experimental group had a much higher score in the performance of reading and writing communication than students in the control group, and (b) the students' from the experimental group had higher scores than those in the control group [13].

In light of its function, literary ecranization can be empowered as a medium of socialization of cultural values for the community. Without forcing, but indulging, a film

allows the audience to earn a cultural education. It is possible that the lecture they are received more often rather than *kyai's* (religious leader) lecture at the mosque or the priest's speech at the church, as it goes straight at home in various areas.

## 2. Methods

This study uses a qualitative descriptive method, implemented in Surakarta and Yogyakarta. The study strategy is embedded research and case study. The data sources include (1) literature, i.e. references on literary ecranization; (2) informants, i.e. literary experts, filmmakers, and film observers, as well as the audience; (3) the location of, and event, the cinema and the process when the film is playing. Data are collected through (1) library techniques, i.e. references about literary ecranization; (2) in-depth interviews with informants; (3) observation, whereby the researchers carry out direct observations at the cinema while the film is playing. Data analysis is done by using an interactive analysis model involving data presentation, data reduction, and data verification/conclusion [14]. Data analysis is performed simultaneously with data collection, which is done by cycle process.

## 3. Results

### 3.1. Literary ecranization as a potential medium

Literary ecranization, in essence, concerns two types of sociocultural expression [15]. On the one hand, the film testifies to the state of the society (social life) of its time, and on the other, the film also testifies to the living thoughts and feelings in the society (cultural life). The film provides a testimony of sociocultural life in its day through audiovisual. Based on interviews with resource persons and observations at the cinema, the literary ecranization is more "enthralling" to the community than the literary works through media language. Besides being easier and more entertaining, watching a film does not require the exertion of any high intellectual powers.

Based on interviews with novel sellers at bookstores, the impact of literary ecranization is larger than that of literature. When a novel is published – even a best-seller – the number of readers is not too much. However, when the novel has been ecranized and is then played at the cinema, people are keen to watch the film. This has been proved by films ecranized from the novels *Ketika Cinta Bertasbih* volumes I and II by Habiburrahman El-Shirazy (2009), *Laskar Pelangi* by Andrea Hirata (2010), and *99 Cahaya di*

*Langit Eropa* by Hanum Salsabiela Rais (2014). The films sold well with audiences in the hundreds of thousands.

### 3.2. Significance of literary ecranization in a nation's character development

The results of focus group discussion (FGD) found that in line with the era of private television and production houses (PHs), there are quite a lot of PHs that care about cultural education. There are several solutions aimed at reviving the national film as well as using it as a cultural educational medium. Ecranization is one opportunity to do this. Literary ecranization has a high cultural educational power as well as being good to watch because it has artistic values.

When we watch a film, we break through the space and time around us. Literary ecranization has awakened the humanity side of tolerance, empathy, sensitivity, and concern for being modest (*tawadhu*), and submission (*tawakkal*) to God, for the audience.

As an illustration on Figure 1, many novels have been ecranized and welcomed enthusiastically by the public and successfully from the entertainment business perspective. Examples of literary ecranization include *Si Doel Anak Sekolahan* by Rano Karno (1993–1994), *Sang Penari* (best film at Indonesian Film Festival 2011), based on the novels of *Ronggeng Dukuh Paruk* by Ahmad Tohari (2011), *Ayat-Ayat Cinta* by Habiburrahman El-Sirazy (2006), *Laskar Pelangi* by Andrea Hirata, filmed by Riri Riza (2006), *Sang Pencerah* by Akmal Nasery Basraland, filmed by Hanung Bramantyo (2010), and also *99 Cahaya di Langit Eropa* by Hanum Salsabiela Rais (2014). Masterpieces that have been filmed include *Mahabharata* and *Ramayana*, both epics from India that have successfully achieved an enthusiastic response in Indonesia.

### 3.3. Constraints of literary ecranization

Based on the results of interviews with audience sources and FGD, it was found that there was something missing in the films of the results of the literary ecranization. This is the first constraint that must be faced by the filmmaker, which is the loss of certain parts of the film. It takes a cinematic artist to transfer a novel that has media language into an audiovisual film.

The second constraint is that there are not many filmmakers capable of taking literary essence. This is where the role of literary critics comes into play in assessing



Figure 1: Literary ecranization films.

works of literature that deserve to be ecranized. Thus there is a mutualistic symbiosis.



The filmmakers need the help of literary critics and literary critics require filmmakers to perform literary ecranization for the character building of the nation.

The third constraint is the lack of sensitivity and concern of film producers in performing literary ecranization. The solution is to build the synergy of four related parties to be able to realize the film based on educational culture, that is: (1) the filmmaker should improve his professionalism in relation to acting, management, technology, and marketing; (2) the community needs to be given a film appreciation; (3) the producer should not only pursue profit in making the film but also oriented educational culture; (4) the government should regulate by limiting the entry of foreign films.

## 4. Conclusion

Based on the discussion above, the following conclusions can be drawn: (1) literary ecranization is a potential mass media favored by the public due to its great audiovisual power; (2) the strategic role of Indonesian literary ecranization in the development of the nation's character is advantageous in offering life values (social, cultural, moral, psychological, gender, and religious) and its allure in educating and entertaining the audience without patronizing; (3) Literature is constrained in the development of a nation's character, that is: literary ecranization as an audiovisual medium often loses the literary essence of the original literary work; not many filmmakers are able to capture the literary essence when ecranizing; there is a lack of sensitivity and concern among filmmakers in carrying out literary ecranization for the development of a nation's character.

## References

- [1] Roul, SK: Language Development of the Preschool Children: The Effects of an Audio-Visual Intervention Program in Delhi. *Int J Instr.* 2014; 7(1): 59-74.
- [2] Al-Ma'ruf Al. *Pengkajian Sastra Teori dan Aplikasi*. Surakarta: CV Jiwa Amarta; 2017.
- [3] Nurgiyantoro B, Anwar E; *Prioritas Penentuan Nilai Pendidikan Karakter dalam Pembelajaran Sastra Remaja*". *Jurnal Cakrawala Pendidikan.* 2013; 32(3): 382-393.
- [4] Kemendiknas: *Panduan Pelaksanaan Pendidikan Karakter*. Jakarta: Badan Penelitian dan Pengembangan, Pusat Kurikulum dan Perbukuan; 2011.
- [5] Muslem A, Abbas M: The Effectiveness of Immersive Multimedia Learning with Peer Support on English Speaking and Reading Aloud. *Int J Instr.* 2017; 10(1): 203-218.
- [6] Eneste P: *Novel dan Film*. Jakarta: Nusa Indah; 1991.

- [7] Kolker, Phillip R: *Film, Form, and Culture*. New York: McGraw-Hill Education; 2002.
- [8] Perloff RM: *The Dynamics of Persuasion Communication and Attitudes in the 21st Century*. New York: Taylor and Francis Group; 2010.
- [9] O’Keefe DJ: *Persuasion: Theory and Research*. Newbury Park: Sage Publications; 1990.
- [10] Larsen FD, Freeman D: *Language Moves: The Place of “Foreign” Languages in Classroom Teaching and Learning*. *Am Educ Res J*. 2008; 32(1): 147-186.
- [11] Coiro J, Knobel M, Lankshear C, Leu, JD: *Handbook of Research on New Literacies*. New York: Taylor & Francis Group; 2008.
- [12] Ilangovan KN: *Audio-Video Intervention in Teaching of Listening Comprehension in English at Higher Secondary Stage*. *ELT*: 2001; 26(1): 45-53.
- [13] Anbuchelvan, M: *A Study on the Effect of Using Audio-Visual Equipment on Reading-Writing Communication Among the Students of Standard 5*. *J Educ Res Exten*. 2005; 42(1): 33-36.
- [14] Miles MB, Huberman AM: *Qualitative Data Analysis: A Sourcebook of New Methods*. Beverly Hills: Sage Publication; 1984.
- [15] Soebadio, Haryati: *Memahami Sastra dan Film sebagai Ungkapan Sosial-Budaya dan Konsekuensinya untuk Pendidikan*. Seminar Internasional Sastra, Film, dan Pendidikan Fakultas Sastra Universitas Indonesia; 1993.